

acknowledging the problems associated with the images, for example the bias of social class and the reissuing of woodblocks in contexts for which they were not designed. The authors also discuss the documentary sources that they used, which range from period childcare manuals, through account books and inventories, to some items in wills. The authors, like others describing children's clothes, divide their chapters by the age of the child; infants and toddlers up to the age of four are dealt with in chapter two, then four- to twelve-year-olds are divided by gender, boys in chapter three and girls in chapter four. Within each chapter information is presented on specific types of garment, often with an indication of how frequently they appear in the image database, and whether for example the formality of portraiture influence what they are portrayed as wearing. There is a discussion of the fabrics and colours used for children in chapter five, and at the end of this section is a good glossary of fabric types.

The second half of the book is devoted to providing a means to recreate the look of some of these garments, and this is the section that will doubtless be heavily used by re-enactors, and film and theatre costumiers. For each garment there is a list of between two and five sources which have been drawn upon to help create the patterns, these can be surviving originals, portraits, technical works, or archival sources. There are line drawings of the reconstructions, photographs of children in the finished garments and patterns in imperial measurements. The patterns are fairly simple, and the amounts and types of material required are given with step-by-step instructions. The instructions presuppose a certain level of dressmaking experience.

It might have been a good idea to have had a closer relationship between the two halves of the book as there is little integration. There is a set of patterns and instructions for example for the 'Gorinchem boy's doublet, breeches and coat' on pages 94–95. The list of sources includes a painting of charity children in Gorinchem and a doublet and hose in the Stichting Monument & Materiaal Groningen, but neither Gorinchem nor Groningen appears in the index. An examination of the first half of the book produces the painting from Gorinchem illustrated on page 28, and a photograph of the archaeological remnants of hose from Stichting Monument & Materiaal Groningen on page 31. This is true for many of the other examples; references between the two sections of the book would have been useful.

There are relatively few books that concentrate on children's clothing and, with the notable exception of Anne Buck, even fewer go back to the sixteenth century. The authors are to be commended for the survey they have made of Tudor children's clothing. They are obviously aware of the limitations, and the difficulties, of the material they are dealing with, describing them as providing, 'an imperfect jigsaw [which] offers a fragmentary picture'.

PAT POPPY

*Spanish Fashion at the Courts of Early Modern Europe*, ed. by José Luis Colomer and Amalia Descalzo (Madrid: Centro de Estudios Europa Hispánica, 2014). 2 vols, 844 pp., 405 col. illus. €57.70. ISBN 9788415245445.

Fashion history is written by the victors, and Spain's political and military dominance in the sixteenth and seventeenth centuries resulted in the adoption of Spanish fashion at courts throughout Europe. For nearly 150 years, Spanish fashion constituted an international style, spread through diplomacy, dynastic marriages, and the first tailoring pattern books, published in Spain beginning in 1580.

Despite Spain's unprecedented and since-unparalleled supremacy, English-language sources on Spanish fashion in this period have been scarce, until now. *Spanish Fashion at the Courts of Early Modern Europe* unites the proceedings from an international conference held

in Madrid in 2007: twenty-nine scholarly essays by thirty-one authors collected in two volumes, published in English and Spanish editions. In addition to the expected discussions of the colour black, sumptuary laws, and monastic dress, there are surprising studies of Spanish clothing in lyric poetry, topographical paintings, and French engravings. A fascinating essay by Sofía Rodríguez Bernis examines how clothing was stored and transported. There is as much information on Spanish fashion outside Spain — Florence, England, Savoy, Milan, Brussels, Sweden, Bohemia, Hungary — as within Spain.

The book opens with two wonderfully straightforward surveys by Amalia Descalzo and the late Carmen Bernis, to whom the conference was dedicated, outlining the basic male and female garments in the Habsburg period, including garments rarely seen in portraits or museum collections and known only through inventories or tailoring manuals. Throughout the subsequent essays, there is equal emphasis on menswear and womenswear, supported by well-chosen quotations from contemporary texts, plus 400 colour images ranging from full-length state portraits by the likes of Diego Velázquez and Sofonisba Anguissola to rare surviving garments. Many of the essays include lengthy appendices reproducing wardrobe accounts and other archival documents.

The caricatured stereotypes of Spanish dress, that it was black, unchanging, and physically confining, were largely accurate, if incomplete. Black took hold as a fashion colour in the mid-sixteenth century. Originally, it signified wealth; European black dyes faded quickly and black clothes had to be replaced frequently. But after the conquest of America, Spain began to import logwood, which produced a stable black dye. This by-product of Spain's territorial ambition soon became inseparable from the political and moral authority of the Spanish monarchy. The severity of black was accentuated by the characteristically Spanish taste for tight, stiff garments. Although imitated elsewhere, the taste for sober, ascetic black at court remained distinctively Spanish. As José Luis Colomer writes, 'this dynasty never failed to surprise foreign envoys with the huge contrast between its vast dominions and the absolute austerity of its sovereigns'.

For more than seventy years, Spanish fashion — particularly for women — was characterized by its uniformity and stability. Elsewhere in Europe, this stability was perceived as both a vice and a virtue. 'Critics of fashion [...] tended to admire the distinctive style of Spanish dress, which appeared relatively unchanging', writes Aileen Ribeiro. 'But to some [...] this adherence to traditional styles of costume indicated a sign of stubbornness which could also be seen as symptomatic of both pride and reluctance to engage with a changing world and ideas of modernity'.

In truth, Spanish fashion was changeable enough that it had to be artificially stabilized by sumptuary laws. Useful information about tastes and trends can be gleaned from these *pragmáticas*, which proscribed certain fashions for moral as well as economic reasons. 'There can be no doubt that what they banned was worn', writes Amelia Leira, 'and, in general, the effect of the ban was to encourage the garment in question to be worn even more'. One major exception was the successful ban of the ruff in 1623, abetted by King Philip IV's immediate adoption of the more comfortable and practical *golilla* collar. Alternatively, Gabriel Guarino points out, 'a detailed prohibition automatically encouraged alternative sartorial inventions in order to get around the law'. Worse, adds Ruth de la Puerta, these laws 'were a hindrance to Spanish manufacturers and craftsmen at a time when foreign products, such as Flemish and French linens, could be imported and sold in Spain'. When his grandson, Philip V, became king of Spain, the famously fashion-friendly Louis XIV sagely advised him to lead by example rather than issuing *pragmáticas* as his predecessors had.

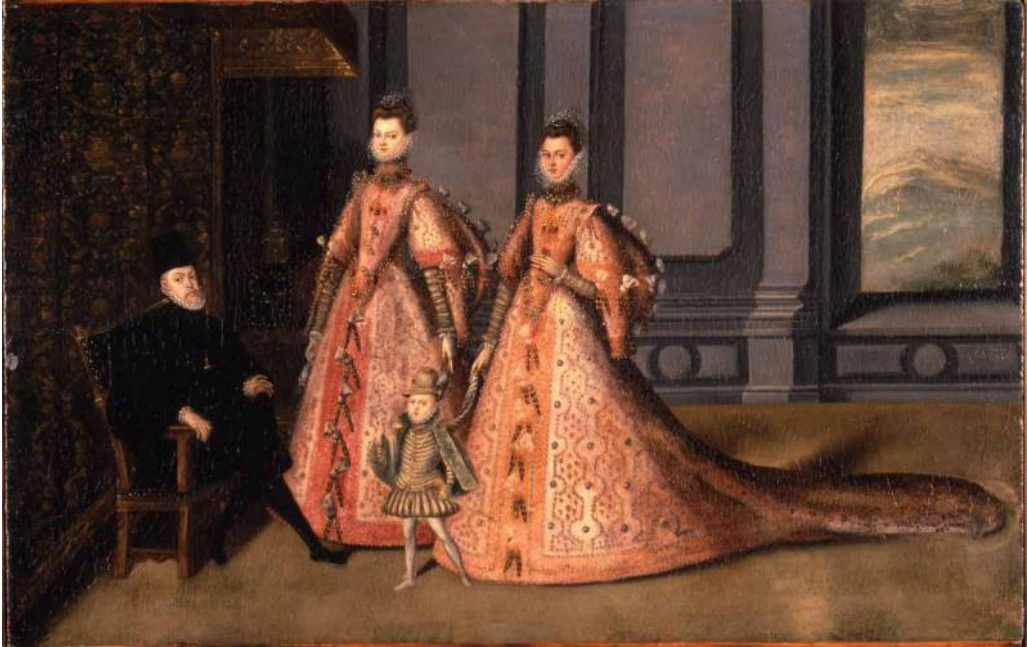


FIGURE 1. Unknown artist, Philip II of Spain with Infantas Isabel Clara Eugenia and Catalina Micaela and Prince Philip, c. 1585, oil on panel 50 × 80 cm. The Hispanic Society of America, New York, from *Spanish Fashion at the Courts of Early Modern Europe* © The Hispanic Society of America

The Golden Age could not last. Starting in the reign of Philip IV, Spanish fashion began to lose ground to the French style, partly for economic reasons such as the expulsion of the *moriscos*, the converted Muslims so active in the Spanish textile industry. As France began to challenge Spain for military and political hegemony in the seventeenth century, Spain clung to its fashions as ‘an emblem of other periods in which it was the court of Madrid and not Versailles which laid down the cultural guidelines and patterns of courtly behaviour’, Descalzo writes. Far from being the trendsetter for the rest of Europe, Spain became known for its determinedly retrograde, insular, and even prudish fashions. ‘Spanish women would have to wait until the eighteenth century to be able to show their arms’, Bernis and Descalzo observe.

*Spanish Fashion at the Courts of Early Modern Europe* is a formidable work of scholarship; apart from the two opening essays, however, little has been done to make it accessible to non-specialists and general readers. The authors, most of them Spanish, assume a level of familiarity with Spanish history and geopolitics that few English-language readers will possess. While some of the essays include glossaries, a timeline or royal family tree would have been helpful for those who need to brush up their Habsburg history. In a multi-authored collection, some repetition is inevitable, and other information comes too late in the text. Many essays in the first volume reference the ‘Black Legend’, for example, but it is not defined until volume two. Internal references to images in different essays give the author and figure numbers, but not the volume or page numbers, making cross-referencing tricky.

The index includes names only, and there is no bibliography. But that may be by design, because this is the only book on the subject you're ever going to need.

KIMBERLY CHRISMAN-CAMPBELL

Eugenia Paulicelli, *Writing Fashion in Early Modern Italy: From Sprezzatura to Satire* (London: Ashgate Publishing, 2014). 278 pp., 8 col. and 48 b&w illus. Hbk £65.00. ISBN 978147236047.

Over the last fifteen to twenty years, fashion and dress — or rather the discourses surrounding fashion and dress — have merited attention from literary scholars investigating different forms of print culture from seventeenth-century French newspapers to eighteenth-century English novels. This book emerges from a similar disciplinary background, offering an analysis of descriptions and representations of dress in conduct books, costume books and satirical writing published in sixteenth- and seventeenth-century Italy. Its author presents with aplomb a wide range of Italian publications, underlining the uniqueness of each text, its connections with previous and later works, in similar and different genres. Throughout, she foregrounds issues of gender and territorial identity. In addition, she interrogates historical sources through a multitude of modern, or post-Renaissance, theories in order to suggest the modernity of concerns about unruly and fast-moving fashion in this particular historical and geographical setting. The theorists range from Benjamin to Bakhtin, Barthes to Bourdieu, and Flügél to Foucault, to name but a few. She also draws attention to how some Renaissance vocabulary connects to present-day concepts — such as the use of *sprezzatura* (studied nonchalance) in blogs on Italian fashion and the *parlatoio* transformed recently from convent salon into internet chat-room. It is, therefore, a book about words and their circulation rather than about material culture per se.

The book divides into three sections, each devoted to a different form of writing; its organization is roughly chronological. The introduction sets the scene for the author's approach, weaving together theoretical and historiographical frameworks, as well as providing historical context and useful linguistic definitions (*moda, abiti, costume*). All other chapters focus on a single publication or group of publications. Paulicelli begins with the well-known conduct book *The Courtier*, first published by Balthasar Castiglione in 1528 in Urbino, examining his theories on ideal behaviour and dressing at princely courts — an understated elegance being advised. She proceeds to the two editions of Cesare Vecellio's well-known and oft-cited costume book (1590, 1598), the lesser-known 'protojournalism' of the costume plates of his fellow Venetian Giacomo Franco (1610, 1614), and then into the frank attacks on fashion and patriarchal practices by the well-connected intellectual, the Venetian nun Sister Arcangela Tarabotti (1604–1652). She finishes with Agostino Lampugnani's satirical publication *The rented carriage or, of clothing and fashionable habits* (Bologna, 1648; Milan, 1649 and 1650), in which the term *moda* (fashion) was apparently coined for the first time in a demonstrably modern way. Readers encounter not only texts that are well known in dress history circles but also others which are inaccessible to those without Italian language skills. In each chapter, the author weaves together her case study writer's background with his or her ideas, and those of predecessors and contemporaries, rather than giving a simple account of the format, structure and content of each text. Some of these publications rely on text alone for their impact, others combine text and image. In general, the author chooses carefully images from the publications under discussion, sometimes comparing