

## Appendix 1. Observations from Maria Callas' letters and memoirs

Observation number	Page number	Part of the book or year of the letter	Observation
1	26	Memoirs 1956–57	Elvira de Hidalgo, Callas' singing teacher, was dissatisfied with Callas' appearance during a meeting with an important person. De Hidalgo had asked Callas to wear her most stylish outfit, and Callas thought she looked extremely elegant (“ <i>élégantissime</i> ”). However, de Hidalgo yelled at her, saying she would never give her another singing lesson if she did not improve her appearance.
2	41	Memoirs 1956–57	Before soprano Renata Tebaldi's attitude toward Callas changed, they often met and exchanged tips on clothing and hairstyles.
3	47	Memoirs 1956–57	For her wedding in 1949, Callas wore a blue dress and a black lace accessory on her head. The dress was not new, as the wedding was organized on short notice, and she did not have time to purchase a new outfit.
4	49	Memoirs 1956–57	Callas requests her agent in Milan to procure costumes and wigs for her from a dressmaker in Florence, whom she had previously used for creating costumes for the title role of Giuseppe Verdi's <i>Aida</i> .
5	49	Memoirs 1956–57	Acquiring costumes for the <i>Aida</i> production in Brescia had proven unsuccessful, and another person had promised to arrange suitable outfits for Callas before the premiere. However, when she arrived in her dressing room for the opening night, all that awaited her was a piece of brick-red silk fabric with a hole in the center for her head and straight seams along the sides for armholes. Ultimately, she borrowed costumes from a colleague, which had been made for a different production, at the very last minute.
6	49	Memoirs 1956–57	Callas performed as Aida in Brescia without the traditional wig because the wigs available at the theater were not of sufficient quality. Fortunately, her hair was not blonde, as that would not have suited the role of Aida; instead, she simply styled her brown hair into a bun for the performance.
7	52	Memoirs 1956–57	Callas' maestro and mentor, Tullio Serafin, criticized her before the dress rehearsal for having too modest an appearance, saying she didn't look enough like a <i>prima donna</i> . Callas explained to him that she didn't want to behave like a diva; she preferred that her colleagues and other staff members appreciate her simple demeanor.

8	56	Memoirs 1956–57	The audience had protested Callas during a production of Giacomo Puccini's <i>Tosca</i> in Rio de Janeiro, and Renata Tebaldi was chosen to perform as Tosca after Callas finished her engagement in São Paulo. However, Callas later discovered that Tebaldi had ordered copies of her <i>Tosca</i> costumes from the same dressmaker, even before they had left for Brazil. This was puzzling, as Tebaldi could not have predicted that the audience in Rio de Janeiro would protest Callas. Callas hoped that this incident was simply a misunderstanding and chose not to hold a grudge against Tebaldi.
9	64	Memoirs 1956–57	While performing the title role in Gaetano Donizetti's <i>Lucia di Lammermoor</i> at the Vienna Opera, Callas wanted to change clothes, remove her makeup, and leave the theater as quickly as possible after the performance. However, conductor Herbert von Karajan insisted on going onstage with Callas to receive the applause, even though Austrian custom dictated that the conductor should traditionally take the stage alone.
10	84	1947	Callas asks her husband, Giovanni Battista Meneghini, to give a note to someone named Rodolfo so he could retrieve a coat from the dye house.
11	86	1947	Callas tells Meneghini that an older colleague had gifted her an old, well-maintained wig made of real hair, originally designed for the role of Isolde in Richard Wagner's <i>Tristan and Isolde</i> .
12	96	1948	The theater's costumes for her role in Giuseppe Verdi's <i>La forza del destino</i> in Trieste smelled so strongly of sweat that Callas nearly fainted. Her colleagues also complained about the odor, which filled the entire dressing room.
13	101	1948	Callas informs Meneghini of bad news: she would have to wear a red wig for Vincenzo Bellini's <i>Norma</i> , which she found to be in poor taste. She also mentioned that her costumes for Richard Wagner's <i>Parsifal</i> in the role of Kundry were simple. She would have a bare midriff, and the rest of the outfit was very sheer, requiring her to wear tights.
14	103	1948	Callas informs Meneghini that she was happy because she had finally found an appropriate red, very long wig for the production of <i>Norma</i> .
15	105	1948	Callas shares with Meneghini her wish that, beyond excelling in her art and as a wife, her clothing should also be superior or more elegant than anyone else's, if possible.
16	127	1949	Callas informs Meneghini that she had hired an acquaintance to assist her in managing her wardrobe during her performances in Buenos Aires.
17	127	1949	Callas expresses to Meneghini that, in her opinion, "elegance" was better in Italy than in Buenos Aires. According to her, people are more polite in Italy, and she prefers living there.
18	129	1949	Callas mentions to Meneghini that she would see if she could have her costumes for <i>Aida</i> and <i>Norma</i> made in Buenos Aires because the dressmaker there is excellent.

19	129	1949	Callas expresses her admiration for the costumes designed for the role of Princess Turandot in Giacomo Puccini's <i>Turandot</i> , saying they were stunning. She also wanted to have photos taken while wearing them.
20	130	1949	Callas expresses to Meneghini that she wants to dress well and look beautiful only for him and no one else, as long as she could return home from Buenos Aires.
21	136	1949	Callas informs Meneghini she will travel home from Buenos Aires with only a light suitcase containing summer clothes, as it will be summer in Italy when she arrives.
22	148	1949	Callas tells Meneghini that Serafin personally checked her <i>Aida</i> costumes in the morning, and she found it touching that Serafin showed his affection for her in this way.
23	150	1949	Callas tells Meneghini that she wants to go on a diet for a few weeks because she wants to look beautiful for him.
24	151	1949	Callas tells Meneghini that she bought a fur coat for Pia (Meneghini's sister) and hopes she likes it. The coat is a little big, but it can be adjusted to fit. She preferred to buy one slightly too large rather than too small, but it was better to purchase a ready-made one because furriers in Buenos Aires are better than those in Italy.
25	151	1949	Callas informs Meneghini that she has commissioned furs for both of them in Buenos Aires so they won't have to think about it for a few years. For her husband's coat, she chose a warm lining to keep him warm in the winter while still looking handsome.
26	154	1949	Callas wonders whether Pia has found her long stage costume made of black velvet and pink taffeta, along with a matching jacket, because she cannot sing without them. She asks Meneghini to bring a fur coat with him, as it is cold in Perugia, along with some jewelry. She apologizes for troubling him with such matters, but she needs a few things for her appearance, even though she otherwise manages with little.
27	159	1949	Callas mentions to Meneghini that she looks forward to them dressing elegantly for the premiere of Alban Berg's <i>Wozzeck</i> , which they are planning to attend. She asks Meneghini to bring her some clothes.
28	159	1949	Callas informs Meneghini that she will be coming home from Naples with a large suitcase and a black hatbox.
29	163	1950	Callas urges Meneghini to send her stage costumes to Mexico quickly, as it would cause complications if they didn't arrive on time.
30	167	1950	Callas asks Meneghini for an update on the shipping of her <i>Aida</i> costumes and wig to Mexico, as there have been issues with delivering parcels there.
31	168	1950	Callas tells Meneghini that she is being pressured to perform in a production of Giuseppe Verdi's <i>La Traviata</i> and mentions that she should already have costumes made for it.

32	169	1950	Callas informs Meneghini that her stage costumes have apparently arrived. She hopes she likes them and assumes that Meneghini will probably find them charming.
33	169	1950	Callas tells Meneghini she is upset that she cannot enjoy many of the beautiful things she owns. She doesn't dare wear her diamond jewelry in Mexico for fear of theft, so her diamonds sparkle only in the hotel safe.
34	170	1950	Callas laments to Meneghini that she doesn't have summer clothes with her in Mexico, but she still won't buy anything locally because she thinks the clothes there are terrible.
35	173	1950	Callas tells Meneghini that her stage costumes are beautiful, especially those for Bellini's <i>I Puritani</i> . She hasn't tried them on yet but believes they will fit her well. She also informs him that he forgot to send her black coat for the fourth act of Verdi's <i>Il Trovatore</i> . She will try to find a similar one locally in Mexico; otherwise, she'll be cold. But if nothing else works, she'll go on stage without it.
36	176	1950	Callas laments to Meneghini that her facial skin is not in good condition, and on top of that, she has to blacken her face for her role in <i>Aida</i> .
37	176	1950	Callas tells Meneghini that she has no news except that she has lost weight, her facial skin is still irritated, but her stage costumes are wonderful.
38	183	1950	Callas writes to her godfather, Leonidas Lantzounis, that when she left the United States by ship for Verona, she had no money and didn't own a single winter garment.
39	186	1951	Callas cautiously asks Elvira de Hidalgo if it might be possible to inherit her old stage jewelry. Callas explains what a great honor it would be for her and why she dares to ask such a thing, but she also clarifies that she will not be offended in the least if de Hidalgo declines the request.
40	207	1955	Callas sends her regards to Lilla de Nobili via Luchino Visconti. De Nobili worked closely with Visconti and designed all the stage costumes for Callas in <i>La Traviata</i> at La Scala.
41	213	1956	In a letter to the director of the Metropolitan Opera, Rudolf Bing, Callas asks whether she will be using her own costumes for upcoming performances or not.
42	219	1956	In an open letter to the press, Callas mentions that she bought a mink coat from a furrier named Hans in Mexico.
43	220	1956	Callas clarifies in an open letter to the press that although Meneghini has purchased clothes and jewelry for her, she did not become famous through her husband's money.
44	225	1957	Callas asks her friend Leo Lerman to share news about the Metropolitan Opera's new production of <i>La Traviata</i> and specifically wants updates on Renata Tebaldi's costumes for it.

45	228	1957	Callas asks Rudolf Bing which costumes she should wear for the upcoming <i>La Traviata</i> production: her own or those provided by the opera house. In her opinion, she should have new ones made because she might be too thin for her previous costumes. She attempts to describe her own costumes to Bing in detail but notes that she would prefer to have photographs of them sent to him.
46	240	1957	Callas writes to Rudolf Bing, saying she is awaiting sketches of the costumes for <i>La Traviata</i> and wondering whether a red or black dress would be better for the third act.
47	242	1957	Callas' father, George Callas, mentions at the end of his letter to his daughter that he is sending her the lipstick she requested. However, he adds that he isn't sure if it is the shade she wanted, as she hadn't specified it in her letter.
48	262	1958	In an open letter to the press, Callas humorously notes that everyone knows most people attend the opera primarily to stroll through the corridors during intermissions to show off their elegance.
49	303	1959	Callas mentions that Antonio Ghiringhelli, director of La Scala, gave her gifts such as costumes during the years when she was the opera house's most prominent soprano.
50	307	1959	In an article she wrote for <i>Life</i> magazine, Callas jokes that her costumes in the Metropolitan Opera productions were so terrible and outdated that she looked like an old fashion plate.
51	308	1959	Callas notes in her <i>Life</i> article that although she will miss the Metropolitan Opera audience, she will not miss the sets or the "medieval" costumes used in its productions.
52	311	1959	Callas tells her friend Leo Lerman that she has no other news except that she feels good and relaxed and that others say she looks beautiful and rejuvenated.
53	324	1960	Callas mentions to her friend Herbert Weinstock that Meneghini has stolen nearly everything she earned from her singing career, leaving her only with their home and her jewelry.
54	344	1961	In a letter to Serafin, Callas recalls how he yelled at her during the rehearsals for <i>La Traviata</i> in Florence in 1951, in front of the entire chorus, saying she didn't look enough like a <i>prima donna</i> . She reflects that she was only able to invest in her appearance later, with the money she earned from her performances.
55	351	1962	Callas tells her friend Walter Cummings that everyone said she looked so beautiful, elegant, and girlish during her concert in Hamburg in 1962.
56	392	1964	Callas mentions to Leonidas Lantzounis how busy she is with <i>Norma</i> rehearsals and preparing costumes, photographs, and wigs.
57	404	1965	Callas thanks her friend Lawrence Kelly for going through the trouble of purchasing a swimsuit for Aristotle Onassis and notes that Aristotle is also very grateful.
58	405	1965	Callas thanks Christina Gastel Chiarelli for the brooch, which she had apparently received as a gift from her.

59	407	1966	Callas mentions in a letter to an admirer that sometimes she receives her friends at home wearing only a dressing gown and no makeup.
60	414	1967	Callas tells her maid Bruna Lupoli that if the short wig isn't on the head-shaped holder, it might be in Glyfada or at her hairdresser's.
61	414	1967	Callas asks Bruna Lupoli to inquire with Mr. Gérard at Van Cleef & Arpels about the price of a pair of diamond earrings and to check the price of a gold watch at a jewelry store on Avenue Victor Hugo.
62	414	1967	Callas asks Bruna Lupoli to buy makeup remover from Jones, as it works wonderfully to remove eye makeup.
63	424	1968	Callas writes to Bruna Lupoli from Onassis' yacht <i>Christina</i> that she is already very tanned, even though she hasn't spent time in the sun, and that she has been sticking faithfully to her diet.
64	428	1968	Callas writes to Bruna Lupoli from Los Angeles, reporting that her brooch and two pearl necklaces have been stolen.
65	434	1968	Callas sends a telegram to the jewelry store Harry Winston, asking if they could provide her with the most exquisite earrings, a necklace, a ring, and, if possible, emerald brooches for her to wear at the premiere at the Metropolitan Opera, where she was going to see Renata Tebaldi.
66	438	1968	Luchino Visconti mentions in a telegram to Callas how she is a first-class woman and artist, saying she gave everyone a lesson in elegance by handling the embarrassing scandal involving Aristotle Onassis and Jackie Kennedy's wedding with such diplomacy.
67	449	1969	Callas thanks Elvira de Hidalgo for her interview on the TV program <i>L'invitée du dimanche</i> , in which Callas appeared, and she mentions in passing that she herself looked beautiful on the show.
68	450	1969	Lawrence Kelly thanks Callas for the beautiful color portrait she sent him and remarks that the subject (Callas) is as beautiful as ever.
69	474	1971	Callas writes to Bruna Lupoli from New York that she received everything she requested in the mail, except the white outfit. She mentions that she will soon try the stockings Bruna sent and will write to share her thoughts about them.
70	475	1971	Callas lists items that Bruna Lupoli needs to send her in New York, including makeup remover, another pair of glasses she forgot, a large hairbrush, and a refill bottle of Hermès' <i>Calèche</i> perfume.
71	478	1971	Callas writes to Bruna Lupoli that she dressed, did her makeup, and styled her hair in the same way as for her previous television interview on David Frost's program and that she felt beautiful and charming.
72	478	1971	Callas asks Bruna Lupoli to send her tortoiseshell hairpins and a small, gilded evening bag to New York.

73	495	1973	Callas writes to Bruna Lupoli that she doesn't think she will have new clothes made, even though she has lost some weight, because she still has many outfits she has never worn.
74	502	1974	Callas writes to her relative Helen Arfaras that she remembers her in her mind, elegantly dressed in a black gown.
75	503	1974	Callas asks her butler Ferruccio to book her an appointment for a manicure, pedicure, and epilation.
76	523	1975	Callas thanks Umberto Tirelli and Piero Tosi for their friendship and assistance with costumes throughout her career. (Tosi worked at the costume studio Tirelli founded in Rome.)
77	531	1976	Callas tells Helen Arfaras that she is very tanned after her vacation in Ibiza and Greece.
78	536	1977	Leo Lerman writes in his personal diary that Callas was wearing a loose bottle-green dressing gown when they went to visit her at her apartment in Paris.
79	553	Memoirs 1977	Callas mentions that while refining her performance, she often changed her hairstyle and the style of her costumes according to her interpretation.
80	557	Memoirs 1977	Callas notes that she wanted to create a softer hairstyle for the title role in Luigi Cherubini's <i>Medea</i> to convey the human side of Medea's character.
81	557	Memoirs 1977	Callas mentions that the first time she performed as Medea, she applied darker makeup under her chin to emphasize Medea's harsh nature.