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Office: GC 3408, #7
Office hours: After class

Spring 2018
CUNY Graduate Center

ART 85000 / HIST 72500
Fashion and Experience in Early Modern Europe
Mondays 2:00-4:00 PM
Classroom: GC 3421

Course Description and Learning Objectives:

This seminar will examine the art and history of fashion in early modern Europe from the fifteenth through the eighteenth centuries. Precious few secular garments made before the eighteenth century survive, so we will be trying out a variety of sources and methods to gain a sense of the “period eye” to see and understand what clothing meant from various perspectives in the early modern period. Seeking to understand the processes behind change and innovation in fashion, we will be looking at developments in textiles and clothing as they took place within broader historical contexts (global, political, economic, religious, and social). Students will acquire a firm grounding in the historiography of the field, which has been especially rich and dynamic in recent years. In class sessions at the Metropolitan Museum of Art and other collections we will learn from original objects such as: textiles, vestments, and accessories; printed costume books and tailoring manuals; portraiture; arms and armor. Other classes will include practical experience working with a variety of primary sources and methods, including historic reconstruction.

Requirements and Grading:

Detailed instructions will be provided for written assignments.

25% Participation (includes leading discussions of readings, active contribution to classes, and oral presentation on research project)

25% Primary source analysis due mid-semester (Oct. 7)

50% Final research paper due at the end of the semester (Dec. 17)

Course Materials and Library Reserves:

All assigned readings will be available as PDFs via DropBox except for the chapters in Ulinka Rublack’s *Dressing Up* (Oxford, 2010), which is available for purchase online and is also on reserve at Mina Rees Library along with other key books for this class. See the end of the syllabus for a list of book reserves.

Schedule of Readings and Assignments:

Please note the location of each class meeting. Any changes to the schedule will be announced in advance by email. The texts below are listed in recommended reading order.

Week 1 <i>Introduction: The Birth of Fashion</i>	
<u>August 27</u> Meet at the CUNY Graduate Center room #3421 (third floor)	Come to the first class prepared to discuss these two articles: Sarah-Grace Heller, ch. 2, “The Birth of Fashion,” in <i>Fashion in Medieval France</i> (2007), pp. 46-60. Timothy McCall, “Materials for Renaissance Fashion,” <i>Renaissance Quarterly</i> 70:4 (2017): pp. 1449-64.
No classes are scheduled on Monday, September 3	
Week 2 <i>Fashion History Across the Disciplines</i>	
The Registrar scheduled class for this Wednesday, Sept. 5—we will not be meeting in person this week	<u>Reading:</u> Daniel Roche, ch. 1, “Clothing or Costume?,” in <i>The Culture of Clothing</i> (1996/1999 English ed.), pp. 3-22. Aileen Ribeiro, Intro. to <i>Clothing Art</i> (2017), pp. 1-33 (notes pp. 532-33). <u>Online assignment:</u> Think about the primary source or museum object that you want to use as the subject of your first paper. Email me by Sept. 3 if you need help with this; email me with your selection (up to three possibilities) by Sept. 16.
No classes are scheduled on Monday, September 10	
Week 3 <i>Luxury Textiles & Renaissance Clothing</i> With Cristina Carr, Conservator, Department of Textile Conservation, The Met	
<u>September 17</u> Metropolitan Museum of Art: Meet inside the Antonio Ratti Textile Center. Follow the stairs down to Ratti from the south side of Medieval Art gallery 304.	<u>Reading:</u> Ann Rosalind Jones and Peter Stallybrass, Intro and Ch. 1, “The Currency of Clothing,” in <i>Renaissance Clothing & the Materials of Memory</i> (2000), pp. 1-33 (notes pp. 278-86). Ulinka Rublack, Ch. 1, “Introduction,” in <i>Dressing Up</i> (2010), pp. 1-31 (notes pp. 286-92). Lisa Monnas, Intro. and Ch. 1, “Who Wore Silk?,” in <i>Merchants, Princes and Painters</i> (2008), pp. 1-39 (notes pp. 335-44). See also the Pinterest board TextilesMet: https://www.pinterest.com/textilesmet/
Week 4 <i>Tailoring & Historic Reconstruction</i> With Sophie Pitman, Postdoctoral Scholar, “The Making and Knowing Project,” Columbia University	
<u>September 24</u>	<u>Reading:</u>

GC #3421	<p>Naomi E. A. Tarrant, “Cut your Coat to Suit your Cloth,” in <i>Fashion and Clothing in Late Medieval Europe</i>, ed. R. C. Schwinges and R. Schorta (2010), pp. 61-7.</p> <p>Elizabeth Currie, “Diversity and Design in the Florentine Tailoring Trade, 1550-1621,” in <i>The Material Renaissance</i>, ed. M. O’Malley and E. Welch (2007), pp. 154-73.</p> <p>Ulinka Rublack, “Renaissance Dress, Cultures of Making, and the Period Eye,” <i>West 86th</i> 23:1 (2017): pp. 6-34. (See also Rublack, ch. 2, “Looking at the Self,” in <i>Dressing Up</i>).</p> <p>Melanie Braun, et al., on doublets and sewing stitches, in <i>17th-Century Men’s Dress Patterns, 1600-1630</i> (2016), pp. 14-21; 88-95.</p> <p>J.L. Nevinson, Intro. to the facsimile ed. of Juan de Alcega, <i>Tailor’s Pattern Book, 1589</i> (1979; 1999) + front matter by Alcega, pp. 9-17.</p>
<p>Week 5 Religion & Fashion With Giulia Chiostrini, Associate Conservator, Textile Conservation, The Met</p>	
<p><u>October 1</u> Met Museum: Ratti Textile Center</p>	<p><u>Reading:</u> Maureen C. Miller, “The Significance of St. Cuthbert’s Vestments,” in <i>Saints and Sanctity</i>, ed. P. Clarke and T. Claydon (2011), pp. 90-102.</p> <p>Pauline Johnstone, ch. 4, “The Renaissance,” in <i>High Fashion in the Church</i> (2002), pp. 61-84.</p> <p>Marta M. LaGuardia, “The Art of Embroidery in Salamanca During the 16th Century,” <i>CIETA</i> 79 (2002): 51-8.</p> <p>Ulinka Rublack, ch. 3, “The Look of Religion,” in <i>Dressing Up</i> (2010), pp. 80-123 (notes pp. 296-301).</p>
<p><u>October 7 (Sunday)</u></p>	<p>*Primary source analysis due—submit PDF by email.</p>
<p style="text-align: center;"><i>No classes are scheduled on Monday, October 8</i></p>	
<p>Week 6 Women’s Bodies</p>	
<p><u>October 15</u> GC #3421</p>	<p>Denis Bruna, ed., <i>Fashioning the Body</i> (2015), “Women’s Undergarments” and “The Enigma of the Iron Corset,” pp. 56-69.</p> <p>Diane Hughes, “Regulating Women’s Fashion,” in vol. 2 of <i>A History of Women in the West: Silences of the Middle Ages</i>, ed. C. Klapisch-Zuber (1992): pp. 137-58 (notes pp. 507-8).</p>

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	<p>Catherine Kovesi Killerby, “Heralds of a Well-Instructed Mind’: Nicolosa Sanuti’s Defence of Women and Their Clothes,” <i>Renaissance Studies</i> 13:3 (1999): pp. 255-82.</p> <p>Carmen Peraita, “Like a Portable House,” in <i>Spanish Fashion and the Courts of Early Modern Europe</i>, ed. J.L. Colomer and A. Descalzo (2014), vol. 1: pp. 291-318.</p>
<p>Week 7 <i>Men’s Bodies</i> With Tim McCall, Associate Professor of Art History, Villanova University</p>	
<p><u>October 22</u> Met Museum Arms & Armor and European Paintings—meet by the Advance Tickets & Groups desk in the Great Hall. *Bring \$5 admission today.</p>	<p><u>Reading:</u> Angus Patterson, “Wearing,” in <i>Fashion and Armour in Renaissance Europe</i> (2009), pp. 20-55. Denis Bruna, ed. <i>Fashioning the Body</i> (2015), “Puffed-out Chests and Paunched Bellies,” “Falsity and Pretense,” and “Under the Ruff,” pp. 39-55; 71-79. Timothy McCall, “Brilliant Bodies,” <i>I Tatti Studies</i> 16:1/2 (2013): pp. 445-90. Ann Rosalind Jones and Peter Stallybrass, Ch. 2, “Composing the Subject,” in <i>Renaissance Clothing & the Materials of Memory</i> (2000), pp. 34-58 (notes pp. 286-91).</p>
<p>Week 8 <i>Prints & Fashion Knowledge</i></p>	
<p><u>October 29</u> Met Museum Prints & Drawings—meet by the Advance Tickets & Groups desk in the Great Hall</p>	<p><u>Reading:</u> Ulinka Rublack, ch. 4, “Nationhood,” and ch. 5, “Looking at Others,” in <i>Dressing Up</i> (2010), pp. 125-209 (notes pp. 301-8). Femke Speelberg, “Fashion & Virtue,” <i>The Metropolitan Museum of Art Bulletin</i> 73:2 (2015). Margaret F. Rosenthal and Ann Rosalind Jones, “Vecellio and His World” and Vecellio’s “To the Reader,” in <i>Cesare Vecellio’s Habiti Antichi et Moderni</i> (2008), 8-44; 52. Daniel Roche, ch. 16, “Fashions in Reason...,” in <i>The Culture of Clothing</i> (1996/1999 English ed.), pp. 470-500.</p>
<p>Week 9 <i>Global Textiles</i> With Amelia Peck, Curator of American Decorative Arts and Supervising Curator of the Antonio Ratti Textile Center; lead curator of <i>Interwoven Globe</i> exhibition (2013)</p>	
<p><u>November 5</u> Met Museum Ratti Textile Center</p>	<p><u>Reading:</u> Anne Gerritsen and Giorgio Riello, Introduction to <i>The Global Lives of Things</i> (2015), pp. 1-28. Melinda Watt, “Whims and Fancies,” and Elena Phipps, “Global Colors,” in <i>Interwoven Globe</i>, ed. Amelia Peck, exh. cat. (2013), pp. 82-103, 120-36 (notes pp. 321-24; 328-30).</p>

	Giorgio Riello, “Textile Spheres,” in <i>Threads of Global Desire</i> , ed. D. Schäfer, G. Riello, and L. Molà (2018), pp. 323-41. Exhibition reviews of <i>Interwoven Globe</i> in the <i>New York Times</i> and <i>Art Bulletin</i> .
Week 10 <i>Ordinary People</i>	
November 12 GC #3421	<u>Reading:</u> Paula Hohti, “Dress, Dissemination, and Innovation,” in <i>Fashioning the Early Modern</i> , ed. E. Welch (2017), pp. 143-65. Ulinka Rublack, ch. 6, “Clothes and Consumers,” and ch. 7, “Bourgeois Taste,” in <i>Dressing Up</i> (2010), pp. 177-257. Maria Hayward, “A Shadow of a Former Self,” in <i>Everyday Objects</i> , ed. T. Hamling and C. Richardson (2010), pp. 107-18. John Styles, ch. 2, “What the People Wore,” in <i>The Dress of the People</i> (2007), pp. 30-55; Appendices pp. 326-58; notes pp. 363-65.
Week 11 <i>Dress Artifacts (18th Century)</i> With Michele Majer, Cora Ginsburg Gallery & Bard Graduate Center	
November 19 Cora Ginsburg Gallery 19 E 74 th St.	<u>Reading:</u> Aileen Ribeiro, ch. 1, “The Dominance of France,” in <i>Dress in Eighteenth-Century Europe</i> (2002), pp. 15-49 (notes pp. 285-86). Alicia Annas, “The Elegant Art of Movement,” in <i>An Elegant Art</i> , exh. cat. (1983), pp. 35-58. Ingrid Mida and Alexandra Kim, ch. 2, “How to Read a Dress Artifact,” in <i>The Dress Detective</i> , pp. 24-37 + Appendices 1 and 2, pp. 216-21. See also the Cora Ginsburg website and 2018 Catalogue: http://www.coraginsburg.com/catalogues/2018/CoraGinsburg-Antique-2018.pdf
Weeks 12-14 <i>Final Research Projects</i>	
Nov. 26, Dec. 3, Dec. 10	Student research presentations and writing workshops.
<u>December 17</u>	Final papers due—submit PDF by email.

Books on reserve for this course at the GC's Mina Rees Library:

Bruna, Denis, ed. *Fashioning the Body: An Intimate History of the Silhouette*. Yale, 2015. On order.

Colomer, José Luis, and Amalia Descalzo Lorenzo, *Spanish Fashion at the Courts of Early Modern Europe*. 2 vols. CEEH, 2014. On order.

Jones, Ann Rosalind, and Peter Stallybrass. *Renaissance Clothing and the Materials of Memory*. Cambridge, 2000. GT135 .J66 2000.

Mida, Ingrid, and Alexandra Kim. *The Dress Detective: A Practical Guide to Object-Based Research in Fashion*. Bloomsbury, 2015. On order.

Monnas, Lisa. *Merchants, Princes and Painters: Silk Fabrics in Italian and Northern Paintings, 1300-1550*. Yale, 2008. ND1460 .T49 M66 2008.

Peck, Amelia, ed. *Interwoven Globe: The Worldwide Textile Trade, 1500-1800*. Exh. cat. Yale, 2017. On order.

Ribeiro, Aileen. *Clothing Art: The Visual Culture of Fashion, 1600-1914*. Yale, 2017.
N8217 .C63 R53 2017

Roche, Daniel. *The Culture of Clothing: Dress and Fashion in the 'Ancien Régime.'* Cambridge, 1996. GT 857 .R6313 1994

Rublack, Ulinka. *Dressing Up: Cultural Identity in Renaissance Europe*. Oxford, 2010.
GT575 .R83 2010