

from Dublin but he rejects the notion that the county was remote from external influences, first by alluding to the maritime location of Kerry, which put it into contact with other parts of the world that had come under British and trading dominance over this same interlude, and second, by making reference to Henry, Lord Shelbourne (1675–1751), the largest landowner in the county at the beginning of the eighteenth century, and to his father Sir William Petty; both were people of consequence in Britain as well as in Ireland.

The more interesting part of this argument and the justification for Caball's subtitle derives from the details he provides on the county's Atlantic and global associations. These include the taking by piracy in Kerry in 1650 of a Dutch ship bound for Cape Verde; the prevalence of tobacco smoking even among the poor of the county in the first half of the seventeenth century, of which witness was provided by the author of the well-known Irish-language text *Pairlement Chloinne Tomás* (The parliament of clan Thomas); the existence in the seventeenth century of Kerry natives who had become tobacco producers on the West Indian islands of Nevis, St. Christopher, and Montserrat; the presence as planters in Barbados of the Trant family of London, who had also come into possession of property in Kerry; and the involvement of Kerry with the Atlantic provisioning trade, including with French activities in the Atlantic Basin. Such contacts and associations, according to Caball, meant that Kerry with its "zones of contact between newcomers and natives" developed into a society akin to "diverse territories and regions bordering the Atlantic" (17).

There seems little ground on which to dispute Caball's argument given the evidence he can cite to support it. Challenges are likely to focus rather on what he has to say on the uniqueness of the Kerry experience, as other historians of other counties and communities in Ireland will point to the occurrence within the areas with which they are familiar of "countless daily acts of conversation and neighborly interchange that constituted a middle ground where people from different backgrounds interacted fluidly and no doubt often on the basis of mutual benefit and not infrequently mutual sympathy" (29).

Nicholas Canny, *National University of Ireland, Galway*
doi:10.1017/rqx.2018.61

Tudor Fashion: Dress at Court. Eleri Lynn.

New Haven, CT: Yale University Press, in association with Historic Royal Palaces, 2017. 208 pp. \$45.

One of the lesser-known details about the trial of Anne Boleyn was that she and her brother were accused of laughing at Henry VIII's clothing. The specifics of their crime were never provided: was it amusing, for example, to see such a portly man in

tight silk hose, or was his clothing simply out of date? Whatever the reason, it was clear that the lack of consideration for the king's dress was yet another example of Anne's failure to show respect for her husband and the throne. Eleri Lynn, a curator with special responsibility for the historic dress collections at Hampton Court, offers this anecdote about the importance of clothing in her overview of Tudor fashion. Produced for the Historic Royal Palaces, this slim, well-illustrated book was put together in response to the many questions she receives from visitors about where all the clothing once worn by the Tudors can be seen today.

Her answer is that surprisingly little has survived, at least at Hampton Court itself. The English kings and queens regularly recycled their textiles, using them as gifts, legacies, or simply reusing the fabric for new purposes. Anything that remained then disappeared when Oliver Cromwell disposed of all the items in the royal wardrobe in the seventeenth century. With few exceptions, pieces from the period are to be found in museum collections around the world rather than in the Royal Palaces. In compensation, the archival evidence is surprisingly complete. Extensive records from the Great Wardrobe accounts can be found in the National Archives in Kew and in the British Library. This means that the reconstruction of Tudor wardrobes is possible by combining extant items such as the leather jerkin from the Museum of London and painted, printed, and sculpted images with documentary evidence. Eleri Lynn synthesizes this growing field of research, providing an overview of changes in shape and styles of the clothing worn by the Tudor royal family and their retinues. It is particularly helpful to have a chapter on the often-neglected topic of laundry, demonstrating how important and complex looking after the court's valuable linens actually proved to be.

The book's great strength is its illustrations, which means that one of the surprising elements of the book is the reliance on photographs of reenactors wearing reconstructed Tudor garments. This sets a jarring note, because these images appear without any discussion of what might be learned from doing so. Reconstructions of historical dress, pioneered by Janet Arnold, who took patterns from surviving garments to enable a deeper understanding of how ruffs and farthingales were actually constructed and worn, is a very important technique in dress history. Remaking garments to understand their original manufacture has been used to considerable effect by Maria Hayward in her magisterial work on Henry VIII's wardrobe and by Jennifer Tiramani, whose School of Historical Dress in London now teaches everything from sewing men's breeches to understanding Renaissance leatherworking.

Unfortunately, *Tudor Fashion* doesn't draw conclusions from its staging of Tudor dress. This seems a missed opportunity, for the book closes with two case studies of surviving sixteenth-century pieces in the Royal Historic Palaces that would have benefited from much closer technical analysis. The first is the so-called Bristowe hat, which was recently given to Historic Royal Palaces by a direct descendent of Nicholas Bristowe, a loyal Tudor courtier. The family told how Henry VIII, triumphant at the fall of Boulogne in 1544, threw his hat in the air whereupon Bristowe caught

and kept it. The second case study is of the Bacton altar cloth, first recognized by Janet Arnold as a piece of Tudor embroidery related to Elizabeth I's lady-in-waiting Blanche Parry and now in the care of the Royal Historic Palaces. Parry probably donated this very expensive silver and silk cloth, originally part of a skirt, to decorate the parish church altar where she planned to be buried. But despite Lynn's valiant efforts, she is forced to concede that it is impossible to connect either garment to the court without reservation. Nonetheless, as an introduction to Tudor fashion, the book does an excellent job of ensuring that visitors to Hampton Court and the other Royal Historic Palaces gain a strong sense of how seriously clothing was taken in the past and why it deserves to be studied with care today.

Evelyn Welch, *King's College London*
doi:10.1017/rqx.2018.62

The Jesuit Missions of Paraguay and a Cultural History of Utopia (1568–1789).
Girolamo Imbruglia.

Studies in Christian Mission 51. Leiden: Brill, 2017. viii + 324 pp. \$168.

In *The Jesuit Missions of Paraguay* Girolamo Imbruglia analyzes the use of Jesuit missions in European discussions about utopia and shows how they alternatively served as examples or counterexamples of the ideal society. He uses this point of reference to trace the secularization of political thought over the course of the seventeenth and eighteenth centuries. According to Imbruglia, the perception of the Jesuits' missions to Paraguay went through four different phases. The first two phases concern the late sixteenth and early seventeenth centuries, and Jesuit descriptions of their own missions. At first, they saw the missions as having the character of biblical prophecy. Paraguayan missions subsequently came to embody the ideal society of the Counter-Reformation, based on the model of the primitive church, and were progressively seen as ideal political Christian communities. These themes are discussed in chapters 1–3, which also provide an overview of traditional debates on the right to convert, of European positive and negative perceptions of missions as political entities in the seventeenth century, and of Jesuit spirituality.

Chapters 4–6 address the third phase: the perception of various (mostly French) Enlightenment authors, such as Montesquieu, Rousseau, Voltaire, d'Alembert, and so forth. In the age of Enlightenment, missions faced intensified criticism and were used to discuss the idea that utopia should not be based on a Christian model, which could only bring about despotism, but rather on strictly political categories, notably the republic as the locus for freedom and equality. Missions progressively came to be seen as authoritarian communities maintained through religious superstition, in which no political happiness could ever be achieved. In the eighteenth century, the ideal of