

SALVATORE CIRIACONO, Tavola rotonda

Pur avendo la LII Settimana sviluppato adeguatamente il tema della Moda nei suoi aspetti economici, produttivi e tecnologici, non dimenticando le attese dei consumatori e il ruolo delle materie prime a disposizione nei secoli considerati, sono rimaste inevitabilmente ai margini altri aspetti di questa complessa tematica, la quale rinvia a questioni di carattere sociologico, linguistico, psicologico e persino psicoanalitico. Altrettanto opportuno sarebbe stato confrontare, in misura più diretta, quanto avveniva nell'Europa settentrionale rispetto all'Europa mediterranea, tenendo presente il ruolo del Protestantismo, molto lontano da un abbigliamento che fosse troppo appariscente. Il ruolo dei colori e delle tematiche, anche di carattere artistico, che trasparivano dall'abbigliamento rinviano egualmente ad altri aspetti che dovranno essere ripresi in altre occasioni.

Although the LII Week adequately developed the theme of Fashion in its economic, productive and technological aspects, not forgetting the expectations of consumers and the role of raw materials available over the centuries considered, other aspects of this complex issue inevitably remained on the sidelines, which refers to questions of a sociological, linguistic, psychological and even psychoanalytic nature. It would have been equally appropriate to compare, in a more direct way, what was happening in northern Europe with respect to Mediterranean Europe, bearing in mind the role of Protestantism, very far from clothing that was too flashy. The role of colors and themes, also of an artistic nature, that transpired from clothing also refer to other aspects that will have to be taken up on other occasions.

ELIZABETH CURRIE, Action men: martial fashions in Florence, 1530-1630

This chapter analyses the influence of contemporary ideals of valour, physical strength, and martial skill on male court fashions. It outlines the various channels that enabled the propagation of martial styles and begins by examining the close relationship between inner valour and outward display, highlighting the meanings

¹ In questa sezione del volume abbiamo inserito gli abstracts inviatici dagli Autori.

ascribed to the words «bravo» and «bravura» in sixteenth- and seventeenth-century Italian texts and imagery. Florentine courtiers were surrounded by idealised representations and performances of warfare, including mock battles with lavish costumes that were a key feature of Medici propaganda. Soldiers and mercenaries were themselves frequently characterised as fashion setters, associated with gaudy colours, flamboyance, and ornate decorations considered inappropriate male attire in many civic contexts. The chapter proceeds to focus on three key aspects of male dress connected with military might and physical strength: leather upper garments, frogged fastenings on cloaks and gowns, and adherent, short trunk hose. Consumer demand for these styles and their cultural meanings are traced through contemporary literature, visual sources, and archival records.

Questo capitolo analizza l'influenza degli ideali contemporanei di coraggio, forza fisica e arti marziali sulla moda maschile della corte. Delinea i canali che facilitavano la propagazione di stili guerrieri ed inizia analizzando il rapporto stretto tra il valore interno e la pompa esterna. I cortigiani fiorentini erano circondati da rappresentazioni visuali e teatrali che idealizzavano la guerra, includendo le battaglie simulate con costumi stravaganti che erano una nota caratteristica della propaganda medicea. I soldati ed i bravi erano spesso visti come influenzatori della moda, legati con i colori vivaci ed ornamenti ricchi che di solito erano considerati non appropriati per gli indumenti maschili nel contesto civico. Il capitolo esplora tre tipologie significative della moda maschile che si collegavano a questo ideale bellico: i colletti di pelle, gli alamari e le calze corte e voluminose. La popolarità di questi stili di moda si rintraccia tramite la letteratura, le immagini e le fonti d'archivio.

MOÏRA DATO, PASCALE GORGUET-BALLESTEROS, Lyonnais silks «ad uttimo gusto»: the trade in fashionable waistcoats between France and Italy in the second half of the 18th century

Throughout the 18th century, Lyonnais silk manufacturing was constantly creating, adapting and transforming products in response to the evolution of fashion, which was both a profitable tool and a turbulent stream to harness. The male waistcoat is an excellent example of the difficult exercise in which merchant manufacturers engaged in order to secure their markets. Although not originally a specialty of the French city, the waistcoat eventually became a key item in Lyonnais production, selling very successfully in France and abroad. In this article, we analyse trade with Italy in order to explore in detail how the Lyonnais adapted to changes in fashion and used them to their advantage in order to stimulate consumption while navigating the challenges of a foreign market.

Tout au long du XVIII^e siècle, la manufacture de soieries lyonnaise fut dans un constant processus de création, d'adaptation et de transformation de sa production suivant l'évolution de la mode, qui était un outil précieux mais difficile à maîtriser. La veste masculine est une excellente illustration de la stratégie adoptée par les marchands fabricants afin de conserver leur marché. Bien que n'étant pas à l'origine une spécialité de la ville française, la veste devint un produit clé de la production lyonnaise, vendue avec succès en France et à l'étranger. Dans cet article, nous analysons le

commerce avec l'Italie afin de comprendre comment les Lyonnais surent s'adapter et tirer profit des changements de mode tout en faisant face aux difficultés d'un marché étranger.

NADIA FERNÁNDEZ DE PINEDO, MARIA PAZ MORAL, EMILIANO FERNÁNDEZ DE PINEDO, Un changement radical dans la consommation de tissus par la royauté et son milieu (1293-1504): de la laine au lin et à la soie

Depuis le royaume de Juan II et surtout de la reine Isabel Ière de Castille, on avait constaté que les tissus en soie avaient déplacé de la première place, au moins parmi les groupes privilégiés, les chers draps teints en laine. En même temps, un tissu en lin très fin, la holanda s'était répandue spectaculairement, au moins, à la Maison d'Isabel Ière surtout comme linge de corps et de maison. On a essayé de voir dans cet article comment ces changements se sont transmis vers le bas à travers des exemples de différents groupes sociaux - noblesse, citadins, paysans- en considérant les limitations économiques et sociales qui auraient soupesé dans sa diffusion.

Since the reign of Juan II and especially Queen Isabel I of Castile, we have found that silk fabrics had displaced expensive dyed wool cloths from the first place, at least among the privileged groups. At the same time, a very fine linen fabric, the holanda spread in a spectacular way, at least in the case of the House of Isabel I, especially as body linen and household line. In this article, we discuss how these changes could be transmitted downwards through some examples of different social groups - nobility, townspeople, peasants - considering the economic and social limitations that would have been relevant in its diffusion.

MÁXIMO GARCÍA FERNÁNDEZ, Keeping up appearances in early modern Castile

Social emulation stimulated the demand for clothing with the rapid generalisation of certain types of dress in given social circles. Beginning with this birth of fashion in the 16th century, the 18th century witnessed a revolution in consumption. Material culture had a public projection, and appearance and luxury became variables of civilization. In this methodological framework, and using tutorship accounts and inventories (from the Renaissance and Enlightened periods, and from rural and courtesan contexts), this paper aims to examine cloths and accessories that made a difference, with consideration to age, and gender. The evolution of this process in Castile is compared with that in other western European countries in terms of innovation, availability, intercultural contacts and social aspirations.

La emulación social estimulaba la demanda indumentaria cuando en ciertos ámbitos se generalizaba ya una rápida transformación en el modo de vestir. Desde ese nacimiento de la moda en el siglo XVI se pasaría en el XVIII a una revolución del consumo, obligando a investigar la cultura material que modificaría la notoriedad pública según las distintas apariencias y lujos, ya entonces cuestión de civilización. En ese marco metodológico y utilizando cuentas de tutoría e inventarios de bienes (renacentistas e ilustrados; rurales y cortesanos) se profundiza en los tejidos y accesorios diferenciadores o en la imagen desprendida del traje según género o edad, para comparar la evolución castellana con la europea occidental en cuanto a innovación y disponibilidad, contactos interculturales y aspiraciones sociales.

JUAN VICENTE GARCÍA MARSILLA, LUIS ALMENAR FERNÁNDEZ, Fashion, emulation and social classes in late medieval Valencia. Exploring textile consumption through probate inventories

Abstract: This article explores the personal garments present in the probate inventories of 83 individuals that lived in the city of Valencia and its hinterland during the long fourteenth century. The paper explores the differences between both groups of individuals, the urban and the rural one, in aspects such as the typologies of the pieces of clothing, the colours, finishes, complements and fabrics employed in their design. It also tracks the spread of particular pieces of clothing across both groups of deceased before and after the Black Death, and discusses how far these changes were guided by emulative motivations.

Este artículo explora los atuendos personales presentes en los inventarios post mortem de 83 individuos que vivieron en la ciudad de Valencia y en su entorno durante el largo siglo XIV. El trabajo explora las diferencias entre ambos grupos de individuos, el urbano y el rural, en aspectos tales como las tipologías de las prendas de vestir, los colores, acabados, complementos y telas empleadas en su diseño. También se rastrea la difusión de prendas concretas entre ambos grupos de difuntos antes y después de la Peste Negra, y se discute hasta qué punto estos cambios estaban guiados por motivaciones emulativas.

ARIS KAFANTOGIAS, The catalyst of change. The clothing of the Viennese servants and their relation to fashion in the period 1760-1823

In the eighteenth century, fashion constituted a fundamental criterion for consumption for broader parts of the European (and Viennese) population. This article investigates, through various sources, like probate inventories, fashion magazines and pattern books, the consumption of clothes and accessories of female servants in the period 1760-1823 and associates it with debates on their appearance at the time. It compares their wardrobes to those of a broad part of the Viennese female middle-class population, and examines the relation of their wardrobes to fashion, notably in the period of the emergence of Viennese fashion. Finally, it investigates whether female servants could function as intermediaries of the prevalent fashion between the elites and this middle stratum, and, consequently, as trendsetters for this group.

MARYANNE KOWALESKI, Round Table comment. Fashion as an economic engine: continuity and change

This comment points out the medieval precedents of many developments characterized as new in the early modern manufacture, sale, and consumption of fashionable textiles and clothing, although these developments were more rapid and intense in the later centuries. There was, for example, a significant break in the traditional process of technological innovations in the second half of the eighteenth century, when a series of complementary inventions radically improved the

production and quality of textiles. In terms of commercial strategies and consumer behavior, however, there was less significant change, although the role of the second-hand trade deserves closer attention. The comment ends by highlighting how speakers have drawn on new methodologies and sources for understanding the relationship between fashion and the economy.

TATIANA MARKAKI, Innovations and the art of deception. Mixed cloths in Venetian Crete (17th century)

This paper investigates innovations of the early modern European textile industry and practices of cultural transfer using seventeenth-century Venetian Crete as a case study. It explores the use of novelties, such as mixed cloths, in the dowries assigned to brides in the urban setting of Candia (modern Heraklion) and the surrounding countryside during the period 1600-1645. It draws on computer-processed data from marriage agreements and inventories of movables from the State Archives of Venice. It illustrates, through a comparative lens, how brides used (silk) mixed fabrics to differentiate themselves from others and how Venetian Crete followed the changes in production techniques of the European textile industry.

Questo articolo esamina alcune innovazioni dell'industria tessile europea moderna e le pratiche di trasferimento culturale impiegando la Creta veneziana del XVII secolo come studio di un caso. Esplora l'uso di novità, come i tessuti misti, nelle doti assegnate alle spose nell'ambiente urbano di Candia (l'Heraklion di oggi) e nella campagna circostante durante il periodo 1600-1645. Si basa su dati elaborati al computer da contratti di matrimonio e inventari di beni mobili dall'Archivio di Stato di Venezia. Illustra, attraverso una lente comparativa, come le spose si servivano di tessuti misti (seta) per differenziarsi dalle altre e come la Creta veneziana seguiva i cambiamenti nelle tecniche di produzione dell'industria tessile europea.

DANIEL MUÑOZ NAVARRO, The virus of fashion. Democratization of luxury and new commercial strategies in early modern Valencia

This work intends to analyze how the influence of fashion in eighteenth-century Spain transformed the commercial structure, being the petty bourgeoisie the main protagonists and the shop («botiga») the priority scenario of these changes. To do this, we will focus on eighteenth-century Valencia as a case study, a dynamic city that experienced a remarkable economic development during this century. Undoubtedly, fashion stimulated economic growth not only in the more developed regions of north-western Europe, but this process was also present in the Mediterranean context, developing an important sector of petty bourgeoisie mercantile and a change in the consumption patterns of most of its population.

MARIA GIUSEPPINA MUZZARELLI, Prolusione

Illustrerò in dieci punti come la moda ha implicato e prodotto modernità intesa come valorizzazione del presente con particolare riguardo agli aspetti di esso

caratterizzati da progresso ed evoluzione. Ciò a partire da un notevole ampliamento della 'visibilità individuale': al riguardo le capacità dei sarti sono state fondamentali. Gli effetti sull'economia della moda 'moderna', nata per altro nel medioevo, sono stati rilevanti. Sta di fatto che dal XIII secolo tanto i trattatisti e i predicatori come i legislatori si sono occupati del modo di vestire per regolare la società mentre nelle botteghe artigiane non solo si inventavano sempre nuovi oggetti ma si preparavano anche inediti destini sociali e politici. Per queste ed altre ragioni si può sostenere che la moda è stata motore di sviluppo e metafora della modernità.

Divided into ten points, this paper aims to illustrate how fashion produced modernity, understood as valuing the present, especially its progressive and evolving elements. A process that focused on amplifying 'personal visibility', and in which the abilities of tailors played a crucial role. The effects on the economy of 'modern' fashion, born in the Middle Ages, have been significant. Since the thirteenth century, treatisers and preachers, as well as legislators, focused on the way people dressed as a means to regulate society, while artisanal shops invented, ever so often, new objects and prepared unseen social and political scenarios. For all these and many other reasons, we can state that fashion moved and was a metaphor of modernity.

GERMÁN NAVARRO ESPINACH, JOAQUÍN APARICI MARTÍ, The colour of Valencian silk fabrics in the European market (1475-1513)

Our research compares guild ordinances, judicial proceedings, technical manuals of dyeing and especially fiscal sources in the Valencian archives to check the fashion trends on the colour of silks fabrics during the 15th-16th centuries in relation to what was happening in the European market at that time. The silk declarations in Valencia city from 1475 to 1513 makes it possible to establish a database of 3,871 fiscal registers with more than 90,000 meters of Valencian textiles (100,220 varas or alnes). The 73.47 percent of them was in black. This colour was also fashionable in the silk industry of Genoa, from where there was an important technological transfer to Valencia through the immigration of technical masters, workers and specialized businessmen.

Nuestra investigación compara ordenanzas gremiales, procesos judiciales, manuales técnicos de tintura y, especialmente, fuentes fiscales en archivos de la ciudad de Valencia para comprobar las tendencias de moda que hubo respecto al color de las sedas durante los siglos XV-XVI en conexión con lo que estaba sucediendo en el mercado europeo de aquella época. Los manifiestos de la seda en la ciudad de Valencia desde 1475 hasta 1513 han permitido establecer una base de datos de 3.871 registros con más de 90.000 metros de tejidos valencianos (100.220 varas o alnes). El 73,47 por ciento de ellos eran en negro. Este color estuvo de moda también en la industria sedera de Génova, desde donde se produjo una transferencia tecnológica importante hacia Valencia mediante la inmigración de maestranza técnica, trabajadores y hombres de negocios especializados.

KLAS NYBERG, The production of international fashion in state-sponsored manufactures in Sweden-Finland, 1740-1810. Part I

This paper discuss the production of international textiles in statesponsored manufactures in Sweden-Finland between 1740 and 1810. The data set is based on the general summaries of manufacture output collected by municipal authorities during this period. The summaries include annual data on the production of the most important wool and silk textiles, wool and silk knitwear, as well as cotton and linen textiles. More specifically the paper analyze the type of fashion that was produced in Swedish textile manufactures during the period and how international influences affected the Swedish product range. In a subsequent forthcoming investigation I will discuss what the change in the Swedish textile production range towards the end of the eighteenth century says about Swedish and Nordic textile fashion in a European and international context.

PETER STABEL, Unlikely followers of fashion? Dressing the poor in late medieval Bruges

Surprisingly little is known about the way the poor strata of urban society in the late medieval period used dress to express social identities. Systematic empirical data have not been available, and sources tend to illustrate the opinion of the elites about poverty. Through the analysis of cloth distribution by charitable institutions and, above all, of a unique set of inventories for fifteenth-century Bruges, it becomes clear that dress was not only an important element in the material culture and the construction of social identity of the poor, but that instead of being a passive player depending on charity and alternative commercial circuits, the poor used dress to conform to fashion cycles set by the wealthier groups in urban society. In late medieval Bruges, they were wearing the same typology of dress, the same colours and the same fabrics, displaying in this way a willingness to participate and invest in fashion cycles. In assessing both urban economies and social dialogue, scholars should therefore not focus on elite demand alone.

JOHN STYLES, Re-fashioning Industrial Revolution. Fibres, fashion and technical innovation in British cotton textiles, 1600-1780

The early years of the British Industrial Revolution were dominated by mechanical innovations in cotton spinning. They emerged at a time when raw cotton prices were unprecedentedly high and the supply of all-cotton fabrics from India, the world's principal producer of cotton textiles, had contracted dramatically. Most «cotton» textiles manufactured in Britain in the mid-18th century were combinations of expensive cotton yarn and cheap linen yarn. Faced with rising material costs, manufacturers economised by increasing the proportion of cheaper linen yarn. The most fashionable cotton products were, however, made entirely from cotton, or required a fixed proportion of cotton yarn. As the cost of cotton rose, their rapidly rising sales provided the principal inducement to improve quality and cut costs by inventing machines for spinning cotton yarn.

LLUÍS TO FIGUERAS, Drapers and tailors. Fashion and consumption in medieval Catalonia

The range of textiles available in markets across the western Mediterranean expanded significantly during the thirteenth century. Cloth retailers, or drapers, constituted a fundamental link between merchants and consumers, using a network of local markets with specific spaces for selling cloth. They were able to sell a wide range of commodities, including Flemish and French woollens, to satisfy a growing demand. Between 1250 and 1350, there were also tailors almost everywhere, some at the permanent service of an aristocratic court, such as the kings of Aragon, but most of them worked as independent entrepreneurs offering their services in exchange for specific payments. Therefore both drapers and tailors formed small partnerships and frequently used credit in order to reach all levels of medieval society.

JULIEN VILLAIN, L'innovation de produit et les dynamiques de l'offre sur les marchés des étoffes de laine dans la France du XVIII^e siècle. Quelques aperçus quantitatifs et qualitatifs

La consommation d'étoffes a connu dans l'Europe du XVIII^e siècle une expansion notable, en particulier en France, pôle majeur de diffusion des modes vestimentaires à l'échelle du continent. Porté par les fabricants et les marchands d'étoffes, le renouvellement qualitatif de l'offre a été mis en évidence pour plusieurs espaces productifs français. Une évaluation de l'ampleur et des rythmes de l'innovation de produit au niveau du marché des étoffes dans son ensemble n'a toutefois jamais été tentée. En variant les échelles d'analyse, des statistiques élaborées par la monarchie française pour évaluer la production dans les différentes fabriques aux inventaires de boutique, nous pouvons essayer de reconstituer les mouvements séculaires de l'innovation. Celle-ci apparaît au fil du XVIII^e siècle marquée par le dynamisme particulier des lainages de qualité moyenne ou médiocre, pour lesquels le renouvellement des variétés était de l'ordre des deux-tiers. On note aussi une tendance à la diversification de l'offre, qui finit par rendre le « monde des biens » peu lisible, beaucoup des innovations de produit n'ayant qu'une durée de vie limitée sur le marché.

The consumption of fabrics in 18th-century Europe experienced a notable expansion - particularly in France, a major hub for the diffusion of clothing fashions across the continent. Driven by manufacturers and merchants, the supply of new product varieties has been highlighted in several French production areas. However, a general assessment of the scale and rates of product innovation in the market for fabrics has never been attempted. By varying the scales of analysis, from the statistics the French monarchy used to assess production in the various production areas to store inventories, we can try to estimate the secular movements of product innovation. Over the course of the 18th century, the market for medium or poor quality cloths appears to have been particularly dynamic: the proportion of new varieties at the end of

the century approximated two-thirds of the stock. There was also a tendency to diversify the supply - which ended up making the «world of goods» difficult to read, many product innovations being present on the market only for a while.

LAUREL ANN WILSON, The impact of technological change on medieval fashion

In the early fourteenth century, a new fashion system appeared in Europe, one which was based on constant change and the privileging of the new. This paper argues that the new system did not appear simply as a response to consumer demand; it was also precipitated in part by two major technological innovations: the thirteenth-century development of the advanced broadloom, and the new tailoring techniques of the early fourteenth century. These technological innovations thus helped to precipitate the fashion revolution in obvious material ways, but they also led less directly to social and economic changes which were equally important to the development of fashion.

