



THE UNIVERSITY *of* EDINBURGH

Edinburgh Research Explorer

[Review of] Maria Hayward, *Stuart Style: Monarchy, Dress and the Scottish Male Elite* (New Haven and London: Yale University Press, 2020). 368 pp., 220 col. illus. Hbk £45.00. ISBN 9780300240368.

Citation for published version:

Wilcox, D 2023, '[Review of] Maria Hayward, *Stuart Style: Monarchy, Dress and the Scottish Male Elite* (New Haven and London: Yale University Press, 2020). 368 pp., 220 col. illus. Hbk £45.00. ISBN 9780300240368.', *Costume*, vol. 57, no. 1, pp. 127-129. <https://doi.org/10.3366/cost.2023.0248>

Digital Object Identifier (DOI):

[10.3366/cost.2023.0248](https://doi.org/10.3366/cost.2023.0248)

Link:

[Link to publication record in Edinburgh Research Explorer](#)

Document Version:

Peer reviewed version

Published In:

Costume

Publisher Rights Statement:

This is an Accepted Manuscript] of an article published by Edinburgh University Press in *Costume*. The Version of Record is available online at: <https://www.eupublishing.com/doi/full/10.3366/cost.2023.0248>.'

General rights

Copyright for the publications made accessible via the Edinburgh Research Explorer is retained by the author(s) and / or other copyright owners and it is a condition of accessing these publications that users recognise and abide by the legal requirements associated with these rights.

Take down policy

The University of Edinburgh has made every reasonable effort to ensure that Edinburgh Research Explorer content complies with UK legislation. If you believe that the public display of this file breaches copyright please contact openaccess@ed.ac.uk providing details, and we will remove access to the work immediately and investigate your claim.



Maria Hayward, *Stuart Style: Monarchy, Dress and the Scottish Male Elite* (New Haven and London: Yale University Press, 2020) 368 pp, 220 colour illus. Hbk £45.00. ISBN 9780300240368.

As Maria Hayward says in her Introduction, this is not a conventional dress history; rather than re-tell the familiar narrative of male fashions across the seventeenth century, the book's focus is the world of the Stuart courts and the Scottish nobility, and the importance of dress, display and textiles in the two-way performance of kingship, considering both monarch and courtiers; the focus moves from the relatively intimate, the royal bedchamber, where during the rituals of dressing and undressing, courtiers might petition the king – to the wider, public displays of ceremony, where the king's presence was frequently amplified by a large procession of the nobility. The book is to some degree about the person-to-person influence of visual style, the king on his courtiers, the tailors (with their knowledge of leading fashions in France, for example) on the king through the cut, the fit and embellishment of the monarch's clothes, the visual impact of the monarch in elite ceremonies (the Garter ceremonies) or in public processions (royal coronations).

The author draws on many sources to construct her argument: contemporary diaries, letters, commentaries, the records of the Great Wardrobe and the Wardrobe of the Robes. Visual references are provided by portraiture, as well as material evidence from surviving garments, jewellery and accessories. The book covers the period from 1566 to 1701, from the birth of James (Mary Queen of Scot's son) until the death of his grandson, James VII and II.

The book is divided into three main sections, the first of which details the wardrobes of James VI and I, Prince Henry, Charles I, Charles II and James VII and II, tracing the evolution of Stuart dress style across three generations. Each of these Stuarts is allotted twenty-one pages of combined text and illustration which give account of their clothing

purchases and their general dress style. As much as possible the tailoring accounts of each Stuart are examined to show what they reveal of their tastes and preferences; this significantly expands our knowledge of their wardrobes and acts as a corrective to the impressions made by portraiture. Charles II, for example, is invariably portrayed in his Garter robes, so to learn more of the general scope of his wardrobe is valuable. The second section looks in detail at elite clothing more widely, the economy of clothing among the Scots nobility, whether at home on their Scottish estates or in London, at Court. In this section, the author shows also the influence of Scottish and French tailors on the Stuart style, both at Court and among Scottish nobles, who also preferred their *valets de chambres* to have a French training. Considerable discussion is given to male jewellery, especially that of James VI and I who, to some degree, prized jewellery above clothing. The third section of the book considers the etiquette of dress, the importance of the bedchamber and its officers, and the textiles necessary for the transport and laying out of clothing for each of the day's activities. Space is devoted to ecclesiastical dress and textiles as religious observance was such an embedded part of seventeenth century life – not only the rituals associated with birth, marriage and death - but the daily practices of prayer, confession and thanksgiving. One of the most significant garments makes its appearance in this section – the surplice – for religion rather than fashion was the source of much bloodshed in the seventeenth century. The Scots' rejection of Charles I's religious reforms led to the Bishops Wars of 1639 and 1640. Holyroodhouse's Chapel Royal was twice purged of 'Popish' artefacts; after the execution of Charles I and decades later, after the arrival of William of Orange and exile of James VII and II. There follows a significant final chapter on death and mourning and on the customs, dress and textiles associated with these ceremonies.

At the end of the book, Maria Hayward also employs the apparatus used in an earlier publication, *The First Book of Fashion*, a book co-edited with Ulinka Rublack (Bloomsbury,

2015). Thus there is a useful glossary of clothing and textile terms – although not everything met with in the text is covered (where some of the quotations from Scots can be a little difficult to work out and archaic fabric types may be unfamiliar). There is also a timeline of the Stuarts and their People, which lists key events, and perhaps most helpfully to those unfamiliar with the general evolution of men's fashion across the period 1560-1700, an illustrated and descriptive timeline of Stuart male dress.

This book relies for its methodology on the painstaking assembly of scraps of archival evidence to consolidate the arguments around the Stuart style and each monarch's influence, and to illustrate what was happening among the Scottish male elite in matters of dress and display. Many of the references are drawn from the National Records of Scotland, Edinburgh and these bring fresh detail to the discussions, giving this book an axis of influence that is less London-centric than usual. This gives the book a unique character, and its field of interest is much broader than clothing fashions alone. It is dense with information, there are many topic subdivisions, and as a result some of the complexities of dress and display across the seventeenth century among the Scots and the Stuarts are communicated; there is no simple take-home message, because there can't be, the history and the material cultures are too complex. But readers will be rewarded with insight into the significance of dress and textiles in the performance of monarchy and, among the Scottish male elite, the many ways in which Stuart style might be adopted to show allegiance to the royal family.

The book is very handsomely produced, with a wealth of illustration helping to convey the richness of the material culture enjoyed by the elite. At the margins of the book, at the edge of its field of vision, are the troubled times through which all these personalities were journeying. Although the larger historical events are given attention from time to time, and are noted in the timeline of events, and although this is perhaps not the purpose of the book,

its valuable documentary material may be of considerable use to historians seeking to knit the behaviours of these courtly elites, and their display, to those of the wider society.

The book's natural readership will be historians and scholars of dress history as well as those of Scottish history (the book has already won the Saltire Society's History Book of the Year for 2021), but its handsome design, generous illustration and well-communicated content should make it attractive to a wider readership.

DAVID WILCOX

<https://orcid.org/0000-0001-7995-1965>