

Canezous/canezou/canezons: references from Ackermann's Repository of the Arts.

Note: French Female Fashions – a regular column in the form of a letter from “Eudocia” in France to her friend “Sophia” in England

General Observations on Fashion and Dress – a regular column written by Ackermann's observing London fashions

July 1818, “French Female Fashions”

The only out-door coverings now adopted, are *canezous* and pelerines of perkale, and pelerines and handkerchiefs of black lace.

The latter are generally worn large; they are crossed upon the bosom, and confined by a band of ribbon round the waist. The former are more in favour, but they are the most heavy, formal looking things I ever saw; they are spencers which button behind, and are composed, both body and sleeves, of stripes of muslin something broader than a nail, sewed in full to bands of work of about an inch in breadth: as these are placed straight across both in the body and sleeves, you will easily conceive how formal they must look. They are made up to the throat, and always worn with a large ruff; they are also finished with a flounce of worked muslin at the bottom of the waist.

June 1820, “French Female Fashions”

Out-door covering is now light, and appropriate to the season; spencer's, *sautoirs*, and *canezous*. being all equally fashionable. This last part of out-door dress will surprise you, because I dare say you will recollect, that formerly we gave that appellation to little silk bodies which were worn in full dress; now we give it to what you, I think, would call a spenceret; that is a silk body made partially high and with short sleeves, which are very full, and are composed in general of a mixture of satin and blonde: it laces behind, and is usually furnished by a deep fall of blonde at the bottom of the waist.

September 1820, “French Female Fashions”

High dresses are now most in favor for the promenade; but, as the weather is still very warm, they are worn without any other covering than a shawl, or a muslin *canezou*: the latter is a spencer which has only epaulettes**, and it is made tight to the shape; the back very much sloped on each side, so as to be narrow at the bottom of the waist: a collar, moderately high behind, but very shallow in front, stands up round the throat; it is finished by a full frill of muslin disposed in large deep plaits; a double fall of muslin to correspond goes round the bottom of the waist; and the epaulettes consist of a double flounce of muslin, which is also plated to correspond.

September 1825, “French Female Fashions”

Young and middle-aged ladies appear in *fichu pelerines* of clear muslin with long ends, such as I described last month, except that the collar is now supported round the throat by a shaded ribbon tied in a bow in front, or else *canezous* of the same material. Shawls are not seen upon

any *belle* under 40. Lace scarves and pelerines are still partially worn, but not so much as *canezous* and *fichu pelerines*.

September 1825, "General Observations on Fashion and Dress"

Canezons and pelerines, in the French style, are very general in carriage dress; but our fashionables have them in lace instead of clear muslin, and they vary in form from the French ones. We have just seen a *canezous* composed of white net; the back full; the bust ornamented with three folds on each side of the bosom; a shaded ribbon is passed through each of these folds, which forms three bows, one at the throat, one in the center of the bosom, and one at the waist. There are no sleeves to the *canezous*, but a full fall of broad lace round the upper part of the arm-hole forms an epaulette and a double row of lace goes round the throat. The *fichu pelerines* are larger than those worn in France, and are generally of a very rich description; the ends are mostly rounded, but we have seen some pointed in the handkerchief style: they are worn with *gros de Naples* or shaded *barèges* gowns.

October 1825, "French Female Fashions"

Silk gowns are at this moment little seen in the public walks, and afford no variety. Clear muslin *canezons* [sic?] to be as much worn as ever, but with some alteration in the form. Some are trimmed with a *ruche* of tulle up the bust, round the throat, and on the wristband. If there are no sleeves, which is often the case, a full *ruche* of tulle round the upper part of the arm forms an epaulette. Others have the bust arranged in drapery folds; And some are small-plaited across the bust, and full behind. A small scarf of *barèges*, tied loosely round the throat, is now generally worn with these *canezons*.

October 1828, "French Female Fashions"

Those ladies who prefer a more dashing style of dress than the one we have just described, wear muslin gowns, finished round the bottom with one very deep flounce, which is richly embroidered; or else the dress is plain gingham, or *toile de laine*: the former are embroidered, and the latter have a single deep flounce, which is finished by three rows of braiding of a color strongly contrasted to the dress. The *corsage*, always *en chemisette*, is made something higher than last month. The sleeves still continue excessively wide: if the dress is of *toile de laine*, the cuff is always pointed, and ornamented with braiding to correspond with the flounce. Fancy scarves or muslin *canezous* are worn with these dresses; the latter are generally embroidered in lace patterns.