



AN INTRODUCTION TO HISPANO-FLEMISH MEN'S CLOTHING

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Introduction to Hispano-Flemish Men's Clothing

Introduction

What is "Hispano-Flemish"?

Hispano-Flemish style is a term coined by the Spanish art historian Elías Tormo to designate works of art produced in Spain in a hybrid style that shows elements of Northern Renaissance artistic innovations together with elements of medieval Iberian artistic traditions, predominantly Mudéjar (Wikipedia). The term generally refers to artworks produced on the Iberian peninsula, predominantly in the Spanish kingdoms by either Flemish or Flemish-trained Spaniard artists, in the late 15th and early 16th centuries.

Isabelline style (Isabelline Gothic, Castilian Late Gothic) is a term that refers to the architectural styles that dominated the Spain of the Spanish Monarchs, Ferdinand II of Aragon and Isabella I of Castile. The overall style represents a transition between late Gothic and early Renaissance architecture, with original features and decorative influences of the Castilian tradition, the Flemish, the Mudéjar, and to a much lesser extent, Italian architecture.

Technically, neither of these styles apply to fashion. The clothing styles of the period are often referred to as **Hispanic** (as in Ruth M. Anderson's *Hispanic Costuming, 1480-1530*) or Isabelline; however, these terms are easily confused with modern usages of Hispanic or incorrectly pin the fashion to a specific person regardless of time period, and do not also make room to talk about Catalan, Basque, or even Moorish fashion. For ease of reference, and to indicate a throughline from territorial expansion, geopolitics, and trade to art, material culture and fashion, as well as a certain perseverance across time, I prefer using Hispano-Flemish.

A Little Bit of History

Generally, the fashion period tied to Hispano-Flemish style is circa 1480-1530, or roughly the reigns of Isabella of Castile, Juana "la Loca," and Charles I, as well as the regency of Ferdinand II of Aragon.

- Isabella of Castile (Q: 1474-1504)
- Juana of Castile (Q: 1504-1516)
- Ferdinand II of Aragon (R: 1506-1516)
- Charles I, Holy Roman Emperor (1516-1556)

The Reconquista (8th c. - 1492)

A series of military events waged by Christian kings against Moorish rulers of Iberia to retake territories lost during the Umayyad conquest of Hispania, punctuated with periods of peace and/or reduced conflict

Moors: Arabic-speaking Maghrebi Amazigh (aka Berbers) who occupied the Iberian Peninsula from 711-1492

Moriscos: Muslims who converted to Christianity (or crypto-Muslims)

Mozarabs: Christians living under Muslim rule in al-Andalus

711CE: Umayyad Conquest of Iberia

718 CE: Battle of Covadonga - first Christian victory over Umayyad forces

November 25, 1491: Treaty of Granada AKA Surrender of Granada - Boabdil, Sultan of Granada, surrenders last Nasrid stronghold

July 30, 1492: Alhambra decree - All practicing Jews expelled from Spain (or allowed to convert to Christianity)

1502: Conversion to and practice of Christianity made mandatory in Kingdom of Castile

1526: Charles V imposes compulsory Christianity on Kingdom of Aragon

Note: The concept of the Reconquista as a continuous 780+ years of war is being challenged extensively by modern historians, who point out that periods of peaceful coexistence occurred more frequently than wars. However, the concept of an ongoing religious Crusade formed the foundations of Spanish national identity during our period.

The Reconquista also involved a lengthy process of repopulation, as Christian kings moved populations into and out of Muslim controlled or reclaimed territories.

During Muslim rule in Spain and the consequent Reconquista, Moorish and Christian Spanish culture becomes increasingly intertwined

Moorish influence can be seen in language, architecture, and fashion

Hapsburg Spain (1516-1700) and Global Expansion

Period of time in which Iberia was ruled by the Spanish branch of the House of Hapsburg (Holy Roman Empire)

1469: marriage of Ferdinand of Aragon and Isabella of Castile - composite rule of Castile y Aragon and eventual de facto unification of Spain

1494: Isabella and Ferdinand names Catholic Monarchs by Pope Alexander VI

1496: Juana of Castile marries Philip of Austria, son of Maximilian I (Holy Roman Emperor)

1504: Isabella I of Castile dies - Spanish Cortes select daughter Juana to take the throne

1506: Philip I declared de jure king of Spain - dies later that year - Charles V (son) becomes King of Spain under regency of Ferdinand of Aragon

1516: Ferdinand II dies

1519: Charles V ascends throne of Spain and is elected Emperor of the Holy Roman Empire

Under Hapsburg rule, Spain begins systematic program of expansion into the New World
"The Spains" eventually include:

- Castile y Aragon
- Portugal (1580)
- Much of Latin America
- West Indies
- Spanish Netherlands: Belgium, Luxembourg, southern Netherlands, Northern France, Western Germany
- Italian Territories: Kingdom of Naples, Kingdom of Sicily, Duchy of Milan, State of the Presidi
- North African territories (Ceuta, Melilla, etc.)
- Southeast Asia: Philippines, Sultanate of Brunei, and more

Legacies of Conquest: Flemish and Moorish Influence

The Moors: Despite the Reconquista and dedicated efforts to wipe out Islam within the borders of Iberia, 700 years of close social contact left indelible traces of Moorish flavor on Spanish culture

- During Muslim rule in Spain and the consequent Reconquista, Moorish and Christian Spanish culture becomes increasingly intertwined
- Moorish influence can be seen in language, architecture, food culture, music, literature, philosophy, the sciences, and fashion
 - Decorative details from the Moors, moriscos, and Mozarabs remained and were adapted into clothing and artistic detail
 - Some decorative elements were stripped of original meaning (eg. tiraz bands) and sometimes of linguistic sense
 - Moorish culture survived through the expulsion of the Moors - crypto-Moorish as a phenomena ensured that portions of Moorish culture remained, although descendants may not, like the crypto-Jews, be aware of the original intent

Flanders: Spain established a corner of their wool trade in Flanders and the Low Countries, a connection that was later strengthened by Juana of Castile's marriage to Philip I ("el Hermoso") - while most international wool industries depended on foreign agents at points of distribution in other countries, the Spanish wool families tended to send their own employees/family members to act as their agents in the Low Countries

As a result, most wool traders controlled their industry from sheep herding to fabric production within Spain, importation and exportation of materials, retail operations in the Low Countries, and banking and finance both in Spain and in the Low Countries

- Centralized enormous financial and social wealth within several large families
- Flemish painters and Northern Gothic painting style travels from Europe to Iberia via wealthy patrons
- Prominent wool families intermarried on both sides of the Med. and brought fashion, culture, art, etc. back to Spain
- Juan of Castile's marriage to Philip I strengthened this connection - Juana adopted Flemish style, and combined it with Spanish style upon her return to the throne

Hispano-Flemish Clothing

Basic Layers

1. Interior Layer
 - a. Camisa
 - b. Hosen
 - c. Bragas (braies)
2. Middle Layer - the barest minimum to be “dressed” in public
 - a. Jubón
 - b. Calzas
 - c. Calzas-bragas
3. Top Layer - required to be “fully dressed” in public
 - a. Sayo
4. Hat
5. Shoes or boots

Undergarments

Bragas (braies)

- Two primary styles
 - Short & closely fitted
 - Long & fuller
- Linen
- Always white
- Sometimes decorated at seamlines



Top row, L to R:

1. *Camino del Calvario*. Master of Sijena (Sixena), c. 1515-1519
2. *Camino del Calvario*. Master of Sijena (Sixena), c. 1515-1519
3. *Martyrdom of St. Sebastian*. Juan Ramirez. 1510-1520

Bottom row, L to R:

1. *Martyrdom of Saint Lucia*. Bernardo Martorell c. 1435-1440
2. *Altarpiece of San Vicente*. Bernardo Martorell. First half of the 16th century
3. *El Calvario*. Juan Sánchez. Second half of the 15th century.

Camisa (shirt)

- Full through the body
- Wide sleeves were predominant
- Long enough to tuck into breeches
- Always white
- Usually linen, but sometimes silk or wool
- Neckline could be round or square, or gathered into a collar
- Sometimes highly decorated at collar and cuffs



L to R:

1. *Cantigas de Santa Maria*. C. 1280-1285
2. *Camino del Calvario*, Master of Sijena (Sixena), c. 1515-1519
3. *Decapitation of St. John the Baptist*. Anonymous, Spanish School. Late 15th-early 16th century.
4. *Martyrdom of Saint Lucia*. Bernardo Martorell, c. 1435-1440

Middle Layers

Calzas (hosen)

- Common styles:
 - split with codpiece
 - short to thigh or knee
 - joined between legs
- Sometimes soled with leather
- Cut on the bias for stretch
- Usually wool or leather
- After 15th c. usually knitted
- Decorated with bands or panels of wool, silk, or velvet



Top row, L to R:

1. *Decapitación de San Juan Bautista*. Alejo Fernández, 1525-1530
2. *The Penitent Emperor Heraclitus Entering Jerusalem Carrying the Cross*. Castilian School, c 1500
3. *Taking the Habit of St. Thomas*. Pedro Berruguete, c. 1500.

Middle row, L to R:

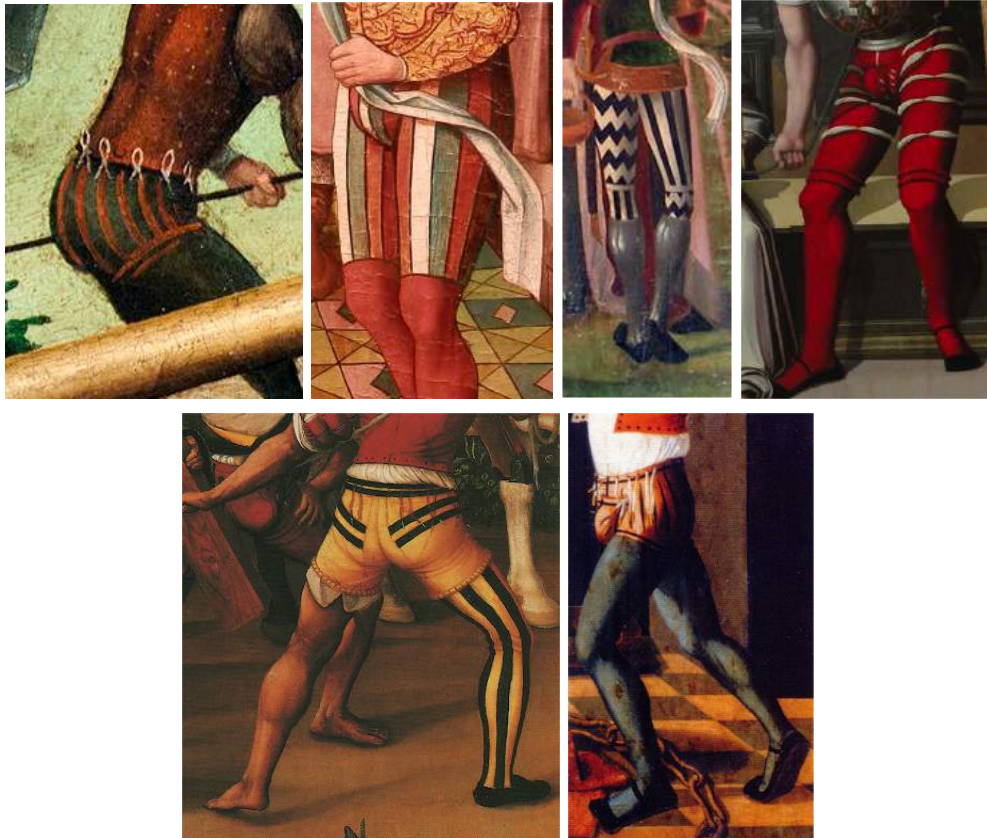
1. *Adoration of the Shepherds*. Fernando de Llanos, 1516
2. *Adoration of the Shepherds*. Altarpiece of San Vicente. Juan Vicente Masip (Juan de Juanes), 1525-1530
3. *The Flagellation of Christ*. Luis Borassa, 1400-1420

Bottom row:

1. *Tabla de la Vera Cruz*. Castilian School, Maestro de Miraflores, c. 1530
2. *Acacio and the 10,000 Martyrs on Mount Ararat*. Francisco Gallego, c. 1490

Calzas-Bragas (breech hose)

- Separate breeches
- Sometimes laced to jubón
- Highly decorated
- Long enough to reach top of hosen
- Sometimes found with lacing holes to attach hosen
- Generally covered with doublet skirt
- Probably influenced by German Landsknecht fashion



Top row, L to R:

1. *Camino del Calvario*, Master of Sijena (Sixena), c. 1515-1519
2. *Camino del Calvario*, Master of Sijena (Sixena), c. 1515-1519
3. *Calvario*. Master Seu Urgell, c. 1490.
4. *Los Improperios*. Master of Alcira. 16th c.

Bottom row, L to R:

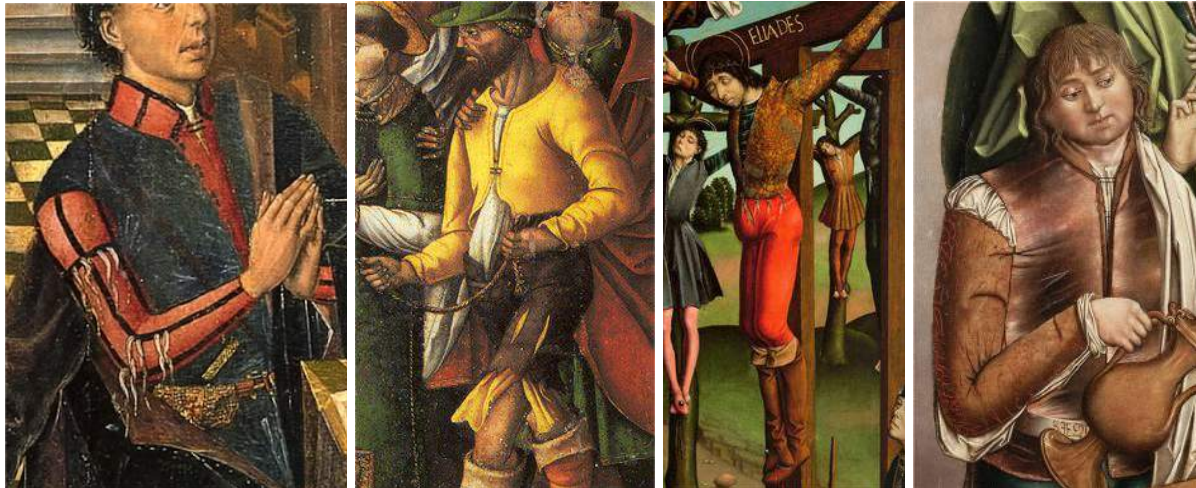
1. *Camino del Calvario*. Juan Vicente Masip, c. 1531
2. *Martyrdom of St. Hermenegild*. Juan Ramirez, 1510-1520

Top Layers

Jubón (doublet)

- Worn over shirt

- Attached to hosen or *calzas bragas* with lacing
- Round, square, high, or Vneck
- Closely fitted
- Made of fustian, wool, linen, cotton (padding)
- Two primary styles:
 - Castilian style = narrow sleeves
 - French style = wide sleeves
- Not generally seen in public except on soldiers or laborers



L to R:

1. *Marqués de Santillana*. Master of Sopetrán, H. 1470
2. *Altarpiece of San Vicente*. Bernardo Martorell. First half of the 16th century
3. *Acacio and the 10,000 Martyrs on Mount Ararat*. Francisco Gallego, c. 1490
4. *Pilate Washes His Hands*. 1488

Sayo/sayuelo (gown)

- Full through the body
- Long skirts to knee or mid thigh
- Skirts cartridge pleated for fullness
- Open down front
- Round, square, or collared at neckline
- Made of silk, wool, silk brocade, or velvet padded with cotton, linen, or silk wadding
- Decorated with slashes or bands of silk, wool, or velvet
 - richer sayos decorated with gems, metal pieces, or embroidery



L to R:

1. *San Sebastián*. Jaime Bazo & Juan Reixach, 1450-1460
2. *Decapitación de San Juan Bautista*. Domingo Ram, last half of 15th c.
3. *Life of San Julián*. Master of Ororbia, 1530.
4. *Acacio and the 10,000 Martyrs on Mount Ararat*. Francisco Gallego, c. 1490

Hats

Carmenola (skull cap)



L to R:

1. *Herod's Feast*. Pedro Garcia de Benabarre. 1470-1480.
2. *San Sebastián*. 15th c.
3. Tomb of Juan de Padilla. Gil de Siloé, 1491.

Gorra (cap)



Top, L to R:

1. *Jesús en el Templo*, Maestro de los Reyes Católicos, 1495-1497
2. *Leyenda de Santa Ursula*. Anonymous, end of the 15th c.
3. *Llanto sobre Cristo muerto*, Maestro de Bolea, 1510-1515
4. *Salome with the Head of John the Baptist*. Juan de Flandes, 1496-1499.

Bottom, L to R:

1. *El Entierro del Christo*. Juan de Flandes, 1509..
2. *Vida de Santa Elena*. Pedro Berruguete.
3. *San Antonio Abad*. Maestro de San Nicolás. End of 15th c

Flat Cap



Top, L to R:

1. *Leyenda de Santa Ursula*. Anonymous, end of the 15th c.
2. *Carlos V as San Sebastián*. Circle of Juan de Borgoña, first quarter of the 16th c.
3. *Solomon*. Maestro de Becerril. C. 1525

Top, L to R:

1. *Carlos V*. Bernard van Orley, 1515.

Boneto (bonnet)



L to R:

1. *San Martín visita al Emperador Valentiniano*. 1520-1525.
2. *San Julián recibido su esposa*. Maestro de Ororbia, c. 1530
3. *Retablo de. San Félix*. 1520

Bag hat



Top row, L to R:

1. *Marriage at Cana*
2. *Scene from the Life of St. Barbara*. 1420-1435
3. *Catalan School*. 15th c.

Shoes & Boots

Zapatos (shoes)



Top row, L to R:

1. *Decapitación de San Juan Bautista*, Alejo Fernández

Bottom row, L to R:

1. *Life of St. Vincent*. Maestro de Castelsardo, c.1500-1510
2. *Milagro de un Obispo*. Castilian-Leonese School, late 15th/early 16th c.
3. *Life of Samuel and David*. Maestro de la Circuncisión de Schretlen, 1500-1520.

Pantuflos (mules/pattens)



Top row, L to R:

1. *Martyrdom of San Lorenzo*. Maestro de Budapest, c. 1475
2. "Portuguese Doctors." *Códice Madrazo-Daza*. c.1540

Bottom row, L to R:

1. *Jesus in the House of Caiphas*. School of Fray Alonso de Zamora, 1480-1494
2. *The Flagellation*. Alonso de Sedano, c. 1495
3. *Pilate Washing His Hands*, Francisco and Rodrigo de Orsona, c. 1500

Sandalia (sandals)



L to R:

1. *Retable de los Santos Juanes*. Bernat Martorell, 1434-1435.
2. *Das Trachtenbuch*. Christoph Weiditz, 1529.
3. *Tabla de la Vera Cruz*. Castilian School, Maestro de Miraflores, c. 1530

Boots



L to R:

1. *The Flagellation*. Alonso de Sedano, c. 1495
2. *Jesus in the House of Caiphas*. School of Fray Alonso de Zamora, 1480-1494
3. *Epiphany*. Fernando Yañez de la Almendina, 1515-1520

Sources & Resources

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