

# *Gowns of the Golden Age*

---

A SURVEY OF SPANISH WOMEN'S COURT GOWNS  
BETWEEN THE YEARS 1560 AND 1585

SENORA ISABEL MARIA DEL AGUILA  
(M.K.A. MIRIAM BUGLER)

*first published online March 2007*

## CONTENTS

<b>INTRODUCTION.....</b>	<b>3</b>
<b>SOURCES.....</b>	<b>4</b>
<b>CHARACTERISING THE QUINTESSENTIAL SPANISH GOWN.....</b>	<b>5</b>
DEFINING THE SPANISH COURT GOWNS SEEN IN PORTRAITS: .....	5
<i>Variations Within the Style</i> .....	6
<b>DEFINING THE ELEMENTS WORN .....</b>	<b>7</b>
THE GOWN (SAYA ENTERA).....	7
<i>Fabric</i> .....	7
<i>Colour</i> .....	8
<i>Decorative Elements</i> .....	9
<i>The Doublet (Sayeulo)</i> .....	11
<i>Sleeve (Manga)</i> .....	13
<i>The Skirt (Saya)</i> .....	15
THE UNDER-GOWN .....	17
<i>Under-doublet (Cuerpo Alto)</i> .....	17
<i>Under-skirt (Faldellin) *</i> .....	20
FOUNDATION LAYERS .....	21
<i>Farthingale (Verdugado)</i> .....	21
<i>Corset / Bodies / Kirtle*</i> .....	21
<i>Petticoats (Vasquina) *</i> .....	22
<i>Smock (Smocke) *</i> .....	22
<i>Drawers (Zaraguelles)</i> .....	23
ACCESSORIES .....	24
<i>Headwear</i> .....	24
<i>Ruffs</i> .....	24
<i>Belt</i> .....	25
<i>Carcenet and other Neckwear</i> .....	25
<i>Other jewellery</i> .....	25
<i>Gloves</i> .....	26
<i>Hose (Calzas)</i> .....	26
<i>Shoes (Servillas)</i> .....	26
<i>Handkerchiefs</i> .....	24
<b>GLOSSARY OF TERMS USED .....</b>	<b>27</b>
GARMENTS .....	27
UNDERGARMENTS .....	28
ELEMENTS .....	28
<b>BIBLIOGRAPHY .....</b>	<b>30</b>
PUBLICATIONS .....	30
WEB BASED RESOURCES .....	30
<b>APPENDICES .....</b>	<b>32</b>
LIST OF PORTRAITS .....	32
EXTANT GARMENTS REFERENCED: .....	36

# *Gowns of the Golden Age*

A SURVEY OF SPANISH COURT GOWNS  
BETWEEN THE YEARS 1560 AND 1585

---

## INTRODUCTION

---

*“In the sixteenth century, Spain emerged as the most dominant European power.  
This period not only marked a moment of political preeminence but a  
flowering of culture known as the Siglo de Oro, or Golden Age.”*

*The Hispanic Society ([www.hispanicsociety.org](http://www.hispanicsociety.org))*

For the purpose of this article I have chosen to further narrow the period of study to the interval between 1560 and 1585. This period was chosen primarily because virtually all of my favourite Spanish Gowns depicted in portraits fall within this time frame.

During the twenty five years between 1560 and 1585 the quintessential Spanish gown is here characterised as: high necked, collared, front opening doublet with some form of open sleeve that exposes an under-doublet sleeve, over a matching full length closed skirt. The garment is given its distinctive shape by foundation garments: probably a pair of petticoat bodies and farthingale.

The gowns of the preceding period are difficult to define due to the lack of Spanish portraiture. This lack is attributed Mary Tudor being Queen, among other reasons. However Janet Arnold postulates that the Spanish fashions of the time “would probably been similar to that worn by Maria of Austria, wife of Emperor Maximilian II in her portrait painted in 1551 by Antonio Mor” (Kunsthistorisches Museum, Vienna)<sup>1</sup>. The pale coloured gown has a low, square necked bodice, and closed, floor length, trained, cone shaped skirt with a double row of braid running down the centre front and around the hem worn under a long sleeved, ankle length ropa.

The period following 1585 is characterized by the exaggeration of the ruff and width of the cone shaped skirt. Ropas also re-emerge in portraits of the royal family.

---

<sup>1</sup> J. Arnold. *Queen Elizabeth's Wardrobe Unlock'd*. (London: Costume and Fashion Press, 1988) Page 125

---

## SOURCES

---

The purpose of this article is to move beyond the study of a specific gown to develop a deeper understanding of the style of court dress depicted in period portraits of royal and the noble women between 1560 and 1585, with a view to recreating these gowns. As there are few extant garments surviving from this period, this article is primarily portrait-based for an understanding of the style. The portraits considered for this article are listed in the appendices, where each portrait is assigned a number for easy reference.

The gowns of this period as depicted in portraits are shown worn by Spanish Queens (Isabel Valois and Anne of Austria), Spanish Infantas (Felipe II and Isabel Valois' daughters Isabel Clara Eugenia and Catalina Micaela), and numerous portraits of "unknown ladies" all wearing very similar gowns suggests that both royalty and the nobility wore these gowns (see the List of Portraits in the appendices for the portraits (of both royalty and nobility) used in this article). The depiction of such gowns in portraiture suggests they are formal finery worth recording, something worthy of a trip to court or similar big events, rather than everyday garments.

This article does not consider over layers such as the Ropa or other 'jackets'. Ropas are only very seldom seen in Spanish portraits of the era of this survey (3 instances), and not in any portraits reproduced in sufficient quality to render any detail beyond basic length and silhouette. However, ropas do turn up in earlier and later period portraits outside the scope of period of this article.

### Sources Beyond Portraits

The **cutting diagrams** of Juan de Alcega (1589 publication and initial 1580 version quoted in *Alonso Sanchez Coello y el Retrato en la corte de Felipe II* (edited by S. Saavedra)) have been considered for general pattern pieces. The text accompanying the diagrams mention naps, pattern matching, damasks, wool and silk, and these are the fabrics of the nobility. From this, and practical experimentation (where the patterns contained in Alcega have proved to be consistent with extant garments and garments recreating portraits), we can ascertain that Alcega's book contains information relevant to the fashions of the period covered in this article. The information provided by Alcega in basic skirt pattern shapes is also consistent with later cutting diagrams – e.g. François de la Rocha de Burguen that was published in 1618, reproduced, ed. and trans. by T. Dupuis. *The Renaissance Tailor* [http://www.vertetsable.com/research\\_b161.htm](http://www.vertetsable.com/research_b161.htm)

**Hispanic Costume 1480-1530** by R.M Anderson has also been used extensively. Although slightly prior to the period of interest, this source is devoted to Spanish fashions and shows the development of the style. In those cases where contemporary Spanish evidence is lacking, this book is helpful to extrapolate from Spanish sources prior to the period in question to fill in the gaps (such as regarding shoes, petticoats and drawers etc). It also provides information and definitions of Spanish clothing and elements not otherwise available from Alcega, extant garments or other sources.

A number of **extant garments** have also been considered in the course of researching this article – see appendices for a list. Garments of Spanish origin (e.g. Girl's Doublet) and contemporary garments of similar style, (such as the Pfalzgräfin Dorothea Sabina von Neuburg burial gown) have been used to generate plausible construction methods and materials etc.

It is worth remembering that our idea and understanding of gowns of this period is strongly dependent on surviving portraits and the assumption that these portraits are accurate representations of the clothing worn. Our perceptions could potentially be skewed by the examples depicted in portraiture.

---

## CHARACTERISING THE QUINTESSENTIAL SPANISH GOWN

---

### DEFINING THE SPANISH COURT GOWNS SEEN IN PORTRAITS:

The following is an overview of the elements of the Spanish court ensemble as seen in the portraits and their defining characteristics. See the following sections for more detail.

#### Gown

Smooth and severe silhouette

Skirt – cone shaped and always worn closed, sometimes with a train

Doublet – high necked, front opening, some form of open over-sleeve showing under-doublet

Colour (black/white/red/brown base, red/gold/silver accents/braid/embroidery)

Fabric – brocade, velvet, taffeta or satin

Decoration Placement – some or all of the following

- centre front from top of collar to waist
- diagonally from front waist to point of shoulder
- around openings, wrist openings and curves of over sleeve
- from point of shoulder to neck
- additional on collar
- shoulder and wrist tabs
- either side of centre front on skirt
- around hem of skirt

Decoration Types & colours –

- applied trim or embroidery
- applied pearls (one instance)
- ouches, generally gold possibly pearled or gemmed
- ribbons with aiglets – normally white or pink ribbons with gold aiglets

#### Under-doublet

High necked

Front opening

Fitted sleeves

Decoration

- fabric cream, occasionally red or pink, one yellow
- stripes of braid over base fabric
- base fabric often pleated or slashed or pinked

## VARIATIONS WITHIN THE STYLE

In general the basic silhouette of these gowns remains the same throughout the 25 year period (high collared doublet, a closed cone shaped skirt and a choice of two over-sleeve types (round or great sleeves)). Both the horizontally slit round sleeve and the great sleeve (see below for definitions) are seen through out the period considered here. However, there are other variations that appear only briefly.

The following are short-lived variations in style within the period.

**Vertically slit round sleeves** (slashed & plain – refer portraits 1, 2, 3, 10, 11) disappear around 1570.

**Slashed doublets** (slashes called “bebederos” (see Figure 1) - portraits 1, 2, 3, 23, 25) are seen in 14% of portraits and disappear around 1580.



**Figure 1:**  
bebederos.  
Detail  
portrait # 1

The gown doublet is sometimes worn with the **centre front unfastened** to show the layer beneath. The gown may be opened only at the neck, from mid chest or from the waist. This style is common in the early portraits of Anne of Austria, but then seems to disappear from the 1580s.



**Figure 2:** braid  
placement.  
Detail portrait  
# 13

In general gowns of this period have their **decoration** placed as outlined above. Prior to the 1570's this decoration was frequently ouches, etc (e.g. portraits 5, 6, 8, 9). In 1570 the trim placement that was to become the norm in the latter part of this period (only 23% of gowns after this point are without applied trim of some description) seems to make its first appearance (e.g. portraits 12 & 13, see Figure 2).

The use of **beading** in the surface decoration of gowns is only noticeable on outer gowns prior to 1565.

---

## DEFINING THE ELEMENTS WORN

---

The following are the individual layers worn, starting from the outside and working inwards, on a classic Court style gown of the period.

Theoretical layers are indicated by an asterisk (\*). It is obvious that some garment must have been worn to, for example, support the skirt and shape the body, but the precise nature of the garment is unknown as it was not visible in the portraiture of the time. Some of these garments (kirtle, petticoats and under-doublet) can be theorised from Alcega's patterns, but others (e.g. smocks) require examination of contemporary clothing of other sources (for example, English smocks and shirts)<sup>2</sup>.

Period Spanish terms for the different garments and layers are introduced as the garments are defined below, however I will use terms in English throughout the explanations for clarity. I have listed all the different Spanish names associated with each item of clothing but discuss the source of the terms and the various interpretations in the glossary.

### THE GOWN

Terms associated with this garment include: saya<sup>3</sup>, saya entera<sup>4</sup> (gown with train)

The gown itself consists of two distinct garments, the skirt and the doublet, joined at the waist<sup>5</sup>. Practical experimentation shows that the garments need to be joined at the waist to avoid gaps between the doublet and skirt, especially as many gowns of this style do not have waist tabs to hide such openings. No evidence is available as to whether the garments are joined permanently or utilize the likes of ties or hooks and eyes; experimentation has shown that sewing the garments together at the waist is the most satisfactory solution. Stitching the doublet to the skirt is consistent with the attachment of a bodice to skirt in for example the burial attire of Pfalzgräfin Dorothea Sabina von Neuburg discussed in *Patterns of Fashion*<sup>6</sup>.

Both elements are made of the same fabric, and the decoration or trim is applied in a consistent manner to both garments to create a single cohesive gown.

### FABRIC

Portraiture shows that several types of fabric are used to construct these outer gowns, and much of this meshes with what we read in Alcega. Descriptions of patterns in Alcega frequently describe items as being “de feda” or “of silk”<sup>7</sup>, and he also mentions issues such as matching patterns and naps of fabric, such as is required if using damasks, brocades or velvets to construct his garments<sup>8</sup>.

---

<sup>2</sup> J. Arnold. Elizabethan and Jacobean Smocks and Shirts. *Waffen-und Kostumkunde* 19.2 (1997). 89-110

<sup>3</sup> R. M. Anderson. *Hispanic Costume: 1480-1530*. (New York, Hispanic Society of America, 1979) Page 201 and J. Alcega. *Libro de Geometria, Pratica y Traca*. (Madrid: 1589. Ed. & trans. by J. Pain & C. Bainton. Hollywood: Costume and Fashion Press, 1999) page 65 and S. Saavedra ed. *Alonso Sanchez Coello y el Retrato en la corte de Felipe II* (Madrid: Museo del Prado, 1990) Page 89

<sup>4</sup> S. Saavedra ed. *Alonso Sanchez Coello y el Retrato en la corte de Felipe II* (Madrid: Museo del Prado, 1990) Page 88

<sup>5</sup> R.M. Anderson. *Hispanic Costume: 1480-1530*. (New York, Hispanic Society of America, 1979) Page 201

<sup>6</sup> J. Arnold. *Patterns of Fashion: the cut and construction of clothes for men and women c1560-1620*. (New York: Drama Book Publishers, 1995) page 114.

<sup>7</sup> J. Alcega. *Libro de Geometria, Pratica y Traca*. (Madrid: 1589. Ed. & trans. by J. Pain & C. Bainton. Hollywood: Costume and Fashion Press, 1999) Pattern 14

<sup>8</sup> J. Alcega. Op Cit. page 19

As can be seen in the following table, silk satin is the most popular fabric in those portraits where the fabric can be identified.

Fabric	% in portraits
Brocade	17
Silk Satin	34
Velvet	3
Unknown <sup>9</sup>	46

*Table 1: Frequency Fabric Type in Gowns of Adult Women.*

Of the silk satin skirts depicted, 75% are cutte or slashed.

By “cutte” or “slashed” I mean the Spanish style of slashing (see figure 3) that consists of small (4-8cm long) bias cuts set diagonally to the centre front and at right angles to one another all over the fabric of the garment as seen in numerous portraits of Spanish women (portraits 1,2,3,7,14,15,21).



**Figure 3:** detail of portrait 1 showing cuttes

When employed, this slashing is seen on the skirt and round sleeves, but not always the doublet (for example, portrait 14)

## COLOUR

Spanish portraiture shows a very limited palate of colours for the outer gown, as shown by the table below. Black is the predominant colour of the gown in over 50% of all portraits of this period that were studied. It is also possible that current colours depicted in portraiture are not representative of the original shades.

Main Colour	% in portraits
Black	51
White or Cream	29
Red	11
Green	6
Brown	3
Other	0


*Table 2: Frequency Colour of Gowns of Adult Women.*

<sup>9</sup> The portrait reproductions are too poor quality to give many clues regarding the fabric with most dark coloured gowns. They are of one colour and unpatterned, eliminating damask or brocade, and correspondingly may be velvet or satin.



## DECORATIVE ELEMENTS

A number of different decorative elements were utilized; often more than one element was used in a gown. The most common are described below, and will be referred to later in the article.

Technique	Description	Image	
Applied Braid or Trim	Decorative ribbon, trim or braid applied to the surface of the gown		Detail of portrait 14
Metal Thread Embroidery	Patterns embroidered directly onto the gown fabric in metal thread, sometimes giving the appearance of fine gold lace applied to the gown		Detail of portrait 1
Beading	Small beads or precious gems (pearls) stitched to the surface of the garment		Detail of portrait 2
Ribbon Ties	Lengths of ribbon tied in a one-loop bow or “half bow”, and ending in aiglets		Detail of portrait 13
Ouches	Decorative, jeweled or gemmed gold or silver items applied to the garment		Detail of portrait 30
Flat Tabs	Standard flat tabs that may be rectangular, rounded, square or trapezoid shaped		Detail of portrait 15
Looped Tabs	Created from lengths of fabric doubled over to create a small loop. The edges are secured within the garment		Detail of portrait 1
Shoulder Rolls	A crescent shaped roll sitting over the outer shoulder/sleeve join		Detail of portrait 22

*Table 3: Different Applied Decorations for Gowns of Adult Women.*

Having defined the decorative elements it is necessary to establish the relative frequencies of the different items in portraiture, and also the preferred location of the different element.

As can be seen from the table below, ouches are the most common decorative element seen in portraiture, and they can be found on the skirt, body and sleeves. This is followed by applied braid, which is again found on all three elements of the garment, while the next most popular element, ribbon ties are only found on the skirt and sleeves.

Decorative Element	% in portraiture	% on doublet	% on sleeves	% on skirt
None	3	3	3	3
Applied Braid or Trim	72	72	57	51
Embroidery	6	6	6	6
Beading	6	6	6	6
Ribbon Ties	60	0	54	49
Ouches	77	71	20	23
Other	3	3	3	3
Unable to see	6	6	9	24

*Table 4: Frequency of Applied Decoration & Location of Decoration for Gowns of Adult Women.*

## THE GOWN DOUBLET

Terms associated with this garment include: sayuelo<sup>10</sup>, cuerpo<sup>11</sup>, cuerpo alto<sup>12</sup>, cuera<sup>13</sup>

The doublet consists of a close fitting, high necked (collared) body garment with over-sleeves in one of three styles (described below). The waistline of the doublet smoothly descends to a point at centre front that lies several inches below the natural waistline

### Opening & Fastening

The garment is most likely front opening as 34% of portraits show the doublet worn open (with the collar opening extending variously from the neck, chest or waist). Additionally, not one of Alcega's gowns are shown such that the front piece is on the fold while 50% of those diagrams show the back piece to be cut on the fold<sup>14</sup>. There is no evidence of how these garments fasten, but the roughly contemporary 1598 Dorothea von Neuberg gown discussed by Janet Arnold that is very similar (it too is a doublet style gown that opens at centre front) is believed to have closed edge to edge using hooks and eyes as there are no eyelets, buttons or other fastenings in evidence<sup>15</sup>. Portraits show no evidence of buttons, eyelets or other fastenings, and also show no evidence of overlap suggesting they too close edge to edge.

### Decoration

The vast majority of gowns show some sort of decoration on the doublet, whether that be applied trim (74%) or ouches (71%).

Decorative Element	% of trim	% of ouches
None	20	17
Centre Front	66	69
Diagonal (waist to shoulder)	45	34
Second Diagonal (waist to mid shoulder)	20	0
Along Shoulder Seam	17	0
Collar	30	17

*Table 5: Frequency of Braid & Ouch Placement  
on Doublets for Adult Women*

This shows the most common placement of trim on the doublet is along the centre front opening and the diagonal from centre front at the waist to the tip of the shoulder. This corresponds to the most common placement of ouches. Indeed, in some instances both elements are used in the same locations in one gown (e.g. portrait 31).

---

<sup>10</sup> J. Alcega. Op Cit. Page 65

<sup>11</sup> R M. Anderson. Op Cit. Page 200

<sup>12</sup> J. Alcega. Op Cit. Page 65

<sup>13</sup> J. Alcega. Op Cit. Page 65

<sup>14</sup> J. Alcega Op Cit, pages 47-9

<sup>15</sup> J. Arnold. *Patterns of Fashion*. Op Cit. Page 114

## Tabs

The doublet is also always adorned somewhere with tabs. They may be found at all or some of the following: neck, shoulder, wrist or waist. The different locations frequently show different styles of tabs, for example:

- Neck: along the top edge of the collar, small tabs (looped or square) as seen in portraits # 1, 2, 3, 17, 18, 22
- Shoulder: 80% of gowns show shoulder tabs  
Shoulder tabs are flat tabs that are square shaped (all that are clearly shown are square, some portraits are unclear or have insufficient detail), and small (around 2-4cm square). These tabs cover the sleeve attachment area and add more visual width to shoulders. Often decorated with trim, the trim can be either covering the whole tab (portrait 8) or placed around the three free edges (portraits 12, 14, 15)
- Wrist: small and square – almost always the same shape as shoulder tabs. In two gowns these are cut in one with sleeve (portrait 1, 18) but in both cases the edges of the tabs are bound. Other images not clear and the trim placement would suggest the tab edges are not bound further suggesting they are cut and made separately.
- Waist: 30% of gowns have waist tabs.  
These are small – they only just protrude from under the belt in most cases. These are perhaps only 3-4cm deep, and slightly wider. Most appear to be shaped like a trapezoid to such that the wide edge emerges from under the belt (no gaps can be seen between the tabs unlike square or rectangular tabs which radiate out from waist and do not touch at the outer corners.) This trapezoid shape is similar to the tabs on the 1598 Dorothea von Neuburg gown described by Arnold<sup>16</sup>. There is no significant overlap of the tabs at the waistline. The style of tab seen on the Red Valois gown (pics 1, 2, 3), where the front tabs are cut in one with the body piece are not seen again.

The following overview shows the relative frequency of different decorative elements at the shoulder and waist relative to tabs.

Decorative Element	% at shoulder	% at waist
None	0	26
Tabs	80	31
Ouches	40	0
Rolls	3 <sup>17</sup>	0
Ribbon Ties	11	0
Other	3	0
Unknown or unclear	3	43

*Table 6: Frequency of styles of waist and shoulder adornment on Doublets for Adult Women*

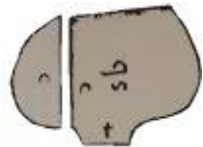

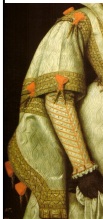


<sup>16</sup> J. Arnold. *Patterns of Fashion*. Op. Cit. Page 114

<sup>17</sup> Only one portrait, (#22) has shoulder rolls on an adult gown. This is a highly unusual picture (the posture is not consistent with other portraits of the period) that is unreliably dated and unreliably attributed so am reluctant to give it the same weight as the clearly attributed and dated portraits. The gown depicted is similarly unusual in that it has shoulder rolls (an element common only to childrens and adolescents fashions in this time and place) and great sleeves that are significantly shorter than the norm, while the hat is also unique in that it is green and the crown appears without stiffening or structure. Again, perhaps this portrait is the one that proves the rule.

## SLEEVES

Terms associated with this garment include: manga


There are four distinct styles of sleeve seen in female fashions as depicted in portraits of this era. Before establishing the frequency of depiction of the various sleeve styles it is necessary to define them:

Sleeve Type	Description	Pattern	From Portrait
Round Sleeve ( <i>Manga Rotonda</i> <sup>18</sup> )	Basis for the two following sleeve styles – the Vertically and Horizontally Slit Round Sleeves	 1589 edition Alcega. Diagram # 66a	n/a
Vertically Slit Round Sleeve	The above sleeve slit from shoulder to wrist down the front of the sleeve, through which the under-doublet clad arm emerges. The sleeve is often caught at shoulder and wrist by ouches. Can also be worn as an open sleeve where the hand emerges through the cuff (portrait 1). Usually has a contrasting turn back down the slit (portraits 1,2,3,10) and in all visible cases shows tabs at the wrist.	as above	 Detail of portrait 10
Horizontally Slit Round Sleeve	The Round Sleeve slit parallel to the ground at the crook of the elbow. Always depicted with the arm emerging through the slit. All but one portrait (# 15) show flat tabs at the cuff of the sleeve.	as above	 Detail of portrait 18
Great Sleeve ( <i>Manga de Punta</i> <sup>19</sup> )	A triangular shaped over-sleeve with a curved front edge. It is normally caught at shoulder and wrist with ouches, although some examples finish in a cuff (portrait 25). The arm emerges through the oversized curved opening in all but one example, where the sleeve is allowed to hang from the shoulder (portrait 21).	 1580 edition Alcega <sup>20</sup>	 Detail of portrait 33

<sup>18</sup> S. Saavedra. Op Cit. Page 89

<sup>19</sup> S. Saavedra. Op Cit. Page 88

<sup>20</sup> S. Saavedra. Op Cit. Page 88

Hanging Sleeve ( <i>Manga de Casaca</i> <sup>21</sup> )	Consisting of a long, thin, decorated rectangular flap of fabric suspended from the back of the shoulder opening of the over gown.	no pattern in either Alcega edition		Detail of 1579 Coello portrait of Isabel Clara Eugenia
--	--	-------------------------------------	---	--

Having defined the four main sleeve types associated with Spanish fashions of this period, it is necessary to establish the relative popularities of the different styles.

Sleeve Type	% in Portraiture	% in 1589 Alcega	Comments
Round Sleeve – horizontal slit	57	100	
Round Sleeve – vertical slit	14		Disappear around 1570
Great Sleeve	20	0	Seen in earlier Alcega edition
Hanging Sleeve	0 <sup>22</sup>	0	not seen in adult dress
Sleeve not shown	9	n/a	

*Table 7: Relative Popularity of Sleeve Styles for Adult Women.*

The above table clearly shows that horizontally slit round sleeves are by far the most frequently depicted style of over-sleeve, followed by the extravagant great sleeve.

<sup>21</sup> S. Saavedra. Op cit. page 109

<sup>22</sup> The clothing depicted in the 1579 portrait of the Infanta Isabel Clara Eugenia by Alonso Sanchez Coello has more in common with children's clothing than adults, which combined with the Infantas obvious youth in the portrait has convinced me to exclude this portrait for consideration in this article.

## THE GOWN SKIRT

Terms associated with this garment include: saya<sup>23</sup>, faldamento<sup>24</sup>

The gown skirt is a skirt that flares smoothly out from the waist in a manner “produced through skilful tailoring rather than gathers at the waist”<sup>25</sup>. Most portraits show no evidence of pleats at the front waist, indeed only one portrait shows any: a single tuck in the waist in portrait # 21. (The unusual nature of the sleeves in this portrait (great-sleeves that are pleated and worn dependent from the shoulder without being ‘caught’ at the wrist) suggests it is not an entirely typical gown of this era<sup>26</sup>.) Additionally, the  $\frac{3}{4}$  view of many portrait allows us to see the skirt for quite some distance around the hips and they show no pleating anywhere around the waist (e.g. portraits 5, 6, 11, 13, 14, 16, 17, 18, 19, 23, 26, 29). Several portraits (# 3, 5, 13, 17) show a degree of extra fullness at the hem of the skirt from  $\frac{3}{4}$  of the way back (from the centre front), but this extra fullness can be easily achieved through flaring the skirt out from the fitted waist. Gathering or pleating the skirt into the waist is unnecessary. However, experimentation has shown that a small amount of extra fabric (2.3cm) is necessary to allow the skirt to move over the farthingale, but this can be eased into waist at the centre back without having to create pleats or tucks.

The skirt is never shown open in portraits and both the back and front pieces are always cut on the fold in Alcega. This causes some questions regarding the opening for the skirt. As we have determined that the doublet and skirt are stitched together forming one garment, it follows that the front opening doublet requires the skirt to be front opening as well. Experimentation shows that only about 20-25 cm needs to be open at the centre front to allow access to the gown.

All of Alcega’s gown patterns show a train (falda<sup>27</sup>) of some degree at the back hem of the gown’s skirt. The existence of trains on these gowns is further shown by a number of portraits (27, 28, 33). Less than 50% of the portraits are full length, and number of those full length portraits show the skirt disappearing behind great sleeves (portrait 13) or a chair (portraits 20, 24) thus obscuring the hem and whether or not the skirt is trained.

14% of gowns in full length portraits show a hem raising fold across the front of the skirt. These folds are believed to contribute to the stiffness of the hem and assist with keeping the hem away from the legs<sup>28</sup>. Past experimentation has shown that the front hem of skirts that reach the ground (particularly if the skirt is made from a delicate fabric) can quickly become soiled and worn looking (especially if worn on rough or dirty floors), and that a tuck such as this can extend the life of the gown by allowing the hem to be replaced.

---

<sup>23</sup> R.M. Anderson. Op Cit, Page 201, and J. Alcega *Libro de Geometria, Pratica y Traca*. Madrid: 1589. Ed. & trans. by J. Pain & C. Bainton. Hollywood: Costume and Fashion Press, 1999. pages 47-50.

<sup>24</sup> R.M. Anderson. Op Cit. Page 201

<sup>25</sup> R.O. Landini & B. Niccoli eds. *Moda a Firenze 1450-1580: Lo stile di Eleonora di Toledo e la sua influenza*. (Firenze: Pagliai Polistampa, 2005) Page 32

<sup>26</sup> Due to the irregular nature of this gown it would, in many scientific analyses, be eliminated from the data pool. However that would blind us to the variation present in portraiture. Indeed, the very unusualness of this garment, especially the waist tuck suggests this gown is the exception that proves the rule with regard to waist treatments in Spanish gowns.

<sup>27</sup> J. Alcega. Op Cit. Page 61

<sup>28</sup> R.O. Landini & B. Niccoli eds. Op Cit. Page 86

### Adornment styles and placement

Having previously defined the different types of adornment it is necessary to assess their frequency of application to skirts.

Decorative Element	% on skirt
None	3
Applied Braid or Trim	51
Embroidery	6
Beading	6
Ribbon Ties	49
Ouches	23
Other	3
Unable to see	24

*Table 4 (detail): Frequency of Applied Decoration on Skirts of Adult Women.*

As show above in table 4 (detail), applied trim is the most popular form of adornment on the skirt, followed closely by ribbon ties, and many skirts use multiple adornments (such as applied trim and ribbon ties etc).

The frequency of trim in various locations, and amount of trim is shown in the following table.

Skirt Trim	% seen in portraiture
None	20
1 Row down either side of Centre Front	11
2 Rows down either side of Centre Front	40
1 Row around Hem	6
2 Rows around Hem	20
Hem not shown	57

*Table 8: Frequency of Trim Application on skirts for Adult Women*

The numbers are skewed somewhat by the limited number of full length portraits, such that many more portraits show the amount of trim down the centre front of a skirt than around the hem. The full length portraits show that the number of rows down front is not always the same as the number of rows around the hem (for example portrait 20).



## THE UNDER-GOWN

This layer is normally only visible on the arms, and occasionally at the neck or through ‘bebedros’ (slits in the body of the doublet) and as such is mostly theoretical. Available information suggests this layer consists of an under-doublet and probably a separate (sometimes trained) skirt. This theory is based on patterns in Alcega (which show a fitted sleeve doublet and a range of underskirts, but not one skirt and fitted sleeve doublet combination) and also practicality based on experimentation.

While the Pfalzgräfin Dorothea Sabina von Neuburg burial gown has under-sleeves integral with the dress, (ie the under-sleeves are not part of an under-doublet) the Spanish portraits depicting open doublets (portrait numbers 7, 11, 18, 19, 23) and bebederos (portrait numbers 1, 2, 23, 25) clearly show a body garment beneath that matches the visible under-sleeves, in turn suggesting a complete under-doublet worn under the gown proper. Also the Alcega pattern for a silk doublet (patterns 14, 14a) proves that fitted sleeve, high collared body garments of the nature of the theoretical under-doublet were known for women.

### UNDER-DOUBLET

Terms associated with this garment include: jubon<sup>29</sup>, cuerpo alto<sup>30</sup>

The basic characteristics of this garment are: high necked, fitted body garment with collar and fitted sleeves with some form of decoration applied to the fabric surface. Evidence in Alcega (patterns 14 and 14a) shows bent fitted sleeves, and a high collar. The back section of the collar is shown as cut in one with the back of the doublet, but Alcega states that this is not the only way to create the collar for women: “if you wish, cut the collar at the back and so it will fit better. Many tailors find that it is usually better to this as it avoids wrinkles around the back of the neckline”<sup>31</sup>. Cutting the back collar in one with the body is different from Alcega’s gown patterns where he does not show any collar pieces, thus necessitating a fully separate collar in the gowns. The doublet pattern also varies from the gown patterns in that it has fitted bent sleeves instead of round sleeves.

Anne of Austria appears to wear the same under-doublet several times (portraits 12, 14, 20) – confirmed by comparing braid patterns and under-doublet fabric treatment. While it is possible that the same sleeves were stitched into multiple gowns, the simpler solution of a favourite under-doublet worn on multiple occasions is equally if not more likely.

### Openings and Fastenings

Several portraits show front openings secured with buttons and button holes (portrait numbers 10, 11, 18, 19, 22). All but one of the portraits that clearly show the opening in sufficient detail to make an assessment regarding the method of fastening show small round buttons and a fabric overlap. The one portrait that does not show buttons (portrait 7) shows a centre front join in the ruff, but no visible centre front join in the doublet suggesting an invisible centre front closure. There is also some evidence for a button and buttonhole closure at the wrist (a visible overlap of fabric at the wrist in portrait 4)

---

<sup>29</sup> J. Alcega. Op Cit. Page 63

<sup>30</sup> J. Alcega. Op Cit. Page 65








<sup>31</sup> J. Alcega. Op Cit. Page 22

## Tabs

Tabs are found on the wrists of the under-doublet in all but one portrait (#11). The tabs are invariably smaller than tabs on over sleeves (where visible) and practical experimentation has shown that they need to be less than 2.5cm wide and less than 2cm deep to achieve the same proportions in reconstructions<sup>32</sup>. In order to achieve the same look in the portraits, experimentation has shown that these tabs are cut separately from the sleeves.

## Fabric Treatments

Under doublet fabrics are treated in several decorative manners as summarized in the following table:

Technique	Description	Image
Pinking	Small holes cut in the fabric in a decorative manner	 Detail from portrait 1
Cuttes	Small slashes made in the fabric in a decorative manner. Usually on the bias.	 Detail from portrait 13
Braid – horizontal lines	Trim applied in horizontal lines	 Detail from portrait 14
Braid – zig-zag lines	Trim applied in a zig-zag pattern	 Detail from portrait 1
Braid – ‘V’ lines	Trim applied in a ‘V’ shape	 Detail from portrait 18
Pleating	Base fabric pleated – either box or knife pleats	 Detail from portrait 14
Beading	Stitching of beads onto the fabric surface	 Detail from portrait 5 (also showing cuttes)

<sup>32</sup> These measurements are based on achieving the same proportions for a garment worn by the author of this article.

83% of under-doublets depicted in portraiture of this period are decorated with applied braid. The following table shows the frequency of the different styles of application on under-doublets. Horizontal lines of applied braid are clearly the most common style of decoration.

Applied Decoration	% in portraits
Braid – horizontal lines	63
Braid – zig-zag lines	11
Braid – ‘V’ lines	6
Braid - other	3

*Table: Frequency of Braid Application Style on Under-doublets in Women’s Gowns.*

Regardless of whether braid is applied, the ground fabric is frequently also treated in some decorative manner. The following table shows the frequency of use of techniques such as pleating, cuttes, pinks or beading, and cuttes or pinks in those instances where the technique can be identified.

Ground Fabric Treatment	% in portraits
Pleated	9
Pinked	23
Cutte	14
Beading	6
Unable to tell	51

*Table: Frequency of Treatment of Ground Fabric on Under-doublets in Women’s Gowns.*

Clearly, cuttes and pinks are the most common fabric treatment on under-doublets. However, close examination of portrait show that it is not unusual for multiple techniques to be combined in one under-doublet. For example: beading and cuttes (portraits 5 and 6) and pinks and cuttes (portrait 11).

#### UNDER-SKIRT \*

Terms associated with this garment include: saya<sup>33</sup>, manteo<sup>34</sup>, faldellin<sup>35</sup>

The purpose of this skirt is probably to provide a smooth line over the farthingale (while not strictly necessary, it does help, especially with lighter fabric overskirts) and support the overskirt. Several Alcega patterns shows a train on a separate skirt (#56, 56a, 57), therefore suggesting this under-skirt helps keep the overskirt clean & reduce wear on an expensive layer.

There is some question as to whether this skirt is attached to the under-doublet. While that would eliminate bulk at waist, there are no under-doublet & skirt combinations shown in Alcega suggesting these may indeed be considered separate garments. Also, the question remains as to whether it is made of the same fabric as the under-doublet. This layer is never visible in portraiture – neither through lifted hems or open skirt fronts. It would seem unlikely that an underskirt would be made of pale thin silk like the under-doublet as this would be easily damaged, especially if the underskirt was designed as a protective layer for the gown skirt. The women's under doublets are silk, while skirt patterns indicate some silk, some 'cloth'. Faldellin (sometimes trained) are silk or "cloth" and manteo are silk. From the shape of the skirt patterns, suggested construction materials and experimentation we can take the understanding that there may be a trained skirt of cloth that sits over the farthingale but under the main gown skirt in order to protect the outer garment

---

<sup>33</sup> J. Alcega. Op Cit. Page 65

<sup>34</sup> J. Alcega. Op Cit. Page 65

<sup>35</sup> J. Alcega. Op Cit. Page 65

## FOUNDATION LAYERS

### FARTHINGALE \*

The term associated with this garment is “verdugado”

There is only one pattern for a farthingale in Alcega (pattern 67), although he mentions a wider farthingale can be made from this pattern<sup>36</sup>. This suggests he felt no need for further diagrams. The remaining details are information about construction and cutting to avoid bias edges on the sides. There is no mention of hoops by Alcega, although Anderson discusses original hoop material as being “smooth twigs put out by a tree that has been cut or pruned” (in relation to earlier Spanish skirt clearly showing hoops e.g. Salome in the 1470-80 *Banquet of Herod* by Pedro Garcia de Benabarre (Barcelona, Museo de Arte de Cataluna))<sup>37</sup>. A farthingale stiffened with such material is required in order to achieve the smooth cone shape of Spanish skirt fashions. Practical experimentation shows that these hoops can be approximated with skinned cane. Alcega specifically mentions silk in regard to his farthingale pattern, which meshes with practical experimentation that shows a ‘slippery’ fabric such as silk or taffeta works best in order to allow the underskirt and overskirt to slip back into place if pulled out of alignment by movement.

### PETTICOAT BODIES / KIRTLE \*

The term associated with this garment is “vasquina y cuerpo baxo”<sup>38</sup>

Alcega has a cutting diagram for a low-necked bodice (cuerpo baxo) and skirt combination that has no sleeves shown. The garment this diagram would make has very clear similarities to the kirtle of Eleonor of Toledo’s burial attire (if we assume that that had an attached skirt as the stitch holes around the waist of the bodice would suggest<sup>39</sup>). Therefore it would not appear to be unreasonable to assign a similar function to this garment. Queen Elizabeth I is known to have had undergarments of a stiffened bodice with skirt attached<sup>40</sup>. Although English, these garments are contemporaneous to the period being studied, and many English fashions were inspired by the Spanish<sup>41</sup>.

This garment has no mention of stiffening in Alcega, but there was none with farthingale either. The farthingale must have stiffening hoops to support skirt in the required manner, and the bodies would also require some form of stiffening to achieve the line shown in portraiture. The lack of mention does not necessarily indicate the lack of stiffening. Arnold hypothesizes that such garments may have been stiffened with bents (reedy stems of grasses)<sup>42</sup>. This contrasts quite strongly with the more recent analysis of Eleonor of Toledo’s burial kirtle, which believes them to be without any kind of substructure beyond the layers still

---

<sup>36</sup> J. Alcega. Op Cit. Page 49

<sup>37</sup> R.M. Anderson. Op Cit. Page 208

<sup>38</sup> J. Alcega. Op Cit. Pages 44-5

<sup>39</sup> J. Arnold. *Patterns of Fashion*. Op Cit. Page 114

<sup>40</sup> J. Arnold. *Queen Elizabeth’s Wardrobe Unlock’d*. Op Cit. 1988. Page 145.

<sup>41</sup> J. Arnold. *Queen Elizabeth’s Wardrobe Unlock’d*. Op Cit. Pages 123-8

<sup>42</sup> J. Arnold. *Patterns of Fashion* Op Cit. Pages 46, 102

present<sup>43</sup>. However, it is suggested that for Spanish fashions “the upper part of the petticoats and gowns [body] was stiffened with felt and sometimes cardboard”<sup>44</sup>.

There is no discussion or evidence in Alcega as to fastenings for this layer. As this layer would be under pressure (as it is a body shaping layer) then hooks and eyes as used on the Eleonor of Toledo kirtle are a possibility<sup>45</sup>. Lacing is common for later pairs of bodies such as the effigy corset or the Dorothea corset<sup>46</sup>.

The diagrams from Alcega would suggest either a back opening where the garment is cut with the front on the fold (Diagrams f.59, f.59a, f. 60 and f.61), or a front opening (f.60) where the back is on the fold<sup>47</sup>. By comparison, the extant garment of similar function, the Eleonor of Toledo kirtle, is front opening<sup>30</sup>.

Alcega mentions silk as the fabric for two of his low-necked bodice and skirt diagrams (#59 & 59a). The Eleonor of Toledo kirtle is made of (silk) velvet<sup>30</sup>. Such extravagant fabrics are not unknown for the under-layers of the wealthy.

#### PETTICOATS \*

Terms associated with this garment: *vasquina*<sup>48</sup>, *basquina*<sup>49</sup>

These are skirts worn under the farthingale. Practical experimentation has shown that these layers are essential as they add warmth, support the farthingale and also help to reduce farthingale swing as the wearer moves. There are several (non-trained) skirt patterns in Alcega that could easily perform this function – numbers 57a, 58 and 58a.

#### SMOCK \*

No smocks (shifts, shirts, or chemises) are visible in portraiture but some garment would be required to absorb perspiration and body grease in order to protect outer layer. Based on the protection required and what it must fit under, the smock would need to be: high necked, long sleeved and reasonably fitting. The necessity of frequent laundering leads one to assume such layers must be of a fabric that can survive this sort of treatment such as linen or cotton<sup>50</sup>.

There are no patterns given in Alcega, and only one extant Spanish example<sup>51</sup> of which no images are available. With that in mind it was necessary to look at other extant examples. The similarity between some English fashions and Spanish court clothing (high necked doublets, fitted under-sleeves etc) suggested English shirts, shifts and smocks as a plausible model. Experimentation has shown English smocks to work extraordinarily well – patterns have been taken from examples in the Victoria and Albert Museum & also from

---

<sup>43</sup> R.O. Landini & B. Niccoli. eds. Op Cit. Page 35

<sup>44</sup> R.O. Landini & B. Niccoli eds. Op Cit. Page 35

<sup>45</sup> J. Arnold. *Patterns of Fashion* Op Cit. Page 104

<sup>46</sup> J. Arnold. *Patterns of Fashion* Op Cit. Page 112

<sup>47</sup> J. Alcega. Op Cit. Page 44-5

<sup>48</sup> J. Alcega. Op Cit Pages 44, 46

<sup>49</sup> R.M. Anderson. Op Cit. Page 209

<sup>50</sup> Empress Isabel had cotton chemises (R. M. Anderson. Op Cit. Page 183), while there are many extant linen shirts and smocks. (For more details of linen shirts refer Linen Shirt Documentation on [helois.250free.com](http://helois.250free.com))

<sup>51</sup> Los Angeles County Museum of Arts. [www.lacma.org](http://www.lacma.org).

a Janet Arnold article<sup>52</sup>. Patterns based on these garments need to have the collar extended in line with Alcega's patterns to protect the higher collar & ruffs.

#### DRAWERS \*

Terms associated with this garment: zaraguelles, calzones

Drawers were known by Spanish ladies by this time, as a pair of "linen drawers" was listed in the Duchess of Alburgquerque's inventory in 1479 and pair lined in white fur is listed in Juana's wardrobe accounts after her death in 1555<sup>53</sup>. Anderson postulates these to have developed from Moorish sarawil<sup>54</sup>. Anderson believes drawers would be made of cotton or linen (which is likely considering the frequent laundering such a garment is likely to receive) but indicates the actual length of these garments is unknown<sup>55</sup>. If we then turn to extant calzones of Italy from the second half of the sixteenth century, there is a roughly contemporary pair linen drawers that reach to just above the knee<sup>56</sup>.

---

<sup>52</sup> J. Arnold. "Elizabethan and Jacobean Smocks and Shirts." Op Cit. Pages 91, 95

<sup>53</sup> R.M. Anderson. Op Cit. Pages 215-6

<sup>54</sup> R.M. Anderson. Op Cit. Page 215. Sarawil (singular sirwal) is an Arabic term that is used to refer to trousers – whether they be outer trousers or an under-layer worn next to the skin. These trousers usually reach from waist to ankle and have enough fullness to make them comfortable to wear, but not as baggy as 'harem' pants.

<sup>55</sup> R.M. Anderson. Op Cit. Page 215

<sup>56</sup> B. Niccoli & R.O. Landidi eds. Op Cit. Page 133

## ACCESSORIES

### HEADWEAR

#### **Hat (Gorra <sup>57</sup>)**

A flat, low crown that is pleated into the narrow brim. Usually black (velvet) these hats are decorated with a jeweled hat band (trencha) and plume (airone)<sup>58</sup>. Seen in portrait numbers: 5, 6, 9-12, 14-17, 20, 20, 23

#### **Pill Box**

A flat, smooth crowned and brimless hat.

Seen in portrait number: 31, 32, 33

#### **“Spanish Hood”**

I use this term as the head-dress is reminiscent of the French Hood of the Tudor period. It sits back flat against the head, but is slightly heart shaped to frame the face and hair.

Seen in portrait numbers: 8, 13

#### **“Diadem”**

A tiara shaped headdress that comes into fashion towards the end of the period covered in this article.

Seen in portrait numbers: 26, 29, 30, 35

There is another hat type that may be a caul with a decorated edge or narrow variation on the Spanish Hood or Diadem styles, or even decoration applied to plaits. This requires further investigation, and can be seen in portrait numbers: 1-4, 18, 19, 24, 25.

More details to be seen in a future article on headwear.

### RUFFS

These begin in the 1560s as ruffs that diminish into a collar (refer portraits 1 & 2) while towards 1585 the ruffs are of a style that require them to be arranged onto a perpendicular neck band (such that the ruff itself radiates directly out from a band that fits smoothly around the neck). This later style can be seen in portraits 34 & 35.

The evidence would suggest separate ruffs, rather than ruffs integrated into the smock. For example Isabel Valois is shown wearing the same ruff in multiple portraits of different gowns (portraits 4, 5, 6, 7, 8). Janet Arnold also discusses that ruffs are separate items by the 1580s for ease of laundering<sup>59</sup>. The open front gowns (portraits 7, 10, 11, 18, 19, 23) clearly show the ruff emerging from under the under-doublet leading me to conclude the ruffs are either temporarily stitched to the under-doublet or the smock itself.

### HANDKERCHIEFS

White handkerchief with wide lace edges are seen in portraits 2, 10, 13, 14, 19, 24 among others.

---

<sup>57</sup> S. Saavedra. Op Cit. Page 107, and P. E. Muller. *Jewels in Spain 1500-1800*. (New York, The Hispanic Society of America, 1972) Page 49

<sup>58</sup> P.E. Muller. Op Cit. Page 49

<sup>59</sup> J. Arnold. “Elizabethan and Jacobean Smocks and Shirts.” Op Cit. Pages 91, 95



## BELT

Bejeweled 'V' shaped belt (or cintura) follows the line of the doublet waist (coming to a dropped point at centre front), effectively hiding the join with skirt. The belts are always made of metal (generally gold) and often decorated with gems. They are frequently 'ouch' like medallions joined together in sequence (portraits 1, 4, 24), sometimes interspersed with decorative knots of metal (portraits 18, 19).

More details to be seen in a future article on jewellery.

## CARCANET AND OTHER NECKWEAR

### **Carcanet ("Garganta" or "Collare Gargantilla"<sup>60</sup>)**

A carcanet in portraiture is a bejeweled metal necklace worn at the base of the throat. Good examples can be seen in portraits: 4, 5, 14, 20, 31. The carcanets frequently had a degree of similarity with the belt, (for example portraits 14, 20, 31) and some have pendants dropped from centre front (for example portraits: 10, 19, 33).

### **Ropes of Pearls**

Long ropes of pearls were hung around the neck in single strand (portraits 26,35) or double strands (portraits 5,8,17,31,34). At least one had a pendant suspended (portrait 13) and two had the strands knotted (portraits 26, 35).

More details to be seen in a future article on jewellery.

## OTHER JEWELLERY

### **Religious Jewellery**

Magdalena Ruiz (Isabel Clara Eugenia's dwarf companion) in portrait number 33 has a rosary or paternoster around her neck. Large crosses are also sometimes worn around neck (portraits 1, 2, 34).

### **Cameos and Miniatures**

Both cameos and miniatures are shown in portraiture of this period. For example Isabel Clara Eugenia holds a cameo in portrait 33, while Isabel Valois holds a miniature of Felipe II in portrait 4.

### **Jewels**

Penachos (aigrettes or hat jewels) that are worn with jeweled hat bands are seen in a number of portraits (# 12, 14, 15, 20, 31, 33) and could be extremely costly<sup>61</sup>. Other jewels were worn as pendants, for example the pelican suspended from a necklace in portrait 10. Parrots and eagles were popular secular birds depicted in jewellery<sup>62</sup>.

### **Rings**

Seen in numerous portraits, (number s 4, 5, 6, 11, 12, 13, 14, 15, 31, 32, 33, 35) rings are virtually never seen on the middle finger.

---

<sup>60</sup> P.E. Muller. Op Cit. Page 56

<sup>61</sup> P.E. Muller. Op Cit. Page 49

<sup>62</sup> P.E. Muller. Op Cit. Page 76

There are many other items of jewellery that are known for this period, but they are seldom or never depicted in portraiture (for example bracelets (brazaletes, ajorcas and manillas), earrings (zarcillos and arracadas), pomanders, hand pendants (higas) etc) and so are not discussed here<sup>63</sup>. Further research is required with details to be seen in a future article on jewellery.

## GLOVES

The only gloves seen in portraiture are short, unremarkable ones in shades of brown. (Refer portrait numbers: 1, 2, 13). These have well fitted small low tabbed cuffs – such that the tabs are only 2-3cm deep. Sometime the tabs are separate (see figure 4) or cut from the body of the glove (portrait 13).



**Figure 4:** Glove  
Detail portrait # 1

## HOSE \*

Women's hose (calzas) and garters are never seen in portraiture and not mentioned in Alcega. They are only mentioned in passing by Anderson (long hose and footed hose) as she describes what they are made of but not length or cut etc<sup>64</sup>. Hose similar to contemporary garments such as those from England or other parts of Europe are probably likely to have been worn.

## SHOES \*

Again, are never seen in portraits of women in this period, and are not mentioned in Alcega. Men's portraits would suggest flat slippers to be the fashion. This corresponds to Anderson's comments that low slippers or pumps (called servillas) were worn by ladies in the preceding decades<sup>65</sup>. Anderson also discusses other types of footwear such chopines (also called chapines) that are worn out of doors to protect the slippers<sup>66</sup>.

---

<sup>63</sup> P.E. Muller. Op Cit. Page pages 29, 63, 67, 69

<sup>64</sup> R.M. Anderson. Op Cit. Pages 78, 225

<sup>65</sup> R.M. Anderson. Op Cit. Page 225.

<sup>66</sup> R.M. Anderson. Op Cit. Page 225 and M. Defourneaux. *Daily Life in Spain in the Golden Age* (1966). Trans N. Branch. London: Butler and Tanner. Page 157

---

## GLOSSARY OF TERMS USED

---

As you are no doubt aware, there are many different terms for the items of clothing discussed within this article. In addition to introducing period Spanish terminology, I have generally used modern English terms throughout this article to assist with the immediate comprehension of the discussions.

In this section I will show the various interpretations of different terms and explain what I have interpreted the Spanish terms to mean, and give the reasons behind my choices in those instances where my understanding differs from other modern interpretations. Often there is no obvious difference to explain why, for example, the body of a gown might be a cuerpo alto, cuerpo, cuero or a sayerlo or an underskirt might be a faldellin, vasquina, manteo, basquina or faldrilla. Further research into the topic has often only served to further illuminate the lack of clarity in the available sources on these subjects. With no noticeable variation in cut (in some instances), is the difference in the fabric, decoration, closure, purpose, or formality of the finished item? This could be the subject of future work, but we must also accept that we may never know.

I have chosen to use modern English terms in this article to help ensure my intended meanings are more easily understood.

### GARMENTS

Cuera:	Bodice (Alcega p65). Also the term used for the doublet on the gown pattern #63.
Cuerpo Alto:	High Necked Bodice. (Alcega p65)
Cuerpo Baxo:	Low Necked Bodice (Alcega p65). I have interpreted this to most likely be the stiffened bodice of a kirtle worn under a Spanish gown because of the similarity of the bodice and associated skirt to the Eleonor of Toledo burial kirtle (as discussed above).
Faldamento	Skirt (Anderson p201)
Jubon:	Doublet (Alcega p63), Man's Doublet (Anderson page209). Two cutting diagrams for "Jubon para Mujer" or Woman's Doublet (#14, 14a) are given in Alcega. Very suited to use as an under-doublet pattern where no other patterns are.
Manto:	Cloak, Cape, Mantle or Modesty Veil (Alcega p53-4, 65 & Anderson p235)
Ropa:	Waistless Gown (Alcega p64 & 65) Described as a garment of authority worn by royalty etc (Alcega p64), or as a woman's outer garment worn over the saya (Alcega p65). The ropa is seen in portraits preceding and following the period of this survey.
Saya:	Gown (Anderson p201). Anderson describes a saya as "a fitted body to which the skirt, cut separately, was joined at the waistline" for the earlier period covered by Anderson (p201) while another interpretation is "a woman's peticoate" (Minsheu, quoted Alcega p65).
Saya Entera:	Gown (Saavedra p88) Quite literally translates as "whole gown". Because 'saya' is sometimes used in a manner that suggests it means skirt, I have chosen to use the less ambiguous 'saya entera' to refer to a whole gown (doublet, sleeves and skirt).

Saya Alto:	High Necked Gown (Anderson p205)
Sayuelo:	Jerkin, an outer garment (Alcega p65), also the term used for the doublet on gown patterns 65a, 66, 66a.

## UNDERGARMENTS

Basquina:	Skirt put on over the head. (Anderson p209)
Basquine:	Petticoat. (Defourneaux p156)
Calzas Largas:	Long Hose (Anderson p225) No further definition given.
Calzones:	Breeches (a blunt term) (Anderson p216). There may be a difference between calzones and zaraguelles as the former are fur lined while the latter are linen. This intriguing variation may warrant further research.
Faldellin:	Petticoat (Alcega p65)
Faldrilla:	Underskirt (Anderson p200)
Manteo:	Petticoat (Alcega p65)
Medios Calzas:	Stockings (Anderson p225) No further definition given.
Smocke:	Smock (Alcega p65). This term is also used to describe the woman's high necked and collared body garment (item number T.2-1956, Victoria and Albert Museum).
Vasquina:	Overskirt (as translated in Alcega p65), but the pattern seems to indicate a plain, untrained skirt that would suit being an petticoat worn under the farthingale
Verdugado:	Farthingale (Alcega) Developed from Verdugos a term meaning the hoops themselves as made from "Varillas de mimbre" or osiers (Anderson p208)
Zaraguelles:	Drawers (Anderson p215)

## ELEMENTS

Aros:	Hard Hoops (hoops of "smooth twigs put out by a tree that has been cut or pruned" as found in earlier skirts) (Anderson p208)
Collar:	Collar – a separate collar applied to the garment (Alcega p61)
Cabezon:	Collar – the neck opening or collar cut in one with the garment (Alcega p61) Also mentioned by Anderson as a neckband (p201).
Corpino:	Body of gown (Anderson p201)

Corpecico:	Body of gown (Anderson p201)
Cuerpo:	Body of gown (Andreson p200)
Falda:	Train (of skirt) (Alcega p61)
Gorras:	Hat (Saveedra p107)
Manga:	Sleeve (Anderson p200)
Manga de Casaca:	Hanging Sleeves (Based on the description of the 1580 portrait of Don Deigo and Don Felipe <sup>67</sup> .) (Saavedra p109)
Manga de Punta:	Great Sleeve (Based on various portrait and pattern descriptions. Saavedra p88, 97)
Manga Redonda:	Round Sleeves (Arnold p125) <sup>68</sup> .
Ruedo:	Foot of skirt (Anderson p203)

---

<sup>67</sup> Don Diego and Don Felipe are the two sons of Felipe II.

<sup>68</sup> J. Arnold. Queen Elizabeth's Wardrobe Unlock'd. Op. Cit. Page 125

---

## BIBLIOGRAPHY

---

### PUBLICATIONS

Alcega, J. *Libro de Geometria, Pratica y Traca*. Madrid: 1589. ed. and trans by J. Pain, & C. Bainton. Hollywood: Costume and Fashion Press, 1999

- Cutting diagrams
- Written descriptions and introduction

Anderson, R. M. *Hispanic Costume: 1480 – 1530*. Hispanic Society of America, 1979

Ajmar-Wollheim, M. and F. Dennis, eds *At home in Renaissance Italy: Art and Life in the Italian House 1400-1600*. London: V&A Publications, 2006

Arnold, J. “Elizabethan and Jacobean Smocks and Shirts” *Waffen-und Kostumkunde*, 19.2 (1977): 89-110.

Arnold, J. *Patterns of Fashion: The cut and construction of clothes for men and women c1560-1620*. New York: Drama Book Publishers, 1995.

Arnold, J. *Queen Elizabeth's Wardrobe Unlock'd*. London: Costume & Fashion Press, 2001

Crowfoot, E. and F. Pritchard and K. Staniland. *Textiles and Clothing 1150 1450 (Medieval Finds from Excavations in London)* London: Boydell Press, 2001

Defourneaux, M. *Daily Life in Spain in the Golden Age*. Trans. by N. Branch. London: Butler and Tanner Ltd, 1966

Landini, R.O. and B. Niccoli, eds *Moda a Firenze 1540-1580: Lo stile di Eleonora di Toledo e la sua influenza* Firenze: Pagliai Polistampa, 2005

Muller, P.E. *Jewels in Spain 1500-1800*. New York, Hispanic Society of America, 1972.

Saavedra, S. ed *Alonso Sanchez Coello y el retrato en la corte de Felipe II* : Museo del Prado, 1990.

Strong, R. *Elizabeth* R. Stein and Day, 1971

Strong, R. *Gloriana: The Portraits of Queen Elizabeth I* (New ed.) London: Pimlico, 2003

### WEB BASED RESOURCES

*Los Angeles County Museum of Arts*. Los Angeles. <http://www.lacma.org>. d/loaded: 26.2.07

- Early 17thC Man's Shirt – linen with cotton embroidery
- 1600 Man's Shirt – plain linen
- 1575 Man's Doublet and Breeches
- Late 16thC – early 17<sup>th</sup> C silk sateen Man's Jerkin

“Timeline of Art History”, *Metropolitan Museum of Arts*. New York. <http://www.metmuseum.org>

- d/loaded: 10.2004
- 1580s Women's Doublet

*Museum of Costume*. Bath. <http://www.museumofcostume.co.uk> d/loaded: 10.2.07

- 1585-1600 Man's Shirt – linen with pink embroidery
- Jacobean Woman's Shift – linen with black diagonal

*Oronož Photographic Archive* <http://www.oronoz.com/indexenglish.htm> d/loaded: 28.2.07

- 1598 Gown of Isabel Clara Eugenia
- 17<sup>th</sup> Century Gown of Isabel Valois
- 17<sup>th</sup> Century Man's Doublet

*Museum of Decorative Arts*. Prague

<http://www.upm.cz/index.php?language=en&page=123&year=2006&id=56&img=512>  
d/loaded 10.06

“Pins and Needles” *Sealed Knot* <http://thesealedknot.org.uk> d/loaded: 1.3.07

“Image Search” *Victoria and Albert Museum* London. <http://images.vam.ac.uk> d/loaded: 10.2.07

- 1635 Woman's Smock – linen with pink silk embroidery
- 1775-85 Woman's Smock – linen with black silk embroidery

*Warwickshire Museum* <http://www.warwickshire.gov.uk> d/loaded: 15.2.07

- 1600-1625 Man's Shirt – linen with pink silk embroidery

Bender, A. *La Couturiere Parisienne* <http://www.marquise.de/en/1600/nat/n1.shtml> d/loaded: 20.12.06

Braun, G., ed. *Civitates Orbis Terrarum* [http://historic-cities.huji.ac.il/mapmakers/braun\\_hogenberg.html](http://historic-cities.huji.ac.il/mapmakers/braun_hogenberg.html)  
d/loaded: 01.05

Burguen, F.R. *Geometria y traca perteneciente al oficio de sastres*, 1618. Ed. and trans. by T. Dupuis.

- [http://www.vertetsable.com/research\\_b161.htm](http://www.vertetsable.com/research_b161.htm) d/loaded 03.01.07
- Spanish cutting patterns with written descriptions published in 1618

de Freyle, D. *Geometria y Traça para el Oficio de los Sastres*, 1588 Ed. and trans by T. Dupuis

- [http://www.vertetsable.com/research\\_freyle.htm](http://www.vertetsable.com/research_freyle.htm) d/loaded: 18.2.07
- Spanish cutting patterns for men's clothing with written descriptions published in 1588

Harris, M. *Stefan's Florilegium* <http://www.florilegium.org/> d/loaded: 15.2.07

Jones, H. *Archaeological Sewing* <http://heatherrosejones.com/archaeologicalsewing> d/loaded: 01.05

Leed, D. *Elizabethan Costuming Page* <http://www.elizabethancostume.net> d/loaded: 01.05

Stockton, J. *In Praise of the Needle* <http://needlepraise.webcon.net.au> d/loaded: 10.2.07

---

## APPENDICES

---

### LIST OF PORTRAITS

Due to the geographic isolation of New Zealand I have been unable to view any of these portraits in person. Consequently, I am totally reliant on copies seen in books and on websites. The following list of portraits comprises every painting that is relevant to the scope of this article, of which I have been able to view a copy.

ID	SITTER	ARTIST	YEAR	CURRENT LOCATION
1	Isabel Valois	Anthonis Mor	1560	Coleccion Varez Fisa, Madrid
2	Isabel Valois	Alonso Sanchez Coello	1560	Coleccion Varez Fisa, Madrid
3	Isabel Valois	Pierre Noveliers		Private Collection
4	Isabel Valois	A Sofonisba	1560	Museo del Prado, Madrid
5	Isabel Valois	(unknown) *	1565	(unknown)
6	Isabel Valois	Pantoja de la Cruz	1607-8	Museo del Prado, Madrid
7	Joven desconicida	Alonso Sanchez Coello	1567	Museo del Prado, Madrid
8	Isabel Valois	(unknown)	1570-5	(unknown)
9	Isabel Valois	(not given)		Museum of Santa Cruz, Toledo
10	Anne of Austria	Anthonis Mor	1570	Kunsthistorisches Museum, Vienna
11	Anne of Austria	(unknown) *	1570	(unknown)
12	Anne of Austria	Alonso Sanchez Coello	1570-1	Stirling Maxwell Collection: Glasgow Museums & Art Galleries, Glasgow.
13	Anne of Austria	Alonso Sanchez Coello	1571	Kunsthistorisches Museum, Vienna
14	Anne of Austria	Alonso Sanchez Coello	1571	Fundacion Lazaro Galdiano, Madrid
15	Anne of Austria	Alonso Sanchez Coello	1571	(unknown)
16	Anne of Austria	(unknown)	1570-9	(unknown)
17	Anne of Austria	(unknown) *	1570-9	(unknown)
18	Anne of Austria	Bartolome Gonzalez	1570-9	Museo del Prado, Madrid
19	Anne of Austria	Anthonis Mor	1570-9	(unknown)
20	Anne of Austria	(unknown) *	1570-9	(unknown)
21	Juana de Pernstein de Aragon	Rolan de Mois	1581	Galeria de Bohemia Central, Prague
22	Unknown Lady	(unknown)	1570-9	(unknown)
23	Unknown Lady	Alonso Sanchez Coello	1570-9	(unknown)
24	Polixena de Pernstein	(unknown)	1580-9	Galeria de Bohemia Central, Prague
25	Dama del Abanico	(unknown) *	1575-80	Museo del Prado, Madrid
26	Catalina Michaela	Alonso Sanchez Coello	1583-5	State Hermitage Museum, St Petersburg
27	Felipe's Wives	(unknown)	1583	Hispanic Society of America
28	Felipe's Wives	(unknown)	1583	Hispanic Society of America
29	Isabel Clara Eugenia	Pieter Pourbus	1580-9	Sevilla Coleccion
30	Isabel Clara Eugenia	Blas de Prado	1583	Museum of Santa Cruz, Toledo
31	Catalina Michaela	Alonso Sanchez Coello	1584	Museo del Prado, Madrid
32	Catalina Michaela	(unknown) *	1583	(unknown)
33	Isabel Clara Eugenia	Alonso Sanchez Coello	1583	Museo del Prado, Madrid
34	Isabel Clara Eugenia	Pantoja de la Cruz	1583	(unknown)
35	Isabel Clara Eugenia	(unknown)	1583	(unknown)

\* Frequently attributed to Alonso Sanchez Coello

I am aware of the limitations of viewing portraits in this manner, but I hope to minimize such issues by seeking out as many different copies of each portrait as possible. I believe that the varying quality and qualities of each copy helps to illuminate different aspects of the original.




Image			
Portrait # Sitter Artist	1 Isabel Valois Mor	2 Isabel Valois Coello	3 Isabel Valois Noveliers
Image			
Portrait # Sitter Artist	4 Isabel Valois Sofonisba	5 Isabel Valois Coello*	6 Isabel Valois Cruz
Image			
Portrait # Sitter Artist	7 Joven desconicida Coello	8 Isabel Valois Unknown	9 Isabel Valois Unknown
Image			
Portrait # Sitter Artist	10 Anne of Austria Mor	11 Anne of Austria Unknown	12 Anne of Austria Coello









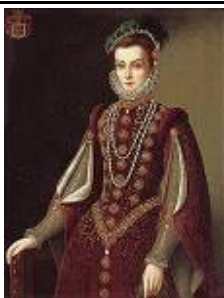











Image			
	13 Anne of Austria coello	14 Anne of Austria Coello	15 Anne of Austria Coello
Image			
	16 Anne of Austria Unknown	17 Anne of Austria Unknown	18 Anne of Austria Gonzalez
Image			
	19 Anne of Austria Mor	20 Anne of Austria Unknown	21 Juana de Pernstein de Aragon De Mois
Image			
	22 Unknown Lady Unknown	23 Unknown Lady Coello	24 Polixena de Pernstein Unknown

Image			
Portrait # Sitter Artist	25 La Dama del Abanico Coello*	26 Catalina Michaela Coello	27 & 28 Felipe's Wives Unknown
Image			
Portrait # Sitter Artist	29 Isabel Clara Eugenia Pourbus	30 Isabel Clara Eugenia Prado	31 Catalina Michaela Coello
Image			
Portrait # Sitter Artist	32 Catalina Michaela Unknown	33 Isabel Clara Eugenia Coello	34 Isabel Clara Eugenia Cruz
Image			
Portrait # Sitter Artist	35 Isabel Clara Eugenia Unknown		

## EXTANT GARMENTS REFERENCED:

### Woman's Doublet

Date	c.1580	 Image & data from Museum website
Nationality	Spanish	
Materials	Brown silk velvet (voided), metallic bobbin lace	
Location	Metropolitan Museum of Art, New York, United States of America	
Inventory ID	Jerkin [Spanish] 26.196	
Dimensions	Length: 59.1cm	

I believe this garment to be a child's or adolescent's garment if the nationality and date of the piece are accurate. This belief is based on several factors:

**Shoulder Rolls** - which are only seen only in portraits of young children and adolescent girls as discusses earlier in this article

**Back Lacing** – which seems inconsistent with portraiture of adults when so many doublets clearly open up the front, and also Alcega's cutting diagrams, where not one woman's doublet front is cut on the fold.<sup>69</sup>

**Size** – a difficult measure at the best of times. The length measurement is not conclusive as it is worth remembering that girls can come into their full adult height while still very young. (This garment would have fit me at about age 13.) I would suggest that this was an adolescent girl's doublet that is similar to that worn by the 13 year old Isabel Clara Eugenia in the 1579 portrait by Alonso Sanchez Coello.

However, this garment is still relevant for trim placement, proportions and some construction (such as tabs), if those elements have not been significantly altered during the intervening years, which, sadly, appears likely.

---


<sup>69</sup> J. Alcega. Op Cit. Pages 47-49

### Isabel Clara Eugenia's Gown

Date	1598	 <p>Image &amp; data from Oronoz website</p>
Nationality	Spanish	
Materials	Brocade	
Location	Convente de San Clement, Toledo	
Inventory ID	None noted	
Dimensions	None noted	

Sadly the “ruff” at the neck and the arrangement of the statue makes it difficult to see much of the construction of this gown. It is also likely that the gown was cut apart in and sewn back together in order to fit in on the statue so that any current seam lines and the shape of the garment may not be distorted from the original construction. There are no waist tabs visible.

### Isabel Valois' Gown

Date	Early 17th Century	 <p>Image &amp; data from Oronoz website</p>
Nationality	Spanish	
Materials	Brocade or embroidered velvet	
Location	Convente de San Clement, Toledo	
Inventory ID	None noted	
Dimensions	None noted	

This garment poses the same difficulties as the Isabel Clara Eugenia garment above.

I suspect this is the gown of the statue of Isabel Valois, since the date of the garment (17<sup>th</sup> C) is significantly after her death (1568). It is difficult to further date the gown without a better image, and without the contemporary accessories. (The gown above is probably also the gown of the statue rather than of the individual.)




### Pfalzgräfin Dorothea Sabina von Neuburg's Gown

Date	1598	 <p>Image from: J. Arnold<sup>70</sup> Data from: A Bender<sup>71</sup> and J. Arnold<sup>72</sup></p>
Nationality	German	
Materials	Refer Patterns of Fashions for details <sup>41</sup>	
Location	Private Collection	
Inventory ID	Not Applicable	
Dimensions	Refer Patterns of Fashions for details <sup>41</sup>	

While not a Spanish gown, and dated to 27 years after the target period for this project, this extant garment consists of many of the same elements (a high necked doublet, over sleeves and a trained skirt) suggesting that construction methods and so forth have some degree of relevance.

### Margaretha Franciska Lobkowicz née Dietrichstein

Date	1616	 <p>Images and data from Museum Website<sup>73</sup></p>
Nationality	Bohemian	
Materials	Velvet (skirt), hand cut velvet (hanging sleeves) and silk (cuffs and hose)	
Location	Museum of Decorative Arts, Prague	
Inventory ID	Not Applicable	
Dimensions	Not Given	

Described on the museum website as of the style worn by the upper strata of Spanish society, this ensemble is beautifully preserved and gives some information on materials used for such garments.


<sup>70</sup> J. Arnold. *Patterns of Fashion*: Op Cit. page 112-4

<sup>71</sup> A. Bender. *La Couturier Parisienne* <http://www.marquise.de/en/1600/nat/n1.shtml>

<sup>72</sup> J. Arnold. *Patterns of Fashion*: Op Cit. page 112-4

<sup>73</sup> UPM Museum website. <http://www.upm.cz/index.php?language=en&page=123&year=2006&id=56&img=512>

### Man's Doublet & Breeches

Date	c.1575	 <p>Image and data from Museum website</p>
Nationality	Spanish	
Materials	Red silk velvet, metallic braid, brass and leather	
Location	Los Angeles County Museum of Arts, Los Angeles, United States of America	
Inventory ID	M.77.34a-b	
Dimensions	Doublet centre back length: 53.3 cm; Breeches centre back length: 38.2 cm	

The style of the tabs on the doublet and the rosette on the trunkhose suggest these garments date from later than the date stated. Large, overlapping tabs are not seen in the portraiture of the 1570, or even the 1580s.


If the date is correct, this ensemble is further proof of red clothing being worn in the 1570s. Additionally, the opening, buttons, trim placement and shoulder tabs are all of interest and consistent with current theories regarding women's clothing in the 1570s. As such this garment has some degree of relevance to this project.

### Man's Jerkin

Date	Late 16thC – early 17thC	<div data-bbox="1104 1388 1295 1579" style="border: 1px solid black; padding: 10px; text-align: center;"> No image available </div> <p>Data from Museum website</p>
Nationality	Spanish	
Materials	Silk sateen with metallic thread brocading	
Location	Los Angeles County Museum of Arts, Los Angeles, United States of America	
Inventory ID	M.63.49	
Dimensions	Front overall: 64.77 x 46.35 cm; Centre back length: 54.61 cm	

This doublet is further proof of satin fabric being used in Spanish fashions of the time.

### Man's Doublet

Date	17th Century (tab shape suggests early to mid 17thC)	
Nationality	Spanish	
Materials	Brocade	
Location	Convente de San Clement, Toledo	
Inventory ID	None noted	
Dimensions	None noted	
		Image & data from Oronoz website

This doublet clearly shows a centre front opening (closed by buttons) and small tabs around the collar – both elements also seen in portraiture depicting women's clothing in the 1570s.


### Man's Shirt

Date	Early 17th Century	<div data-bbox="1082 1321 1295 1514">No image available</div>
Nationality	(Iberian Peninsula)	
Materials	Linen with cotton embroidery	
Location	Los Angeles County Museum of Arts Los Angeles, United States of America	
Inventory ID	M.89.40.3	
Dimensions	None noted	
		Data from museum website

This shirt was helpful regarding the use of cotton thread for stitching.




### Woman's Smock

Date	c. 1630	 <p>Image and data from museum website</p>
Nationality	English	
Materials	Linen with red silk embroidery	
Location	Victoria and Albert Museum London, England	
Inventory ID	T.2-1956	
Dimensions	Length 117.5 cm (neck to hem) Width 138 cm (cuff to cuff) Width 97.5 cm (skirt)	


This shirt was helpful for developing a pattern (from personal photographs taken of the smock) and also for establishing suitable dimensions and fabric for such garments.

### Woman's Shift

Date	c.1610	 <p>Woman's shift on right (Image from Museum website)</p>
Nationality	English	
Materials	Linen with black embroidery	
Location	Museum of Costume Bath, England	
Inventory ID	Not Given	
Dimensions	Not Given	

This shift further proves the existence of high necked under layers of linen. It also helped confirm the basic proportions and round pattern shapes.

### Man's Shirt, 1585 – 1600

Date	1585 - 1600	 <p>Shirt on left (Image from Museum website)</p>
Nationality	English	
Materials	Linen with black silk embroidery	
Location	Museum of Costume Bath, England	
Inventory ID	Not Given	
Dimensions	120cm (neck to hem) 96cm (width of skirt) 220cm (cuff to cuff) <sup>74</sup>	

Although a man's garment, the information provided by Janet Arnold in its construction proved invaluable to the reconstruction of ladies smocks of similar (high, collared neck and long sleeved) design.

### Man's Shirt

Date	c. 1600	 <p>Image and data from museum website</p>
Nationality	English	
Materials	Linen with red silk embroidery	
Location	Warwickshire Museum Warwick, England	
Inventory ID	Not Given	
Dimensions	Not Given	

<sup>74</sup> J. Arnold. *Elizabethan and Jacobean Smocks and Shirts*. Op Cit. Page 103.