

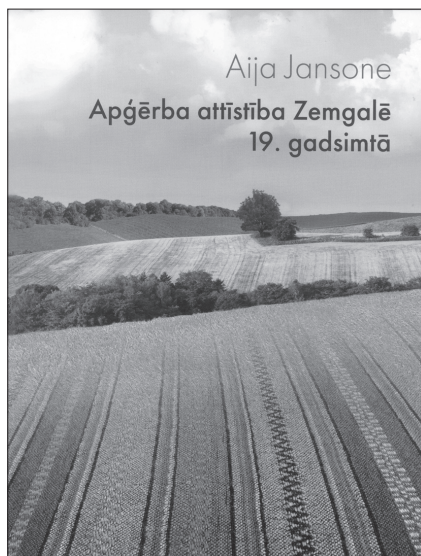
pieminams bagātais artefaktu klāsts no Gdaņskas, Ščecinas un citiem Polijas dievnamiem, Kopenhāgenas un Koldingas baznīcām Dānijā. Ar sevišķu gandarījumu gribējās uzsvērt sastādītāja ievēribu pret Rīgas un Tallinas kultūras mantojumu, taču pārsteidz minimālais un, šķiet, nejauši atlasītais artefaktu klāsts. Baltijas reģionālā materiāla nepietiekama pārzināšana un tā fragmentāra integrācija divu sējumu kapitāldarbā tomēr vērtējama kā virspusēja, kas tiešā veidā nivelē Livonijas kā otra nozīmīgākā Eiropas reformācijas reģiona nozīmes atspoguļojumu.

Tomēr skaitliski pieaugošajā reformācijas laikmetam un tā kultūras mantojuma apcerei veltīto monogrāfiju, enciklopēdiju, rakstu krājumu un apcerējumu skaitā šie recenzijā minētie darbi ir vērtējami kā nozīmīgs informatīvs papildinājums. Reformācijas piecsimtgades publikāciju klāstā šīs grāmatas lieliski kalpos informācijas apguvei par pārmaiņām plašā Eiropas teritorijā. Tajās iekļautā fakta un dokumentu bagātība ļaus izdarīt secinājumus par ideju apmaiņu konfesionālās transformācijas periodā, kā arī rosinās padziļinātiem pētījumiem plašā tematiskajā spektrā.

*Ojārs Spārītis*

Aija Jansone. *Apģērba attīstība Zemgalē 19. gadsimtā*. Rīga: Latvijas Nacionālais kultūras centrs, 2016. 183 lpp.: il.

Dr. Aija Jansone is an authority on traditional textiles. She has authored a number of books on certain attire elements from different Latvian regions. The accumulated knowledge and experience gave her the confidence to undertake an uneasy task of



particular significance – to present the development of clothing in the Zemgale region in the course of the 19th century. I see two points of the challenges faced by author and book. Firstly, the fact that she has studied both women's and men's clothing in its completeness – from footwear to headdress. Secondly, Jansone has traced clothing development in the course of an entire century known of considerable changes in the economic, social, societal, and cultural life in Europe, and in Latvia in particular. I should mention that the book reveals the dynamics of changes in clothing and its wearing as well as in the technologies of clothes manufacture. The author has taken into consideration the relation between the three components of the culture of clothing regarding the major characteristics of the epoch – industrialization, urbanization, scientific discoveries, rich cultural life. Outlining the wide European context, to the said factors she has added nature and climate, the demographic and social processes, cultural and trade relations, hygiene habits, etc., that have no less impact upon the development of clothing. For setting that rather wide contextual frame the author has used abundant and diverse sources – written (published and archive), illustrations and items – the very artefacts, possessed by museums in the Zemgale region.

The preliminary analysis of the voluminous source material is the fundament of the development of clothing presented in the book during the three periods – early, mid and late 19th century. To outline the specifics of each period Aija Jansone has used as major markers the components clothing comprises, namely the yarn for weaving the fabrics; the cut; pattern; motifs; colouring; decorations. She has also included the implementation of traditional methods or modern manuals, techniques, instruments, machines, etc.; the gender of the clothing maker; the lack or presence of expert labour, the forms of teaching and acquiring knowledge about weaving, clothing sewing and decorating, etc. She has not omitted the facts related to wearing the certain garment as determined by: social status – married/unmarried; situation – festive/everyday, working; place of living – rural/urban, occupation, etc.

Presenting the three periods in the development of clothing she has well outlined the reticent introduction of particular elements of European fashion at the beginning and its later expansion; the trans-

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formation of the old and its gradual replacement by the new. The rich source material and plentiful illustrations in the book provide the reader with a vivacious picture of exceptionally interesting times when the traditions and innovations coexisted and ousted. The visual evidence and the prostrate abstract in English make the book accessible to foreign researchers dealing with clothing. It allows a view on the general European tendencies as well as on the specifics of national culture.

I am certain that the new book by Dr. Aija Jansone will be a success both amongst professionals – scholars involved with the topic, museum specialists, experts in culture, designers and artists, students, etc., and also among the wide audience interested in clothing, and last but not least in cultural heritage.

*Iva Stanoeva*