"This is the story of the Russian Revolution in dress" (1). *The Empire’s New Clothes* observes Russia’s past through the rich lens of textile history. Beginning in 1700 with Peter the Great’s decree that residents of Moscow must wear German dress, Ruane charts the birth and development of the country’s European fashion industry across the eighteenth, nineteenth, and very early twentieth century. As the Russians struggle to balance the preservation of identity while embracing westernization, the text illuminates the ways in which clothing continually touches on issues of politics, gender, and economics. This narrative is made all the more tangible by the many personal accounts and examples Ruane pulls from poetry, literature, paintings, diaries, and letters of citizens.

Well designed and magnificently illustrated throughout, superior reproductions of archived photos introduce people constructing and wearing garments. The reader will discover a beneficial chance for comparison when these are seen alongside present day color photos of surviving outfits.

The content does not follow a strictly linear timeline; instead the book is divided into units such as *The Creation of a Fashion Industry*, *The Gendering of Sewing in Russia* and *The Fashion Press in Imperial Russia*. The specific times covered in a unit are dictated by the particular needs of the subject. Within a unit there are titled subsections like *The Origins of the Garment Workers’ Labor Movement* or *Shopping and National Identity*. The titles clearly communicate what a given section is about. Between this and the comprehensive index a user could easily browse the text for relevant passages centered on a particular person or topic. There is merit in both reading the sections individually and within the context of the whole work.

Currently an Associate Professor of History at the University of Tulsa, Christine Ruane has a background studying and teaching Russian and Modern European History. Her extensive research in libraries and archives in Russia and the United States is evident in this book.

*Costume & Fashion: A Concise History* by James Laver and *The Worldwide History of Dress* by Patricia R. Anawalt touch on similar themes as this book but because Laver and Anawalt are chronicling the scope of world history it is impossible to construct as full a picture of any particular region.

*The Empire’s New Clothes* is singular in its survey of the development of the modern Russian fashion trade. Being the first of its kind, it is well worth the purchase price and will be of use to scholars across the disciplines of Russian history, textiles, dress history, fashion, economics, and gender studies.

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