



## STYLE & SOCIETY: DRESSING THE GEORGIANS



THE QUEEN'S GALLERY, BUCKINGHAM PALACE

# Georgian Fashion

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The eighteenth century has been called 'the age of revolution' and in Georgian dress we find evidence of various revolutions – technological, political and social. Fashion served as both a driver of change, and as a barometer of what was happening in the wider world.

This exhibition uses portraiture to tell the story of fashionable dress in Britain, from the accession of George I in 1714 to the death of George IV in 1830. The first room provides a chronological introduction, charting the transformation of styles, silhouettes and fabrics, and building up a layer-by-layer picture of what the Georgians wore. The later rooms take a thematic approach, revealing what fashion reveals more broadly about life in Georgian Britain.

During this period, the fundamental materials used to construct items of dress were the same as in previous centuries, and clothing remained a valuable commodity, prized for its raw materials more than for the way in which it had been cut, pinned and sewn together. The process by which textiles were transformed into clothes was undertaken entirely by hand, the invention of the sewing machine being many years away. Raw materials were expensive, so scraps of material were pieced together and garments were skilfully constructed in ways that allowed them to be easily adapted as fashions changed.

Portraits are an invaluable source for understanding the fashions of the past. While some artists depicted dress with great accuracy, others modified it in portraits for artistic effect. Comparing two-dimensional images with three-dimensional garments is illuminating, helping to determine how dress has been adapted when portrayed in paint. Moreover, examining real clothing reveals details of construction and marks of wear invisible in portraits. In contrast, visual images demonstrate how clothes were combined and padded, and how they changed the wearer's deportment.

## 乔治时期的时尚

十八世纪广被称为“革命时代”，而乔治时代的服饰更展现了多方面革新的明证——包括科技、政治及社会观念。流行服装既能带动变迁，也同时向我们反映出更大范围中世界的动态。

本展览运用画像来叙述从英王乔治一世登基（1714年）至乔治四世驾崩（1830年）这一百多年间英国流行装束服饰的故事。一号展室首先提供顺时序的简介，依序呈现造型、廓形以及面料的演变，为您逐层建构乔治时代英国人着装的样子。其后的展室采取主题方式，揭示哪些时尚要素更能广泛地呈现出乔治王朝（即汉诺威王朝）英国的生活。

在这个时期，制造组成衣物所用的基本质料都与前几世纪无异，而且由于原材料相当珍贵，比剪裁、缝工要宝贵得多，因此衣服仍是一种价格高昂的商品。那个时代距离缝纫机面世尚有好几十年，因此要将纺织品做成服装，一切工序都全赖手工完成。由于原料如此昂贵，因此一块块碎布都得用上，而缝制工艺也极为巧妙，让衣物可以轻易修改来配合潮流的转变。

要了解昔日的时尚，画像是珍贵的资料来源。有些画家固然会在作品中非常细致准确地呈现出人物的服装，但也有人为了艺术效果而改动画中人的衣服。将平面的图像与衣服实物对比，给了我们很大的启示，帮助我们了解在画中描绘的衣服做了哪些修改。更重要的，是在检视实物的过程中，揭秘了建构那些衣物的详细工艺，以及在画像中看不见的磨损痕迹。相反地，视觉图像展示出衣服如何组合、加衬垫，以及对穿着者的仪态有怎样的改变。

# Fashion and Society

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In previous centuries it had been royalty and the aristocratic elite who had generally set fashions, which were then imitated and interpreted by the lower ranks. In a reversal of this, during the eighteenth century fashionable society started to look to the practical dress of the lower classes for style inspiration. The most influential tastemakers were increasingly those lower down the social scale, while the court became associated with fossilised styles of dress rather than cutting-edge fashion. Although court dress provided a sense of continuity with the past and created a brilliant spectacle, it rarely set fashions for the future, its details governed by conventional rules of etiquette. And whereas some members of the royal family were interested in new clothing trends, others preferred styles that were well-established and familiar:

The rising importance of commercial locations for entertainment and socialisation, such as assembly rooms, coffee houses, pleasure gardens and theatres, allowed the latest styles to be shown outside the traditional court setting. The birth of a specialised fashion press spread the most up-to-the-minute trends more quickly and widely than ever before. At the same time, industrial innovations to the production of textiles, as well as to the related processes of dyeing, printing and bleaching made fashionable fabrics cheaper and more accessible to a broader cross section of society.

## 时尚与社会的关系

在此之前的几个世纪中，时尚风格多由王公贵族等社会菁英阶层创造，再逐渐受到庶民阶层模仿或以个人的方式表达。这种情况在十八世纪出现逆转，原本时髦的名流界开始从普罗大众的穿着、以实用为主的装束之中寻求灵感。那些社会地位较低的人逐渐成为最具影响力的潮流创始者，而宫廷圈却反而令人联想到僵化过时的款式，而非走在时代尖端的时装。虽然宫廷服饰予人世代传承的感觉，在视觉上更华美夺目，但因为受到各种礼节的规范，而鲜能创造出面向未来的潮流风格。一些王室人员也喜欢新的流行穿着，不过其他人仍然宁可维持一贯熟悉习惯的装扮。

此时，一些供人消遣和社交的商业场所——如聚会所、咖啡厅、游乐园和剧院的兴起，让人在传统的宫廷贵族场所以外展示最时髦的服饰造型。而专门刊登尖端时尚讯息的出版物的面世，将最新出炉的时装潮流传播得更快更广。与此同时，纺织生产的工业创新、以及印、染及漂洗工艺的相关发展，使得时髦的面料更廉宜、在社会上更能普遍买得到了。

# Dressing Children

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The eighteenth century witnessed an important philosophical shift in the attitudes towards childhood. In 1693 John Locke had proposed the idea that children are born as 'blank slates', a break with the Puritan concept that children are innately sinful and require salvation through instruction. Building on this, Jean-Jacques Rousseau identified childhood as a unique period of freedom and happiness, emphasising the importance of allowing children to play and experience the natural world.

This fundamental shift in perceptions had a significant impact on the styles of dress worn during childhood and infancy. From the 1750s, the practice of swaddling infants became increasingly unfashionable, criticised by both physicians and philosophers for hindering movement and growth. New transitional styles of clothing were introduced for boys, which extended the stage of childhood and provided a comfortable and practical alternative to adult dress.

Children's clothing sometimes foreshadowed more informal styles of adult dress that later became popular and may have played a role in encouraging their acceptance. The chemise gown for women, for example, was constructed in much the same way as a child's frock, while the trousers adopted by boys in the 1770s provided a blueprint for those worn by men twenty years later.

## 童装

在十八世纪，人们看待儿童的态度出现了关键性的思想转变。1693年，约翰·洛克提出“孩童出生时犹如一张白纸”的观念，彻底从清教徒所认为“儿童天生有罪，需要通过教诲来获得救赎”的这一观念中解放出来。让·雅克·鲁索又以洛克的思想为基础，将童年视为人生中特殊的自由和快乐时期，强调容许孩子玩耍并且体验大自然的重要性。

这种思想上的根本转变也为孩童及婴儿时期的服装风格带来了重大的影响。从1750年代开始，将婴孩用包巾裹紧的做法，被医生和哲学家批评为阻碍活动和生长，而越来越不受欢迎。男孩有新式的过渡型服装，这些设计延长了童年期阶段，而且比成人的衣着更为舒适和实用。

儿童的服装有时也预示着未来流行的成人便装式样，甚至也可能促使大众接受这些风格。譬如女士的松身连衣裙，构造与童装连衣裙大致相同；而1770年代男孩普遍穿着的长裤为二十年后成年男士穿的长裤提供了设计蓝本。

# Hair

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Throughout much of the eighteenth century, most men shaved off their real hair and replaced it with a powdered wig. This was linked to ideas about health and cleanliness as hair was thought to spread infection and lice. A wig also provided a far more convenient option than having to style the hair, because it could be removed at night and sent to the hairdresser to be reset regularly. A variety of wig styles were worn throughout the century, and it was not uncommon for a man to own several wigs for different occasions.

At the beginning of the eighteenth century even the cheapest wig cost around £3, the equivalent of more than £400 today. They were therefore expensive luxury items in a man's wardrobe and a clear indication of status and wealth. Over the course of the century, however, wigs became cheaper and much more widely accessible, making them an essential component of respectability.

It is a common misconception that full wigs were also worn regularly by women. Instead the immensely tall and wide hairstyles adopted in the latter half of the eighteenth century were almost always created using a woman's own hair raised over pads, sometimes with the addition of pieces of false hair.

For much of the century powder was extensively used by both sexes. Derived from crops such as wheat and barley, powder was initially adopted for its absorptive qualities to remove grease. Powder also made it easier to achieve elaborate hairstyles. It was used in combination with pomade, an oily material derived from rendered animal fat, which was combed through the hair to remove impurities and act as a softening agent.



## 发型

十八世纪的大部份时期，多数男性都把自己的头发剃光，戴上扑粉假发代替真发。这是为了保持健康与卫生，因为当时认为头发会传播疾病和虱子。比起打理头发，假发就方便得多，不仅可以在睡前摘下来，还可以常送去让理发师整理塑型。在整个世纪间流行过多个不同的假发款式，而且一人拥有多顶假发，在不同场合配戴，这种情形也并不少见。

在十八世纪初，即使最廉价的假发，一顶的造价也要三镑左右，相当于今天的 400 多镑。因此在男士服饰中属于昂贵的奢侈品，也是身份与财富的鲜明象征。不过，随着时间的推移，假发的价格越来越便宜，也更广为买得到，因而成为体面着装中不可或缺的组件。

常有人误以为女士也经常配戴全顶假发，但其实在十八世纪后半叶流行、高耸得夸张且宽大的发型几乎全用女士自己的真发塑型，里面用衬垫加高，有时会再加一些假发束来装饰。

在十八世纪期间，不论男女都大量使用扑粉。这些粉末来自小麦和大麦等谷类，主要是借助其中吸油的特性。扑粉也使头发更容易塑造出精致华丽的发型，使用时搭配一种用加工动物脂肪制造的发油，用梳子将发油均匀擦遍头发以去除污垢，同时起到柔化的作用。

# Sporting Dress and Anglomania

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France was undisputedly the country with the most influence on fashion across Europe for much of the eighteenth century. However, while the English admired French fashions, they also prided themselves on a distinctive and self-consciously cultivated national style. This was plainer and more informal than that worn in France, with everyday dress increasingly influenced by casual clothing worn for country sports such as riding, hunting and shooting.

During the last quarter of the century a wave of Anglomania in dress swept through Europe, which saw the influential French fashion periodical *Cabinet des modes* announce in the November 1786 edition that it was being renamed *Magasin des modes nouvelles, françaises et anglaises*. The tight-bodied nightgown (known in France as the *robe à l'anglaise*) became the most popular style of dress for women in the 1780s, and French women also adopted English riding coats, calling them *redingotes*. French men, too, adopted their own version of the English frock coat, which had been inspired by non-elite working dress. According to one observer, fashionable young gentlemen in Paris in 1792 'look as if they will mount a horse any minute'.

## 运动服装与英国热

几乎在整个十八世纪，法国无疑在欧洲时尚界享有执牛耳的地位。英国虽然仰慕法国的时装，但同时也自豪于展现独特而有意培植的本国风格。这种风格较为朴实无华、更加轻松自如，而日常衣着的款式也越来越受到骑马、打猎及射击等郊外运动着装的影响。

十八世纪最后的二十几年间，欧洲时装界掀起一股英国热，连最权威的法国时装期刊 *Cabinet des modes* 都在 1786 年十一月那期宣布更名为 *Magasin des modes nouvelles, françaises et anglaises*（直译《法国与英国新款时装集》）。紧身晚装连衣裙（在法国称为 *robe à l'anglaise*，直译为“英式连衣裙”）成为 1780 年代最流行的连衣裙风格，而法国女性也穿着法国版的英式马术外套，称为 *redingotes*。法国男士也将灵感源自庶民工装的英式长外衣修改成属于自己的版本。据当时的一位观察者说，在 1792 年的巴黎街头，年轻绅士装扮得好像“随时都要上马”一样。

# Making, Cleaning and Buying

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Raw materials for fabric were derived from animal and plants sources – wool usually from sheep, silk from the cocoons of silkworms, linen from the flax plant and cotton from the *Gossypium* plant. While the raw materials for wool and linen could be produced in Britain, the climate made the cultivation of silkworms and the growth of the cotton plant untenable, and these raw materials needed to be imported.

Elite dress was made bespoke for the wearer; and its production involved numerous processes, each undertaken by a different specialist: the silk for a dress might be woven, sold, embroidered, sewn together and trimmed by a weaver; mercer; embroiderer; mantuamaker and milliner, before it reached the body of its owner.

Cleanliness in dress had long been considered an indicator of underlying moral character; demonstrating good manners and respect for self and others. While linen or cotton items could be washed using hot water and harsh alkaline soaps, those made from silk or wool needed to be spot cleaned instead.

The eighteenth century saw the development of shopping as a leisure activity, with larger windows allowing an attractive displays of goods. London shops were considered the best in Europe, one visitor writing in 1786 that 'It is almost impossible to express how well everything is organised in London. Every article is made more attractive to the eye than in Paris or any other town.'

## 制作、清洗与购买

制衣的布料原材料都来自动物和植物——羊毛一般来自绵羊、真丝源自蚕茧、麻布来自亚麻，而棉布来自草棉。英国能够生产羊毛和麻布的原材料，但由于气候不适合养蚕以及种植草棉植物，因此这些原料都必须进口。

上流人士的衣服都是量身订做的，制作过程包含无数道工序，每一道工序都由不同的专家执行：做连衣裙的丝绸要由织造工人将丝线织成布、丝绸商人代理销售、刺绣工绣花、裁缝制衣、帽饰师加装饰，才能穿在客户身上。

至于服装的清洁，长久以来衣服洁净与否都被视为人品和涵养的指标，展现出穿着者良好的礼貌、以及自尊和尊重他人。麻和棉质衣物可以用热水与强碱性肥皂清洗，而真丝和羊毛制品则只能单点局部去污。

十八世纪生活的另一个变迁是购物逐渐发展为工余休闲活动，商店有了大型橱窗就可以展示诱人的商品。伦敦的商店被认为是欧洲最精彩的，有一位游客在 1786 年写道：“我几乎无法言喻伦敦商店里的一切陈设得多么有条理，每件物品看起来都比摆在巴黎或任何其他城市来得诱人。”

# Mourning Dress

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Mourning dress has its origins in royal and aristocratic convention, although it became increasingly widespread during the eighteenth century. Serving as a demonstration of affection for the deceased, mourning dress also reinforced social status, indicating a knowledge of etiquette and the wealth to acquire special clothing for the occasion.

Full public mourning for the entire population was required after the death of a member of the royal family but was relatively infrequent. By contrast, court mourning honoured the death of a foreign ruler or their relative and was common, with 44 instances recorded between 1750 and 1767. It served an important diplomatic function, being a conspicuous gesture of allegiance between countries. With balls and social events suspended during these periods, the impact of prolonged court mourning on the textile industry was significant, and in recognition of this the duration of mourning became shorter over the course of the century.

Mourning dress was split into first (deep) and second mourning. Both were generally cut along the lines of contemporary fashion, the main differences being in the colour and type of fabric. First mourning dictated that dress and accessories be matt black, with limited ornamentation, while second mourning allowed greater freedom. The widespread adoption of mourning dress meant that matt fabrics such as bombazine and crape were in high demand, with the city of Norwich established as a particularly important centre of production.

## 丧服

丧服起源于皇家和贵族礼节，在十八世纪间逐渐普及。这种装束一方面表示对逝者的哀思，同时强化哀者的身份地位形象，表示他们知书懂礼，能够为此场合买得起特殊的衣装。

若遇到皇室成员去世，国民必须进入全国哀悼期，不过这样的情况相对少见。宫廷内对国外元首及其亲属的去世表达哀悼的情形反而常见得多。根据纪录，在 1750 至 1767 年间，共有 44 次。这项举动具有重要的外交意义，是表达两国间忠诚盟国关系的明显举措。在这些期间，由于舞会等上流社交活动全部暂停，因此宫廷长时间处于哀悼期也严重冲击到纺织品行业。而因应这个现象，在十八世纪间哀悼期的时间也逐渐缩短。

丧服分为一级（重丧）与二级两种，都是依照当时流行的服装式样剪裁，主要区别在于颜色与面料种类。根据规定，一级丧服与配件都必须为哑光，尽量少用装饰；而二级丧服则容许较多自由。丧服的普及促进了哑光面料如斜纹绸缎（**bombazine**）和绉绸（**crape / crêpe**）的需求升高，而英国东部古城诺里奇更因此成为这些面料尤其重要的生产重镇。

# Dressed for Battle

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All the Georgian monarchs took a great interest in military clothing even when they were not particularly interested in fashion, and instigated various projects designed to systematise and record military dress. In Britain the first official pattern uniforms were formalised for both the army and navy during the reign of George II, and subsequently revised under George III and George IV.

By the eighteenth century armour was rarely worn on the battlefield, the thickness of metal required to defend against newly developed firearms hindering mobility, and rendering it largely ineffective. Instead, the eighteenth century saw an explosion in the popularity of uniforms, reflected in increasingly formalised attire for military regiments across Europe, as well as the rise of civilian uniforms for courtiers. Soldiers joining the lower ranks were provided with uniforms annually on the accession date of the king, while uniforms for officers were tailor-made to fit and paid for by the wearer. This allowed them the opportunity to express how fashionable they were through subtle differences in the quality of fabric and cut.

At the beginning of the Georgian period, the navy was not held in such high regard as the army, with officers more often drawn from professional or merchant backgrounds rather than the aristocracy. In the 1740s, these attitudes started to change, leading to greater equivalence between the two forces. Key to this was the development of naval uniforms for officers. Unlike in the army, official uniforms were not defined for lower ranks of seamen until 1857, although a system of selling ready-made clothing ('slops') on board provided sailors with appropriate garments at a reasonable price, and resulted in a recognisable style of dress frequently represented in prints of the period.



## 战衣

乔治王朝的所有君主虽然对时尚并不关心，但对军装都情有独钟，并且推动各项工作，将军服制度化及编纂纪录。英国最早有官定正式图案的制服是在乔治二世在位时为陆军和海军法定设计制作的，随后在乔治三世和四世时加以改良。

笨重的盔甲在十八世纪已经鲜少出现在战场上了，因为如要足以抵御新式枪械的攻击，盔甲所用的金属厚度就会让人无法活动，失去了它的作用。取而代之的是制服，在十八世纪突然大受欢迎，反映出欧洲各国逐渐趋向为军队制定正式服装的做法，以及为宫廷工作的平民制服兴起。低阶士兵每年国王登基周年那年会获发制服，而军官级则自费量身订做自己的制服。这样容许军官借着面料的质量和剪裁工夫等细微的分别，如，来表达个人有多时髦。

在乔治时代初期，海军的声望并不如陆军高，军官多从专业人士或商人出身，而非贵族家庭。这种心态从 1740 年代起出现转变，因而两军的地位也更为平等，其中最重要的变化是海军军官制服的出现。与陆军不同的是，低阶水手的正式制服直到 1857 年才制订出来，不过在船上有一种售卖现成衣装（称为“slops”，直译“松垮的衣服”）的制度，以合理的价格为水手提供适当的衣着，也所以在那段时期的印刷品中，常出现这种富有特色的服装款式。

# Rebellion and Revolution

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The symbolic power of clothing to demonstrate the beliefs and values of its wearer means that dress has played a key role in demonstrating loyalty or defiance during periods of political or national turmoil.

The eighteenth century saw much warfare across the world. Complex political and social factors resulted in shifting allegiances and patterns of dominance. For the Hanoverian monarchs the relationship with France was a fundamental concern, with intermittent periods of fragile peace overshadowed by the threat of invasion, protectionist foreign policy and the predictable rivalry between neighbouring territories. Added to this were complications inherent in the establishment and rule of overseas colonies across an expansive geographical area, opposition to the Acts of Union between England and Scotland and various altercations with Spain, Holland and Denmark. It was a delicate balancing act.

This section of the exhibition looks beyond the borders of England, to highlight the role of dress in three episodes of particular turbulence: the Jacobite Risings, the American Revolutionary War and the French Revolution.

## 反叛与革命

穿在身上的衣装有一种展现穿戴者信仰及价值观的象征力量，因此在发生政治和国内动荡的时期，衣装也起到宣示效忠或反叛的关键作用。

十八世纪的世界各地战火频生。错综复杂的政治及社会因素带来敌友关系及主宰地位的变化。对汉诺威王朝的君主而言，与法国的关系一直都让人担心，脆弱的和平断断续续，笼罩在侵略的威胁、以保护主义为核心的对外政策及邻近领土间可预见的争斗阴影之下。与此同时存在的挑战有国家建制本身的复杂问题，还有海外殖民地地理面积巨大，并且还要应付英格兰和苏格兰签订的联合法令、与西班牙、荷兰及丹麦之间的多次冲突等等，犹如走在钢丝上一般。

这部份的展览要将目光放到英格兰的边境以外，聚焦服装在三个尤其动荡的时期中所起到的作用：詹姆斯党叛乱、美国革命战争以及法国大革命。

# Influences from Afar

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During the eighteenth century Britain expanded its global reach through the combined arms of trade, travel and empire. At the same time British people increasingly looked overseas for innovative consumer goods and novel styles of dress. The influence of clothing from afar often saw its earliest incarnation in Britain during those moments when a form of 'fancy dress' was required, notably while sitting for a portrait or attending a masquerade. Elements of clothing sourced from different places gradually slipped into everyday styles, where they were combined with established fashions of the era, sometimes in an incongruous or inauthentic manner.

Clothing worn across the Ottoman Empire (which in the eighteenth century encompassed modern-day Turkey and Greece as well as parts of northern Africa and the Middle East) was a source of particular fascination. Textiles from other regions (notably India and China) were also highly sought after and imported to Britain in great quantities, where they influenced the design and manufacturing techniques of domestically made goods. The physical properties of fabric (light, non-perishable, non-breakable) combined with its intrinsic value made it an ideal trading commodity. The rich vocabulary used to describe dress and textiles demonstrates how clothing took its inspiration from across the globe, with components frequently transported many miles before reaching the wearer.

## 来自遥远境外的影响

英国在十八世纪通过贸易、旅游和帝国力量大幅扩张在全世界的影响力。这时的英国人亦越来越多地在海外各地探寻创新的消费产品及新奇的服装款式。来自遥远国度的衣物会首先引起注意，通常都是在需要“特殊打扮”的场合，尤其是让人画肖像画或参加化装舞会的时候。来自不同地方的服装元素逐渐融入日常风格，并与当时的既定时尚相结合，或者以不协调或突兀的方式穿戴。

在奥斯曼帝国（在十八世纪时涵盖今日的土耳其、希腊以及部份北非和中东地区）各地所穿的服饰具有一股特殊的魅力，而来自其他地区（尤以印度及中国为主）的纺织品也让人趋之若鹜，并且大量进口到英国，致使本地制品的设计和制造技巧也受此影响而演变。制衣面料本身的性质（轻盈、不易腐烂、不破碎）加上其内在价值都使之成为最理想的交易商品。我们用来描述服饰和纺织品的丰富词汇，更显示出本地服装如何从世界各地的服饰得到启发，衣饰的每个组件常要历经海陆万里才能穿在消费者身上。

# Walking Pictures

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Masquerades were a popular form of entertainment throughout the eighteenth century, presenting attendees with an opportunity to adopt fancy dress and conceal their identity. Dress from other countries provided one source of inspiration, another was found by looking back at historical clothing worn in Britain.

Fashions worn at the court of Charles I during the 1620s and 1630s, which had been most notably represented in portraiture by Sir Anthony van Dyck, were the most popular form of historical fancy dress during the eighteenth century. Such 'Vandyke dress' was adopted for both masquerades and portraiture – to eighteenth-century eyes Van Dyck's portraits evoked a nostalgic vision of Britain. In his account of a masquerade in 1742, Horace Walpole noted, 'There were quantities of pretty Vandykes, and all kinds of old pictures walked out of their frames.' By the early nineteenth century, the Elizabethan era had begun to displace the Caroline court as the historical influence of choice, while the novels of Sir Walter Scott encouraged a fascination with medieval knightly chivalry.

Over time details from historical dress were gradually integrated into everyday clothing, a demonstration of the peculiar circularity of fashion still evident today, as each season brings clothing with echoes of the past. It also provides a timely reminder that to our modern eyes, increasingly accustomed to seeing the Georgian period represented on screen, what is now costume, was once high fashion.

## 行走的画像

化妆舞会这项娱乐活动在整个十八世纪间都相当风行，参加者趁此大好机会穿上奇装异服并掩藏自己的身份。来自其他国度的服饰是一个理想的灵感来源，而另一个灵感来源则是回顾英国过去的穿著打扮。

在 1620 及 1630 年代间英王查理一世的宫廷服装就是十八世纪最流行的古代异服款式，最常见于安东尼·范戴克的肖像画中。这类“范戴克式服装”在化妆舞会和肖像画上都会使用，对十八世纪的人而言，范戴克所作的肖像画唤起了人们对昔日英国的怀旧之情。英国艺术史学家兼作家霍勒斯·沃波尔在他 1742 年的一次化妆舞会记述中写道：“我看到好多漂亮的范戴克画像，还有各式各样的古画从画框里跑了出来。”到了十九世纪初，人们摒弃了卡罗琳王后（乔治二世的妻子）时期的款式，转而在伊丽莎白一世（1533—1603，于 1558 年登基）时代寻找来自古代的启迪，同时沃尔特·司各特笔下的故事更激发大众对中世纪时代骑士精神气概的向往。

随着时代的起伏，古代衣装中的细节慢慢融入了日常衣着。时至今日，我们仍能看到时尚循环出现的奇特现象，每一季新装都有呼应昔日衣裳的款式。这也正好提醒我们：现代人已经越来越习惯在屏幕上观看乔治时代的画面，在我们眼中的古装戏服款式也曾一度属于高级时尚。