

of the word 'delicatessen' is particularly regrettable, and what are 'emotional' styles of dress? Dress historians will quickly spot the errors, omissions and misunderstandings, though scholars from other fields and students may not. Nevertheless, with careful analysis, *Dressing Up* is still a useful source for dress historians. It brings Germany, its fashions, sartorial concerns and stylistic influence into the narratives of early modern European clothing, as taught and discussed in the English-speaking world.

SUSAN NORTH

Queen Mary, University of London and Victoria and Albert Museum, London

*Se vêtir à la cour en Europe, 1400–1815*, ed. by Isabelle Paresys and Natacha Coquery, Centre de Recherche du château de Versailles (Lille: Institut de recherche du septentrion et CEGES université de Lille 3, July 2011). 347 pp., 48 illus. €23.00. ISBN-10: 2905637641; ISBN-13: 978-2905637642.

In the introduction to this collection of sixteen papers (four in English, twelve in French) out of the twenty-three presented at the 2009 *Veticour* colloquium at Versailles, editors Isabelle Paresys and Natacha Coquery define court dress as 'un objet de recherche situé au croisement de l'histoire (politique, culturelle, économique), de l'histoire de l'art et de l'anthropologie'. (p. 12). Appropriately, the papers' authors represent a broad range of academic fields and geographic and temporal concentrations. However, the book does not sacrifice depth for breadth; many of the papers stand alone as outstanding pieces of scholarship. Assembled together, they capture the richness and variety of court dress in early modern Europe.

The editors begin by addressing the problems of describing and displaying court dress, which is both rare and fragile. In the absence of surviving garments, the authors rely on visual and archival sources. Although the book is illustrated, with an average of just three images per paper, the archival studies have made the transition to print better than those heavily dependent on visual sources, which are referenced but not necessarily pictured. Disappointing studies of court portraiture by Pilar Benito Garcia and Susan L. Siegfried demonstrate the perils of crossing over from dress studies to art history, and vice versa.

Several authors highlight little-known collections of wardrobe accounts and inventories. Corinne Thépaut-Cabasset extracts fascinating details from the papers of a seventeenth-century Bavarian *résident*, a kind of personal shopper who acted as a foreign court's intermediary in Paris. Musée Galliera curator Pascale Gorguet-Ballesteros contributes a succinct study of the *grand habit*, as described in the clothing bills of the Comtesse d'Artois, which are much more complete than those of her sister-in-law, Marie-Antoinette. The influence of Spain on European court dress is another recurring theme, particularly in Milena Hajná's paper on Emperor Rudolf II and Isabelle Paresys' on Catherine de Médicis and Henri II.

The book offers revealing glimpses of the lifestyles of the rich and royal. According to Maria José Redondo Cantera, Isabella de Portugal travelled with her own *haute couture* studio. Maria Hayward reveals that Charles II wore sable-lined nightgowns and tennis suits decorated with bone lace, and employed a full-time skinner to maintain and perfume his parliamentary robes.

Olga Vassilieva-Codognet examines heraldic devices, which appeared on stained glass windows, illuminated manuscripts and chateau walls in the late fourteenth century, but were most visible in the textiles and jewellery worn at court. Sophie Jolivet convincingly undermines longstanding assumptions about the famously all-black wardrobe of Philippe le Bon. Essays by Philip Mansel (on uniform) and Hannah Grieg (on English court dress) are excellent, but largely repeat their previous publications.

The papers are organized under thematic headings, though a chronological presentation might have served readers better. The last of the four sections — examining interpretations of court dress on the modern stage, screen, and catwalk — may be interesting to students of contemporary film and fashion, but has little to say about court dress. Only one paper in this section (by sociologist Sylvie Perault) can hold its own against the meticulously researched historical studies that constitute the bulk of the book.

KIMBERLY CHRISMAN-CAMPBELL

Aileen Ribeiro, *Facing Beauty: Painted Women and Cosmetic Art* (New Haven: Yale, 2011). 256 pp., with 100 col. illus, 50 b&w. ISBN 97803000124866.

As Professor Aileen Ribeiro notes in the introduction to her new book, *Facing Beauty: Painted Women and Cosmetic Art*, cosmetics and dress are close companions, both deployed by women in the quest for creating the ideal appearance. This intimate relationship is highlighted in an observation by the French writer Théophile Gautier: ‘Just as clever painters establish a harmony between flesh and drapery in their portraits, by applying light glazes to the canvas, so fashionable women whiten their skin, which would otherwise look too brownish when set beside the silks and laces of their costume’. His words suggest the benefits for the dress historian in studying the combined contribution of dress and cosmetics to notions of beauty and fashion.

Gautier’s quotation also reveals the role of the artist in establishing ideals of female beauty, and this relates to a key theme eloquently explored in *Facing Beauty*, that of the relationship between the fine art of the painter and the applied art, quite literally, of cosmetics. The book’s deliberately equivocal title suggests, with its painted women and cosmetic art, just how close the relationship between art and cosmetics can be (in the Renaissance similar materials were used by women to make up their faces and artists to paint their pictures) and how often they are mutually dependent. Cosmetics allowed women to look their best for a painting or a photograph, while in turn these visual representations helped to establish the ideal beauty for which women were aiming.

With a potentially vast subject both in terms of themes and time-frames, Ribeiro helpfully and clearly sets out the parameters of her study in the book’s introduction. Her aim is to explore definitions of beauty in terms of the female face and the way in which beauty is enhanced, even created, by cosmetics. The book considers beauty from the Renaissance to the mid-twentieth century and approaches the subject from a Western perspective. The introduction sets the scene by examining discussions of beauty before the Renaissance, and in particular the connections between abstract and real beauty.

The rest of the book is divided into three main sections: Renaissance, Enlightenment and Modernity, which are each broken down into further sections examining particular themes. The book concludes with a coda offering reflections on attitudes to the notion of beauty today. This structure allows the narrative of female beauty and its relationship to cosmetics to emerge while still providing room for specific themes. So the book charts the evolution from the ideal beauty prized in Renaissance literature and painting to the importance of sentiment and emotion in eighteenth-century beauty, through to the plurality of ideas about beauty which gained ground in the nineteenth century. But equally there is time to explore such themes as the establishment of the toilette, as a time of female preparation, at the end of the seventeenth century (fascinatingly, the word is derived from the linen cloth, the toile, that covered the table at which a woman would sit to put on her make-up), the rise of professional hair dressing in the late eighteenth century and the contribution of Victorian attitudes to hygiene in the preparation of cosmetics.

Like many books written by Ribeiro, *Facing Beauty* has been beautifully produced by Yale. The handsome reproductions of paintings, prints and photographs more than do justice to