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# AN INTRODUCTION TO HISPANO-FLEMISH WOMEN'S CLOTHING

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Kingdom of Atlantia | Pennsic 50

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# Introduction to Hispano-Flemish Women'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.

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. Saya/brial
  - b. Saya verdugado
  - c. V-neck gown
  - d. Gonete/Sayuelo & skirt
3. Top Layer - required to be “fully dressed” in public
  - a. Loose habito
  - b. Tabardo
  - c. Gown with paneled skirt
4. Accessories

## Undergarments

### Camisa (Shift/smock)

- Full through the body
- Usually extremely wide through the sleeves
- Round or square neckline
- Neckline can be high or low
- Frequently decorated with bands (tirases) of embroidery or fabric
- Knee length or longer
- Usually white Found in linen, silk, cotton, and very fine wool



**Top row, L to R:**

1. *The Marriage at Canaa*. Master of the Altarpiece of the Catholic Monarchs. 1495-1497
2. *The Temptation of St. Anthony*. Juan de la Abadía el Viejo. Second half of 16th c.
3. *Decapitation of St. John Baptist*. Master of Miraflores. 1490-1500
4. *Birth of the Virgin*. Pedro Garcia de Benabarre. c. 1480

## The Question of Underpants

Very little Spanish art depicts any sort of braies or underpants on Christian women  
HOWEVER, Muslim women are often pictured wearing underbreeches called zaragüelles (from Ar. sarawil)

Zaragüelles appear in the inventories of Juana la Loca:

- End of 15thc/early 16th c.
- Satin, silk, velvet
- Fur-lined for winter



**Top row, L to R:**

1. *Libro de Ajedrez, Dados y Tablas de Alfonso X El Sabio*, 1283
2. *Civitas Orbis Terrarum*, Hogenburg & Braun, second half of the 16th c.
3. "Moor from Granada." *Das Trachtenbuch*. Christoph Weiditz, 1529.

## Middle Layers

### Saya/Brial

- Fitted from shoulders to waist
- Often supportive
- Round or square neckline
- Open at front, side, or back with lacing to close
- Full skirts pleated, gathered, or eased into waist seam
- OR full skirts cut as one with the bodice (no waist seam)
- Commonly seen with fuller straight sleeves or sleeveless





**Top L to R:**

1. *Raising of Lazarus*. Juan de Flandes, c. 1460
2. *Pieta*. Juan de Flandes. 1509.
3. *Christ and the woman from Canaan*. Juan de Flandes, c. 1496-1504
4. *The Vision of St. Anna*. Pedro Berruguete. 1490-1500

**Bottom L to R:**

1. *Salome with the Head of John the Baptist*. Juan de Flandes, c. 1496
2. *Altarpiece of Mary Magdalene*. Pedro Mates. 1526
3. *Exorcism of the Princess Eudoxia*. Elder Vergos. 1480

Saya verdugado (“hoopskirt”)

- Fitted bodice
- Round or square neckline
- Catalan style tended to have laced V neck with stomacher
- Usually sleeveless with laced on sleeves
- Skirts barely flared or nearly barrel-shaped
- Skirts of wool, silk, silk brocade, silk taffeta with strips of applied fabric
- Verdugas (hoops) made of reed or stiffened rope



**Top L to R:**

1. *La hija de Marcuello ante San Isidoro*, Cancionero, Pedro Marcuello, h. 1488
2. *Decapitation of John the Baptist*. Maestro de Miraflores, 1490-1500
3. *Birth of St. John the Baptist*. Domingo Ram, 1480-1490.
4. *Birth of the Virgin*. Workshop of Pedro Garcia de Benabarre, c. 1480

**Bottom L to R:**

1. *Birth of the Virgin*. Workshop of Pedro Garcia de Benabarre, c. 1480
2. *Salome with the Head of John the Baptist*. Pedro García de Benabarre, 1470-1480
3. *Birth of St John the Baptist*. Pedro Garcia de Benabarre, c. 1483
4. *Birth of St John the Baptist*. Pedro Garcia de Benabarre, c. 1483

**Sayuelo/Gonete**

- Fitted from neck to waist
- Added skirts of varying lengths
- Skirts either added at waist seam or cut as one with body
- Worn over fitted under layer or skirts
- Round or square neckline
- Sleeves integral or laced on
- Usually open at front Velvet, fine wool, linen, silk, silk brocade





**L to R:**

1. "Tracht der vornehmen spanischen Frauen." *Trachtenbuch* des Christoph Weiditz. 1530s
2. *Emperor Heraclius penitent entering Jerusalem*. Castilian school. 1530
3. *Birth of the Virgin*. Pedro Berruguete. c. 1500
4. *Retablo de Santa Ana*. Maestro de Gamonal, c. XV. Valladolid - Cathedral Museum. Photo by Rachel Vess

Tucked skirts



**L to R:**

1. *Birth of the Virgin*. Pedro Berruguete. c. 1500
2. *Birth of the Virgin*. Pedro Berruguete. c. 1500
3. *The Flagellation of St. Engracia*. Bartolome Bermejo. 1477

Top Layers

Habito

- Full through the body
- Worn over fitted under layer
- Round or square neckline
- Pleated across the front neckline
- Often trimmed at neck
- Short to medium train
- Commonly seen with fuller straight sleeves or sleeveless
- Silk, fine wool, silk brocade, velvet
- Favorite style of Queen Isabella in her later years



**L to R:**

1. *The Betrothal of the Virgin* (detail). Robert Campin, ca. 1420. Museo del Prado, Madrid
2. *The Virgin and the Suitors*. Pedro Berruguete. 1485-1490.
3. *The Marriage at Cana*. Master of the Altarpiece of the Catholic Monarchs. 1495-1497
4. *Birth of the Virgin*. Gil de Siloé, 1483-86.
5. *Birth of the Virgin*. Pedro Berruguete, 1450-1504. Photo by Rachel Vess.

**Tabardo**

- Full through the body
- Square or V neckline
- V neckline usually filled with stomacher
- Cinched at waist with girdle or belt
- Worn over supportive kirtle layer
- Hanging sleeves
- Skirts often split at sides and/or back
- Medium to long train
- Commonly made of silk, silk brocade, velvet, fine wool



**L to R:**

1. *Verification of the Cross of Christ*. Pedro Berruguete. 1470-1471



2. *The Virgin of the Catholic Monarchs*. Fray Pedro de Salamanca. 1497.
3. *The Virgin of the Catholic Monarchs*. Fray Pedro de Salamanca. 1497.
4. *Mencia de Mendoza con Santo Domingo de Guzmán*. c. 1490

### Gown with Paned Skirt

- Fitted to waist
- Earlier gowns split from neckline to hem
- Skirt composed of multiple panels
- Deep V or square neckline
- Worn over *saya verdugado*
- Square necks usually finished with band of trim or embroidery
- Made of silk, wool, silk brocade



### L to R:

1. *La hija de Marcuello ante San Isidoro*. Cancionero, Pedro Marcuello, h. 1488
2. *La hija de Marcuello ante San Isidoro*. Cancionero, Pedro Marcuello, h. 1488.
3. *The Temptation of St. Anthony*. Master of Girard. Late 15th c.
4. *The Temptation of St. Anthony*. Juan de la Abadía el Viejo. Second half of 16th c.
5. *Los Reyes Católicos y la infanta doña Juana*. Pedro Marcuello. 15th c.

## Clothing Details

### Decorated Hems

Hem decorations were extremely common - most dresses had at least a simple band along the hem

Designs include:

- geometric shapes
- Florals
- Lettering - one reference (Anderson) to hem decor worn by Isabella I that was 7" tall metal letters spelling out the Trastámara family motto
- jeweled



**Top L to R:**

1. "Spanish Women." *Costume Codex*, c. 1540

**Middle L to R:**

1. *Temptation of St. Anthony*. c. 1480
2. *The Flagellation of St. Engracia*. Bartolome Bermejo. 1477



3. *Verification of the Cross of Christ*. Pedro Berruguete. 1470-1471

**Bottom L to R:**

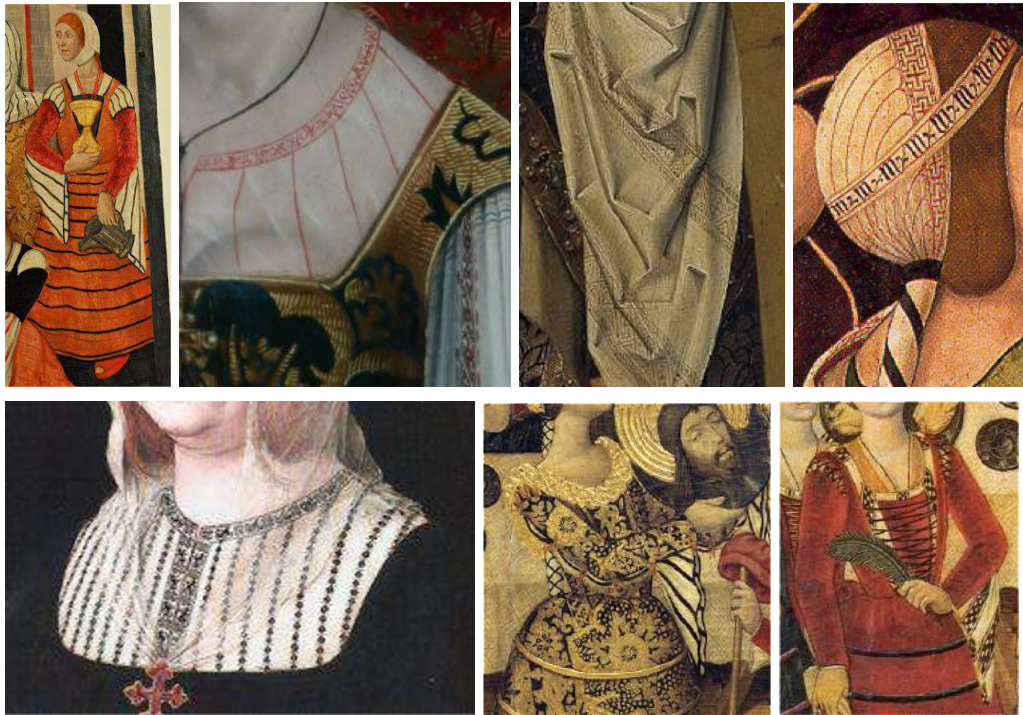
1. *Decapitation of St. John the Baptist*. Maestro de Miraflores, 1490-1500
2. *The Songbook*. Pedro Marcuello, 1492-1495
3. *Dessins français du XVI siècle representative des costumes des femmee*.

Tirases (Stripes/Bands)

Vestige of Moorish influence - originated with fabric bands embroidered or painted with prayers

Designs:

- simple lines
- geometric shapes
- Lettering
- pseudo-lettering



**Top L to R:**

1. *Birth of the Virgin*. Workshop of Pedro Garcia de Benabarre, c. 1480
2. *The Marriage at Cana*. Master of the Altarpiece of the Catholic Monarchs. 1495-1497
3. *Decapitation of St. John the Baptist*. Maestro de Miraflores, 1490-1500
4. *Life of Saint Idefonso*. Master of Osma, H. 1500.

**Bottom L to R:**

1. *Isabel la Católica*. Juan de Flandes, c. 1500
2. *Herod's Feast*. Pedro Garcia de Benabarre, c. 1470-1480
3. *Herod's Feast*. Pedro Garcia de Benabarre, c. 1470-1480

## Sleeves

Sleeves were usually treated as separate garments in inventories

Easy way to expand wardrobe options



### Top L to R:

1. *The Virgin of the Catholic Monarchs*. Fray Pedro de Salamanca. 1497
2. *The Virgin of the Catholic Monarchs*. Fray Pedro de Salamanca. 1497
3. *Decapitation of St. John the Baptist*. Maestro de Miraflores, 1490-1500

### Middle L to R:

1. *The Visitation*. Master of the Altarpiece of the Catholic Monarchs, late 15th c.
2. *El milagro de San Cosme y San Damián*. Pedro Berruguete.
3. *The Birth of the Virgin*. Circle of Diego de la Cruz, c. 1485. Photo by Rachel Vess.
4. *The Virgin of the Catholic Monarchs*. Fray Pedro de Salamanca. 1497

### Bottom L to R:

1. *Retablo de Santa Ana*. Maestro de Gamonal. 15th c.
2. *Retablo de Santa Marina*. Maestro de Palanquinos (Pedro de Mayorga?), 1470-1500. Photo by Rachel Vess.
3. *Raising of Lazarus*. Juan de Flandes, c. 146
4. *Altarpiece of St. Narcissus*. Master of Saint Narcissus, late 15th-early 16th c.
5. *Santa Maria Magdalena*. Anonymous (Spanish School). 16th c.



## Headwear

### Cofia y tranzado

Cap and braidcase - these are often listed in inventories as separate items

- Could be embroidered, often with stripes and/or lettering
- Images of working women/servants show the braid case wrapped around the head like a turban



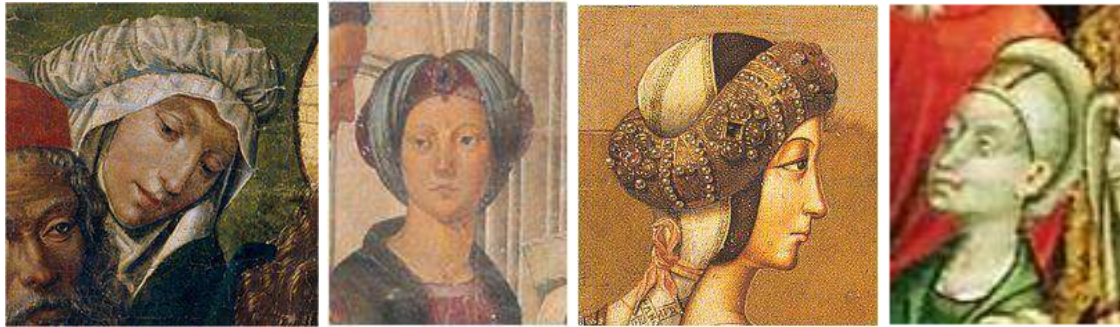
#### Top L to R:

1. Altarpiece of the Transfiguration. Bernat Martorell, c. 1445-1452.
2. *Nacimiento de San Juan*. Domingo Ram, 1480-9
3. Maestro del retablo de la flagelación. Late 15th - early 16th c.
4. *The Virgin of the Catholic Monarchs*. Fray Pedro de Salamanca. 1497.
5. *Lady with a Hare*. Juan de Borgoña, late 15th c.

#### Bottom L to R:

1. *El Entierro del Christo*. Juan de Flandes, 1509.
2. *Nativity of the Virgin*. Vicente Masip, c. 1520-1531
3. *The Birth of the Virgin*. Circle of Diego de la Cruz, c. 1485. Photo by Rachel Vess
4. *Retablo de Santa Ana*. Maestro de Gamonal. 15th c.

## Rollo



### L to R:

1. *The Visitation*. Maestro de Sisle, c. 1500
2. *Presentation of the Virgin in the Temple*. Juan de Borgoña, c. 1511
3. *Decapitation of St. John the Baptist*. Maestro de Miraflores, 1490-1500
4. *St. Felix Preaching*. Master of Torralba, c. 1420-1435

## Turbantes



### L to R:

1. *Christ and the Woman at the Well*. Workshop of Fernando Gallego, c. 1490
2. *Pieta*. Juan de Flandes. 1509.
3. *Raising of Lazarus*. Juan de Flandes, c. 1460
4. *Calvary with St. Catherine of Alexandria*, Anonymous. 1545.

## Bonete



### L to R:

1. *The Virgin and the Suitors*. Pedro Berruguete, c. 1485-1490.
2. *The Beheading of Saint John the Baptist*. Pedro Berruguete, 1485
3. *The Beheading of Saint John the Baptist*. Pedro Berruguete, 1485
4. *Beheading of Saint John the Baptist*. Domingo Ram, last quarter of the 15th c



## “Spanish hood” or “Flemish Hood”



### L to R:

1. *David and Abisheg the Sunamite Woman*. Master of the Schretlen Circumcision/Andalusian School., 1500-1520
2. *Die Wahnsinnige*. Master of the Legend of Mary Magdalene, 1479-1555
3. *Altarpiece of Mary Magdalene*. Pedro Mates. 1526
4. Extant Iberian hood, 16th century

## Tirazes



### L to R:

1. *The Wedding at Canaa*. Master of the Catholic Monarchs. 1496.
2. *The Virgin and the Suitors*. Pedro Berruguete. 1485-1490
3. *Nativity*. The Master of Osma. 1500
4. *The Virgin and the Suitors*. Pedro Berruguete. 1485-1490

## Tocas



### Top L to R:

1. *Adoración del sepulcro de San Pedro mártir*. 1493-1499.
2. *The Virgin and the Suitors*. Pedro Berruguete. 1485-1490
3. *Birth of the Virgin*. Pedro Berruguete. 1490.
4. *Birth of the Virgin*. Pedro Berruguete. c. 1500

## Wrapped hair



### L to R:

1. *Portrait of an Infanta* (possibly Catherine of Aragon). Juan de Flandes, c. 1496
2. *Portrait of Juana la Loca*. Juan de Flandes, c. 1496-1500
3. *Descent from the Cross*. Master of Becerril, early 16th c.
4. *Retable of Saint Felix*. Juan de Borgoña, 1520.

## Accessories

### Chapínes



### Top L to R:

1. "Spanish Women." *Costume Codex*, c. 1540

### Bottom L to R:

1. Catalan Lady. *Das Trachtenbuch*. Christoph Weiditz. 1529

2. *Verification of the Cross of Christ*. Pedro Berruguete. 1470-1471
3. *Healing of the Blind Man*. Fernando Gallego. Late 15th c.

## Chinelas



### L to R:

1. *Saint Catherine of Alexandria Disputing with the Pagan Doctors*. Alonso de Sedano, c. 1485
2. *The Dance of Salomé*. Maestro Alejo. First quarter of the 16th century.
3. *The Exorcism of Eudoxia*. Master of Los Balbases, c. 1490

## Belts/Girdles



### L to R:

1. *El nacimiento de la Virgen*. Pedro Berruguete. 1485-1490.
2. *St. Mary Magdalene*. Anonymous. 16th c.
3. *Emperor Heraclius penitent entering Jerusalem*. Castilian school. 1530
4. *Retablo de Santa Ana*. Maestro de Gamonal, c. XV. Valladolid - Cathedral Museum. Photo by Rachel Vess



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