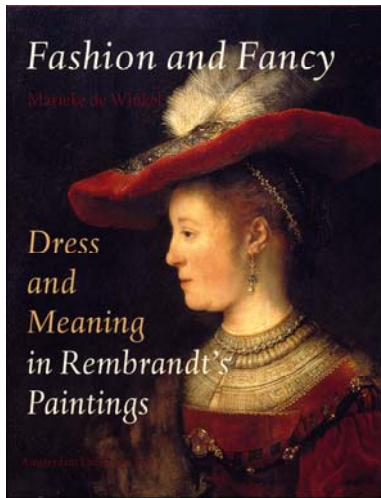


Fashion and Fancy: Dress and Meaning in Rembrandt's Paintings / Marieke de Winkel.—
 Amsterdam, The Netherlands: Amsterdam University Press, dist. by The University of Chicago Press,
 December 2006.—480 p.: ill.—ISBN 90-5356-917-0: \$65.00.



Despite the plethora of books published on Rembrandt, most libraries, whether academic, museum, or general in nature, would benefit from adding this particular title to their collection. This book is based on the author's dissertation in which she examines the role that dress plays in Rembrandt's portraiture.

Although the costume of the sitter is often described in the analysis of a painting, a more in-depth approach is not often explored. In her introduction, De Winkel begins with a detailed description of her methodology and the sources consulted, revealing that there has been a lacuna in the merging of costume and art history. She starts the first chapter with a traditional approach, by analyzing the iconography of a particular type of cloak called the *tabbaard* which appears in Dutch portraiture. She explores the history of this cloak in portraiture and how it depicted the socio-economic status of the wearer. This is followed by a chapter on accessories. De Winkel concludes that accessories serve as status symbols, but do not hold other hidden meanings.

The chapter on Jan Six reveals how the careful study of dress can provide a unique perspective on the sitter and can lead to a better understanding of the sensibilities of the period; she analyzes the dress of Jan Six in conjunction with Castiglione's *The Book of the Courtier*, revealing its familiarity to both artist and sitter. In the next chapter, dedicated to dress in Rembrandt's self-portraits, De Winkel explains that the artist's choice of garb changed as his fortune grew and declined; he painted himself in different cloaks, headgear, and ruffles, sometimes harking back to the past and at other times, being very much a man of his times. The final chapter captures the theatrical in Rembrandt's paintings, focusing on female sitters in theatrical garb, who depict personas from the antiquities.

Detailed notes are followed by appendices, listing inventories of particular sitters and merchants depicted in Rembrandt's oeuvre and that of his contemporaries. An in-depth bibliography and indices, one providing specific access to names and the other listing the works of Rembrandt mentioned throughout the text, round out the monograph.

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