

ing of why and how particular stylistic considerations were made. This important book can therefore be used as the basis for forging a new way of understanding the early modern architecture of the Low Countries.

Marieke de Winkel. *Fashion and Fancy. Dress and Meaning in Rembrandt's Paintings*. Amsterdam: Amsterdam University Press, 2006. 398 pp. € 46.35. Review by LINDA STONE-FERRIER. UNIVERSITY OF KANSAS.

Marieke de Winkel's well-researched and beautifully illustrated book consists of five essays of varying focus, length, and breadth. She selectively examines the clothing in certain Rembrandt paintings and frequently counters with new conclusions the interpretations by previous scholars of certain articles of fashion and/or accessories. However, de Winkel does not always analyze the paintings as a whole and sometimes overlooks the non-fashion aspects of the images in which the elements of clothing and accessories appear. One wonders whether a holistic examination of such paintings would change the meaning and function of depicted pieces of clothing and accessories examined by de Winkel in isolation.

Chapter one discusses a specific garment worn by several male portrait sitters. In the second chapter, the author considers various fashion accessories worn by some of the women in Rembrandt's portraits. The third chapter examines the clothing worn by the same sitter in two different portraits of him. In the fourth chapter, de Winkel discusses the clothing worn by Rembrandt in some of his self-portraits. The fifth chapter considers various elements of clothing in several, but not all of Rembrandt's history paintings.

The first chapter "One of the Most Dignified Items of Dress': The Iconography of the *Tabbaard* and the Sense of Tradition in Dutch Seventeenth-Century Portraiture" examines the changing perception and depiction of the *tabbaard* or *rock*, a long gown worn at home that had a "broad, turned-down shawl-collar and long, rather wide sleeves with a slit at the elbow for the hand and lower arm, and the rest of the sleeve hanging down" (27). De Winkel observes that Rembrandt's portraits of older men from the first half of the sev-

enteenth century often depicted the sitter wearing the old-fashioned *tabbaard*. The author argues that due to the depiction of the house garment in such portraits and because of the evolving associations of the *tabbaard* “with learning, tradition and even antiquity” (27), the costume was actually adopted in the second half of the seventeenth century for daily wear by various trades and professions, including painters in their studios.

Chapter two “Frivolous and Vain: Assessing Fashion Accessories in Rembrandt’s Portraits” discusses the potential meaning and function of accessories worn by female sitters in some Rembrandt’s portraits. De Winkel takes issue with conclusions by previous art historians that hats, veils, fans, gloves, handkerchiefs, and jewelry functioned as “symbols of marital love, gentility, friendship, or grief” (53). She examines such fashion accessories in the context of seventeenth-century customs of dress, textual accounts by contemporaries, inventories of possessions taken at the time of a death, and contemporary archives. De Winkel concludes that in the seventeenth century, the meaning of such fashion accessories varied depending upon the individual’s social standing, religion, age, city of residence as well as upon cultural conventions, the pictorial context in which a sitter was portrayed, and the circumstances of the portrait’s commission. She also argues that by and large in Rembrandt’s portraits of female sitters, gloves, handkerchiefs, and fans connoted the socioeconomic well-being of the portrayed, but nothing more symbolic.

In addition to the author’s discussion in this chapter of individual fashionable accessories in some of Rembrandt’s female portraits, she makes two strong, overarching points. First, although seventeenth-century Dutch moralists condemned luxurious fashion accessories as signs of vanity, actual practice deviated from such platitudes. Second, although some seventeenth-century Dutch initially found newly introduced, fashionable accessories shocking and immoral, over time the very same accessories were deemed familiar and acceptable, then out-dated and silly, and finally desirable and respectable again.

Chapter three “A Gentleman in a Grey Riding Coat: Dress in Rembrandt’s Portraits of Jan Six” concludes that the 1647 etched portrait of Jan Six, a prominent and well-to-do member of the Amsterdam ruling class as well as a scholar, depicts him in the context of the *Vita*

*Contemplativa*, whereas the 1654 painted portrait constructs the pictorial context of the *Vita Activa*. De Winkel demonstrates how both contexts suited the sitter. In the etching, Rembrandt depicts Jan Six casually dressed, reading and surrounded by a game bag, a hunting knife, works of art and other books. In the later painting, Six wears a grey riding coat and red cloak that allude to equestrian pursuits appropriate only for gentlemen. De Winkel further concludes that the clothing worn by Six in the painted portrait references the sitter's love for the life of his country home, which contemporary literature extolled as a patrician antidote for the pressures of the city. The clothing in the two portraits of Six expresses both casual elegance "and a touch of negligence" (131) characteristic of *sprezzatura*, in accordance with published advice for gentlemen, such as that by the Italian Renaissance author, Baldassare Castiglione, in his *Il Cortegiano*.

Chapter four "Rembrandt's Clothes: Dress and Meaning in His Self-Portraits" concludes that through either the contemporary clothing or the imagined historical costume worn by the artist in his self-portraits, the varying functions of the paintings can be ascertained. As a prolific painter of self-portraits, such paintings had wide ranging meanings and functions, including studies of facial expressions, self-presentation as a successful professional and businessman, self portrayal as the artist in his studio, and so on. De Winkel makes the fascinating observation that Rembrandt's self-portraits almost never present him in a formal portrait pose or in fashionable garb. De Winkel's conclusions, however, sometimes omit the co-interpretive functions of other elements in the self-portraits, including, for example, facial expression, pose, and/or setting.

When Rembrandt depicted himself in historicizing clothing, de Winkel argues that his pictorial sources prominently included sixteenth-century prints, including engraved portraits of earlier, revered Dutch and German artists. She further posits that Rembrandt was the first seventeenth-century artist to wear a beret, called a *bonnet*, in some of his self-portraits. The archaizing beret, which had been frequently depicted in sixteenth-century historical pictures, was no longer considered fashionable by the seventeenth century. Subsequently, self-portraits by some pupils of Rembrandt and other painters also include the beret, which has enjoyed a long-lived identity

as artists' garb.

Chapter five "Adorned with Manifold Garments': Costume in Rembrandt's History Paintings" examines whether the artist conceived of the clothing in his history paintings (history, biblical, mythological, and allegorical subjects) chiefly out of his imagination or based on actual pieces of unusual clothing in his studio collection. The author mainly focuses upon Rembrandt's paintings of female and oriental costumes because she previously examined in chapter four the artist's self-portraits in which he donned historical costume. In wide-ranging chapter five, de Winkel concludes that costume contemporary to Rembrandt's time was considered to be inappropriate for history paintings. In contrast to earlier scholarship, she also argues that Rembrandt primarily conceived of his historical costumes from his imagination and rightly states: "however, this leaves us with the difficult problem of how to assess the measure of his imagination" (194).

De Winkel subsequently examines various potential, influential sources upon Rembrandt's imagination, that is, textual descriptions; theatrical sources; etchings, engravings, and drawings; and books with costume illustrations. From such possibilities, de Winkel concludes that Rembrandt drew the greatest artistic inspiration from the costumes depicted in mostly early sixteenth-century prints and drawings that he owned. Such prints provided him prototypes that conformed to notions of decorum held by his contemporaries. Because Rembrandt made significant changes to his print and drawing sources, later critics often overlooked such artistic borrowings.

In this expansive chapter, the author also considers the degree to which Rembrandt's teacher and other artists working before him in Amsterdam may have influenced his conception of costume in his history paintings. She also examines how Rembrandt, in turn, may have influenced his own pupils. De Winkel also comes to the fascinating conclusion that the costume in seventeenth-century Dutch history paintings impacted the design of historical costume for the contemporary live theater, rather than the other way around.

Despite the all-encompassing title of her book, de Winkel's chapters provide revealing depth of scholarship on some costumes and accessories in Rembrandt's paintings, rather than superficial breadth of examination on all depicted fashion and fancy. Such depth, in fact,

amounts to one of the book's strengths. We can look forward to any future scholarship by de Winkel on those costumes and accessories in Rembrandt's paintings that remain yet unpacked.

Elizabeth Teresa Howe. *Education and Women in the Early Modern Hispanic World*. Women and Gender in the Early Modern World, 7. Aldershot, UK: Ashgate, 2008. xiv + 240pp. + 11 b&w ill. 50.00. Review by HILAIRE KALLENDORF, TEXAS A&M UNIVERSITY

This fascinating study draws upon a wide variety of source materials—from catechisms and primers, to treatises and *novelas*, to library inventories and paintings—to address an understudied topic: just exactly what was the level of education for women of early modern Spain and New Spain? Obviously, there is no single answer to this question. Elizabeth Howe does a good job of taking a nuanced approach to an ideological mine field where reliable information is often scarce. She differentiates among rich and poor women, lay persons and religious, royalty and the socially marginal. She largely avoids the trap of generalizations by sticking to specific examples. We may not always agree with her interpretations of these examples (a particularly tricky one being the use of handwriting analysis to determine which women had tutors and which did not), but her grounding of the project in *imitatio* of classical role models is hard to argue with. She begins the book with an explanation of the principle of *imitatio* (a pedagogical technique using exemplary women as role models who were supposed to inspire students to lead upright moral lives) and then uses this theme to develop organizational categories reflected in subsequent chapter titles: “Athena and the Amazons,” “The Spanish Zenobia,” “The New Judith,” etc.

Her decision to lump Spain together with its New World colonies is not uncontroversial. Although there is a growing effort (and not just by comparatists) to look at the big picture of the Iberian empire—witness such book, course and even job specialization titles as “The Early Modern Atlantic World”—traditionally survey classes are taught in such a way that Spain and Mexico remain hermetically sealed inside closed little airtight compartments. The cynic might