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Female Fashion and Shakespearean Translations: From Italy to Italy¹

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Abstract: Drawing from a range of cross-disciplinary areas and themes, this study explores critical issues in translation theory and application that arise in the translation of literary works concerned with fashion. In particular, it analyzes ambiguity and conflicting attitudes to fashion and luxury as well as matters related to gender-based satire and stigma. It examines the intertextual reflections on the visual and verbal representation of fashion in Shakespeare and in subsequent diachronic and multiple translations while accounting for cultural variation. It also considers textual issues involved in cinematic adaptations and costume designs of Shakespearean productions, highlighting how Italian Renaissance modes impacted on Elizabethan costumes and how, in turn, Shakespearean fashions have been represented in Italy.

Keywords: Fashion studies, translation studies, Renaissance, Shakespeare, visual and verbal representations, misognism, cinematic adaptation.

Fashion and Gender: Conflicting Renaissance Perspectives

The lure of fashion resides in its diversity and cultural remoteness; over the ages interest in fashion was variously stigmatized, as by Pliny in classical times, or valorized, as by Marco Polo and the traders along the Silk Road in the Middle Ages. Both Pliny and Marco Polo were translated into English in Elizabethan England: Pliny by Philemon Holland in 1601, and Marco Polo's *Milione* by John Frampton in 1579.² The descriptions of exotic wonders, and especially of gems and textiles, fascinated English readers. The influence of Italian fashion extended to an appreciation of fabrics and style, embedded in recognized cultural models, as in the luxury and opulence of imperial Rome, and later in Renaissance Italy and Tudor England (Greenblatt). With the enactment of sumptuary laws prohibiting extravagance, fashion became a forbidden fruit, especially for women, in Italian cities and in England during the late Middle Ages and Renaissance. The regulation and proscription of fashion was largely based on class and gender. At the time of Shakespeare, fashion discourse was influenced by complex cultural

dynamics: on the one hand displays of elegance, style, and manners were held up as models of virtue; on the other, they were seen as signs of frivolity and moral turpitude, as in the case of feminine immodesty.

The first English edition of Baldassarre Castiglione's influential treatise on courtly manners and elegance, *Il Cortegiano* (Venice, 1528), was published in London in 1561, translated by Thomas Hoby as *The Book of the Courtier*. It was followed by Monsignor Della Casa's *Galateo* (Venice, 1558), translated by Robert Peterson as *Galateo: The Rules of Polite Behaviours* in 1575. The *Galateo* expounds rules of etiquette, including those around dress and table manners, even for the common people (Paulicelli *Writing fashion*) Attention to the art of tailoring also is represented in the visual arts by Giovanni Battista Moroni's portrait of *Il Tagliapanni* (The Tailor or 'Cloth Cutter'), executed between 1565 and 1570. The painting portrays an elegantly dressed young man with a light beard. He is wearing a cream-coloured doublet or jerkin (Italian 'farsetto'), and voluminous puffed hoses, imitative of the Spanish fashion of the seventeenth century. The white ruff collar, or 'rebato', matches the cuffs on his sleeves. He displays other signs of distinction, like a hilt and a codpiece, and his intensely focused gaze indicates that tailoring is a very serious activity for men (Fig. 1).

The earnestness and attention to detail displayed by the tailor in relation to his profession set him apart from the incendiary preachers and their sermons of the late Middle Ages and early Renaissance, from Jacopone da Todi to Bernardino da Siena, from Gerolamo Savonarola to Agostino Lampugnani (Paulicelli "Mapping the world"). San Bernardino, in particular, in his *Prediche volgari* (Siena, 1424), cursed the length of trains and mantles, which he likens to the tail of the devil (Fabbri):

O donne, ditemi: che fa la coda de la donna quando ella va per via di state?
Fa polvere, e di verno s'imbratta nel fango, colui che le va dietro di state si
ha lo n'censo che ella fa, e chiamasi quello lo 'ncenso del diavolo. Or vediamo:
di verno infangasi e guastasi il che s'involle nel fango come fa una porca
(Bernardino da Siena 424-25; emphasis added).

Women's clothing was subject to attack for being too long as well as too short. One century later, in 1553, the women of Ascoli would rebel against the Anziani e il Consiglio dei Cento as they defended the shortness of their clothing and the showing of their ankles in terms of keeping their clothes from dragging on the ground:



Figure 1.
G.B. Moroni, Il Tagliapanni (1570-1575), The National Gallery, London,
via Wikimedia, public domain.

Se responne et dicemo: Nui aver assai corretto et ridutto el vestir nostro assai in bono essere che ve dovete recordare nel passato tempo andavano le donne scollate denante et derete, forcia assai dessonesta. Del che avemo reduotto la portatura nostra multo onorevole, come apertamente se vede, che li nosri juppli che ne coprino non solo el petto e le spalle ma tutta la gola, che non se vede in nui solo la faccia schietta chietta [...]

Sopra de questo passo che se dirà de li homini nel loro vestire... (qtd. in Levi Pisetzky, *Il costume* 40).³

There follows an attack against the recent trends of masculine fashion: “Nel vestir corto per mostrate un pare de calze vacherate, usate far casache et corpette tanto corte, che mostrare tutte le *chiappe et natiche integer de riete*, et non solo de riete ma *anchora denanti venete a mostrare certe brochette toste*” (41; emphasis added).⁴

Fashion in Transition: From Italy to Italy

The subject of clothing and engraved illustrations peaked at the time of the staging of William Shakespeare's *The Taming of the Shrew* (ca. 1590) and *The Winter's Tale* (ca. 1610). In France from 1520 to 1610, more than two hundred translated editions on fashion manuals were produced (Masiola “Moda in traduzione”; Roche 12-13). Fashions and textiles from abroad gave rise to loan words and calques referring to particular items, especially items from France, Italy, and Spain.⁵ The translation of the fashion lexicon evidences a highly permeable area in terms of calques and loan words, with variations and divergences in Shakespearean translations and adaptations (Fishlin and Fortier). My choice of the two plays, *The Taming of the Shrew* and *The Winter's Tale*, is based on their popularity, their focus on fashion, and their Italian setting.⁶ Both give the illusion that fashionable accessories and precious ornaments were available in Italy, away from the prohibitions of Tudor laws. The regulation of clothing under Henry VIII and Elizabeth I was meant to codify social status in clothing, and to curb luxury and excess. The *Act Against Wearing Costly Apparel*, passed by Henry VIII's first parliament (1510), prohibited the use of crimson or blue velvet to anyone below the level of the Order of the Garter. The prohibition also applied to the wearing of velvet, satin, and damask in doublets, gowns, and coats. Sumptuary laws under Mary Tudor regulated ruffs; Elizabeth was also active in the making of sumptuary laws and proclamations (Hooper). This resulted in an increase in imports of luxury textiles; there were prohibitions on embroidered silks, ‘tinsel’ satins, furs, or ‘purples’, thus preventing the common people from emulating members of the court.⁷ In Shakespeare's plays set in Italy these

laws were apparently flouted, as can be seen in *The Merchant of Venice*. Transgression has been a recurrent theme in the history of costume.⁸ *The Taming of the Shrew* features several references to fashion items and accessories, emphasizing the aspiration to luxury and elegance in female fashions through the presence of a tailor and a haberdasher. As in other plays of its time, there is a correlation with Italian sources, in particular with Lodovico Ariosto's *Suppositi* (1508), translated by George Gascoigne as *The Supposes* and staged even before its printing.⁹ As in other Shakespearean works, issues arise when translating plays that are set in Italy, as they feature a lexicon of fashion and food which is specific to Elizabethan England (Masiola *Il fascino* 47-52).

The Allure of Italian Fashion: Translation and Exoticism

In Shakespeare's plays fashion and vanity are often presented as a subtext, and the relevant terminology is used in different ways depending on the context and is represented with consistent variations; this lexical asymmetry can be seen in the diachronic corpus of Italian translations fashion terms.¹⁰ In *The Taming of the Shrew*, there is an old rich suitor trying to win the favour of Bianca, Katherina Minola's sister. The action is set in Padua:

(1) *Gremio: My hanging all of Tyrian tapestry.*
In ivory coffers I have stuffed my crowns,
In cypress chests my arras counterpoints,
Costly apparel, tents, and canopies,
Fine linen, Turkey cushions bossed with pearl,
Valance of Venice gold in needlework (2.1.353-58).

The description emphasizes not only provenance but also style; textiles that were imported from afar and that evidenced regional craftsmanship from places like Tyre, Turkey, and Venice were especially prized. But Venice too had passed sumptuary laws since the end of the thirteenth century, as had Padua. The Lex Sumptuaria, part of the early Roman legal code, had spread across Europe. Julius Caesar, for instance, prescribed wool instead of silk garments for men. The historical context illustrates the conceptualization of fashion and its cultural dynamics, and provides an interpretative key to translations. For example, the precious jewels referred to in translations are unlikely to be found in a peddler's stock, unless the translators wish to create the image of a Bohemian fantasy. Also, we learn from contextual clues that gemstones often had an occult and astrological significance in Renaissance England, and that glass was used for ornamentation.

Profiling Translations and Translators

The profiles of translators and the ideological contexts of their translational strategies are revealing, especially during periods in which Italian lexicographers exhibited prejudice against exonyms. The requirements of academic philology, readability, staging, and performance all call for complex strategies in adaptation and creation (Baines et al.; Zatlin; Rosini). During fascism and post-fascism, translating the works of Shakespeare proved to be a challenge in terms of editorial policies and ideologies. The postwar translations of the 1950s and 1960s had to meet the demands of the market and the media. In more recent times, especially with today's new media and its emphasis on the visual, the reader/spectator expects to find a close match between visual imagery and verbal descriptions (Masiola Rosini *Questioni*).

The generation of academics from the 1960s and on who were at the vanguard of a growing interest in linguistics and the practice of translation (coinciding with Shakespeare's tercentenary) are of special interest to the present study. Roman Jakobson published essays on literary translation and Shakespeare, distinguishing between interlinguistic, intralinguistic, and intersemiotic translation. George Steiner's seminal work *After Babel*, on aspects of language and translation, was published in 1976. In the same year John Holmes published his semiotic schema on verse translation, "Versions, Interpretations, and Performance." Robert de Beaugrande studied the question of theory versus practice, starting with *Factors in a Theory of Poetic Translating* in 1978; he was followed by Louis Kelly, who, in *The True Interpreter*, integrated a wide-spectrum historical approach to Western theories and practices.¹¹

The 1980s marked the institution of translation studies as an academic discipline, and the debate on Shakespearean translation and performance gathered momentum. In the 1990s, the seminal works of Lawrence Venuti, including *The Translator's Invisibility* (1995) and *The Scandals of Translation* (1998), debated the concepts of domestication and foreignization. Gideon Toury, in *Descriptive Translation Studies and Beyond* (1995), defined the multilevel contextualization of translational procedures.¹² As early as 1943, Mario Praz questioned the use of printed translations for the stage, while providing a philological explanation for the low quality of existing translations, which he labelled 'abboracciature' (botches):

La nuova versione di tutto il teatro di Shakespeare che presentiamo ai lettori italiani vuol rispondere a un duplice scopo al quale non ci sembra

soddisfi alcuna delle traduzioni italiani esistenti: offrire un testo aderente all'originale, nel senso della solida base filologica e della fedeltà letterale, e al tempo stesso un testo recitabile a quelle nostre compagnie di attori *che non vogliano accontentarsi delle consuete abboracciature*.

Come conoscono Shakespeare gl'Italiani a cui non riesce agevole la conoscenza diretta? Dalle adattazioni sceniche di pochi drammi – lavori nei quali per la natura stessa delle cose non si può andar molto pel sottile – o dalle traduzioni francesi o italiane (vii; emphasis added).

Followers of Praz in academia carried on in this spirit in their own subsequent translations. However, the publisher of these translations was based in Florence, and the terminology reflects an inclination to use Tuscan terms. The translational turn is reflected in these new editions of Shakespeare. Some of these translators were born after the unification of Italy, and also volunteered in the First World War; they published their translations in the decades of Fascism, or after the fall of Fascism in 1943. As Praz noted, the translations were all subject to Emilio Cecchi's 'riscontro filologico', as well as the requirements of acting and stage performance (*La bisbetica domata* xiv). In 1966, Praz, however, was very critical of the current state of Italian translations: "On the whole it is sad to conclude that there does not exist so far a complete version of Shakespeare which may rank as an Italian classic" (*Shakespeare and Italy* 18).

Fifty years later, Praz's pupil Giorgio Melchiori would rectify this situation. Melchiori (1920-2009) published nine volumes in a luxury edition for Meridiani Mondadori (1990). His approach to readability and philological consistency is clearly expressed: "Si è cercato di evitare sia di degradare la dizione dell'originale a un tono falsamente colloquiale e troppo disinvolto, sia di attenersi ad una lettura *tropo ostinatamente letterale che appiattisse il testo per eccessivo scrupolo di fedeltà o che lo 'gonfiasse' nel tentativo di tendere appieno il gioco di polisemie verbali dell'originale*" (*La bisbetica domata* xvii; emphasis added). What follows are profiles of the translators who worked on *The Taming of the Shrew* and *The Winter's Tale* in the important decades of linguistic transitions and translation in Europe and Italy, from the 1940s to 1990s.

Italian Translators: *The Taming of the Shrew*

Carlo Linati (1878-1949), a Lombardian born in the lake area of Como, was a prolific translator and lover of Irish literature. He took part in the First World War (Caporetto). Linati was the first translator of Joyce (*Dubliners, A Portrait of the Artist as a Young Man*); he gave up on *Ulysses*, although Joyce had drafted the structure of

the work for him, also known as the Linati schema. His translation of *The Taming of the Shrew* was included in the three-volume Praz edition, printed by Sansoni in Florence in 1943.

(1a) *Gremio: I miei parati sono tutti tapezzerie di Tiro.*

In forzieri d'avorio io tengo stipati i miei scudi e in cassoni di cipresso le mie trapunte di Arras, costosi abiti, cortine e baldacchini, eletti lini, cuscini turchi tempestati di perle, frange d'oro filato di Venezia (Linati 599).

Cesare Vico Lodovici (1885-1968) was born in Tuscany. Like Linati, he majored in law and volunteered at the front during the First World War. He was captured and held prisoner of war at Mauthausen. He was an innovative novelist and prolific dramatist, and collaborated with Luigi Pirandello. His translations of Shakespeare in three volumes were published by Einaudi in 1960. The edition is preceded by essays by Boris Pasternak and Giulio Carlo Argan.

(1b) *Gremio: ... arazzi autentici di Tiro, casseforti d'avorio inzeppate di scudi; cassapanche di cipresso piene di coperte a punto d'Arras, en ricamate, ricche vesti, tendaggi, baldacchini, tele di lino finissimo, cuscini turchi tempestati di perle e frange d'oro di Venezia* (Lodovici 499).

Gabriele Baldini (1919-1969) studied under the guidance of Praz, and was a prolific critic, translator, and musicologist, as well as a highly respected academic in Rome. His editions of Shakespeare were launched in the 1960s, coinciding with Shakespeare's tercentenary (1964). They were printed – and frequently reprinted – by BUR (Biblioteca Universale Rizzoli) in pocket-book format, with facing-page translations, critical apparatus, and notes.

(1c) *Gremio: Alle pareti ho sono appese preziose stoffe di Tiro. E in casse d'avorio ho accumulato le mie corone, e in cassoni di legno di cipresso ho collocato le mie trapunte di Arras, e vesti riccamente adorne, e tende e baldacchini, e fini tele di lino, cuscini di Turchia ricamati di perle, merletti di Venezia filato d'oro* (Baldini 107).

Masolino D'Amico (b. 1939), like the other academic translators discussed here, studied under Praz. D'Amico taught Anglo-American literature, and is a theatre historian. He collaborated with Franco Zeffirelli and Franco Brusati for stage and screen adaptations of *Romeo and Juliet*, *Othello*, and *The Taming of the Shrew* in the 1960s. His translation of *Taming of the Shrew* was edited by Melchiori and published by Mondadori in 1990. D'Amico, whose family had ties to the theatre and cinema, was a prolific critic and translator.

(1d) *Gremio: ... le stoffe alle pareti vengono tutte da Tiro; in cassoni d'avorio ho riposto i miei zecchini, in baule di cipresso le mie trapunte di Arras,*

costosi arredi, tende e baldacchini,
biancheria fine, cuscini turchi tempestati di perle,
drappi di Venezia ricamati d'oro (D'Amico 115).

Fashion Extravaganza: “This doth fit the time, and gentle-women wear such caps...”

In the dealings between husband and wife, Petruchio is the master of the house; he orders clothes for his wife, even designing them according to his own taste. In this scene, fashion pivots around the deception and impromptu nature of the comic interlude. Petruchio denounces the creations of the tailor and the haberdasher as not being worthy of Katherina. The list of accessories he describes functions like a teaser for Katherina, iterating the previous scene with all the forbidden delicacies laid at the table: “The tailor stays thy leisure / To deck thy body with his ruffling treasure.” This display, which foreshadows the excess of Baroque fashion (Levi Pisetzky, “Il gusto”), is also expressed in the richness of verbal metaphors and puns. The language of fashion in Shakespeare, with all its complex polysemy, permeability, desemantization, and metaphors, represents a stumbling block for translators. In the case of Romance languages, most terms of French, Spanish, and Italian origin have a common root, yet there are significant diachronic variations, and the lexico-semantic constraints are enhanced by the ludic dimension of the language.

(2) Petruchio: “... With silken coats and caps, and golden rings,
With ruffs and cuffs and farthingales and things,
With scarfs and fans and double change of bravery,
With amber bracelets, beads, and all this knavery (4.3.54-60).

Italian Translations

(2a) Petruchio: ... con vesti e capelli di seta e anelli d'oro, e collaretti e manichetti e faldigie e amminicoli; e sciarpe e ventagli *doppia muta di fronzoli*, braccialetti d'ambra e collane, e simili *ciancianfruscole* (Linati 625).

(2b) Petruchio: ... vogliamo fare a guisa di gente altolocata con vestiti di seta e cappelli ricchi e anelli d'oro; con gorgiere di trina e manichetti e portinfante e tutto; sciarpe e ventagli e *doppia mano di fronzoli*; braccialetti d'ambra, collane e tutte queste *cianfrusaglie* (Lodovici 470).

(2c) Petruchio: per far festa come la gente migliore e sfoggiare i nostri più bei cappelli e le nostre più belle vesti di seta, e anelli d'oro, e collari e manicotti e guardinfanti, e non so che altro, e sciarpe e ventagli e un *doppio cambio di guarnizioni*, e braccialetti d'ambra e collane e altri *fronzoli del genere* (Baldini 163).

(2d) *Petruchio*: ... con vestiti e cappelli di seta, e anelli d'oro,
con colletti e polsini e guardinfanti e sciccherie,
con scialli e ventagli e cambi di riserva,
con braccialetti d'ambra, perle e roba da far girar la testa (D'Amico 175).

The exchange has elements of the medieval farce (e.g., *Maistre Pathelin*) and the comic interlude. Petruchio's mockery of feminine fashion sparks metaphors, as the tailor is ordered to "lay forth the gown" and the haberdasher is derided; the satire of femininity and women's clothing and styles based on the tools of the kitchen emphasizes the debased role of women and their physical space while cooking by the fireplace and nursing babies:

(3) *Petruchio*: Why, this was moulded on a porringer –
A velvet dish. Fie, fie, 'tis lewd and filthy!
Why, 'tis a cockle or a walnut shell,
A knack, a toy, a trick, a baby's cap (4.3.69-78).

Italian Translations

(3a) *Petruchio*: Ma via, questo è stato modellato su *una scodella*. *Una scodella di velluto!* Oibò, oibò! Ma è turpe e sconcio! Sembra una conchiglia, un guscio di noce, una *sfogliatella*, una *cianciafruscola*, un *balocco*, una *cuffia da bimbo* (Linati 626).

(3b) *Petruchio*: Ma guarda un po': questo è modellato su un *pentolino*; è *una scodella di velluto*. Via questa *infamia!* Questa sconcezza! Una conchiglia, un guscio di noce, un *croccante*, un *gingillo*, uno *scherzo*, una *cuffietta da neonato!* Via questa roba, ben altro (Lodovici 470).

(3c) *Petruchio*: E che? Dovete averlo modellato su una *scodella*. *Una scodella di velluto?* Ohibò, è improprio e sconveniente. Ha tutta l'aria di una conchiglia o d'un guscio di noce, d'una *sfogliatella*, d'un *giocattolo*, d'uno *scherzo*, d'una *cuffia da neonato* (Baldini 163).

(3d) *Petruchio*: Ma questo l'hai modellato sopra una *ciotola!*
È *una scodella di velluto*. Via, via, è una schifezza!
È una conchiglia, è una noce,
una cialda, un *balocco*, uno *scherzo*, una *cuffia da neonato* (D'Amico 177).

The following selection ludicrously describes a woman's cap; using food metaphors, its primary function here is to entertain the audience.¹³ The specificity of the language of clothing interacts with the language of food in metaphors; translations into Romance languages show that English cakes have been adapted as Italian regional delicacies. The buffoonery and verbal juggling using the language of food reflect on the subordinate role of women.

(4) *Petruchio*: Why, thou say'st true – it is a *paltry cap*, a *custard-coffin*, a *bauble*,
a *silken pie*... (4.3.82–83).

Italian Translations

(4a) Petruchio: Brava, tu dici il vero, è un *ignobile cappello, una crostata, un gingillo, una torta di seta...* (Linati 626).

(4b) Petruchio: Brava Catina. Hai ragione tu: quel *cappello è ignobile*; hai detto bene: *una cialda, una torta, un balocco, una schiacciata di seta...* (Lodovici 471).

(4c) Petruchio: Bene. Dici il vero. E' uno sconcio cappello! Una *crostata, una bagatella, un timballo di seta...* (Baldini 165).

(4d) Petruchio: Ma sì, hai proprio ragione, è un *cappellino ignobile, un tortino, un'inezia, un timballo di seta...* (D'Amico 170).

The cap's small size, on the contrary, suits Katherina, who claims that gentlewoman wear caps of this size; meanwhile Petruchio rails against fashionable women's caps. Yet the power of fashion surpasses that of love as the young lady states, "Love me or love me not, I like the cap, and it I will have, or I will have none" (4.3.79-80). Redressing decades of marginalization of fashion in the Shakespearean lexicon, *The Oxford Illustrated Shakespeare Dictionary* (Crystal and Crystal 158–61) includes lists of Elizabethan items of clothing and accessories.¹⁴ The metonym 'porringer', however, denoted a real cap, or a hat "shaped like a pudding basin or soup-bowl." In *Henry VIII*, one of the characters refers to a haberdasher's wife "that railed upon me till her pinked porringer fell off her head" (5.3.47–8; qtd. in Crystal and Crystal, *Shakespeare's Words* 338). 'Porridge' is an English term familiar to English speakers around the world. A recent translation, however, uses the term 'padella' (pan), creating inconsistency in the culinary metaphor (Franconeri 220). Fashion nomenclature and metaphors in translation are crucial issues in stage and cinematic adaptation and performance. If an adapter for the stage and screen relied on 'homogenizing' translations, the lack of precision in design of costumes would inhibit cross-cultural discourse, causing distortion and manipulation of verbal and visual imagery.

Fashion Followers: "According to the Fashion and the Time"

The respect for fashion accessories as seen in the cap episode in *Taming of the Shrew* is iterated with respect to tailoring: details are emphasized in the description of the sleeves, in denotations and terminology. What appears to be an absurd metaphor for the sleeves (half cannon) was, however, an accepted term in the Renaissance. Again, Petruchio explodes in derision against the tailor whom he had ordered to make the gown "according to the fashion and the time." Again, Katherina objects that she "never

saw a better-fashioned gown." Verbal fireworks ensue, aimed at all of the items. Like the cap, the sleeves, the cape, and collar are the objects of derision.

(5) *Petruchio*: O mercy, God! What masquing stuff is here?
What's this? A sleeve? 'Tis like a *demi-cannon*.
What, *up and down carved like an apple-tart*?
Here's *snip and nip and cut and slish and slash...* (4.3.86-90).

Italian Translations

(5a) *Petruccio*: Mercé, buon Dio, che razza di carnevalata è mai questa? E questa che sarebbe? una manica? Ma è un *cannoncino*. Che? Su e giù, *frappata come una torta di mele?* E *spacchi e spicchi e frastagli e buchi e sdruci...* (Linati 626).

(5b) *Petruccio*: Dio di misericordia! Ma è un carnevale! E questa che è, una manica, o piuttosto *una bombarda*? Come, dall'alto in basso tutta striata come *una torta di mele: pizzi e strapizzi, spacchi spicchi e sbuffi...* (Lodovici 471).

(5c) *Petruccio*: Oh, la Dio mercé! Che mascherata non è mai questa? E qui che c'è? È forse una manica? Sembra un *mezzo cannone!* E che? *Guarnita di frappe e su e giù come una schiacciata di mele?* E *tagli e spacchi e rendoli, e sdruci e buci...* (Baldini 165).

(5d) *Petruccio*: O santo Iddio! Che mascherata è questa?
E questa che cosa è? Una manica? Sembra un *mezzo cannone*.
E questi *spacchi su e giù, come una torta di mele?*
E tagli e fessure e buchi e sbrendoli... (D'Amico 179).

The verbal play and double entendre exploit the ludic dimension of language, building upon the significance of measuring, cutting, and sewing (thimble, half-yard, nail, rag, remnant, quantity), as Petruchio verbally assaults the poor tailor. Then Grumio, Petruchio's servant, is called to account for directions in "cutting out" and not "cutting to pieces." The language thus evolves polysemically between the specialized lexicon of tailoring and erotic metaphors addressed at women. Moreover, the use of mock legal Latin expresses the dominant power of males in the process of tailoring, whereby the woman, wearing man-made clothing she is not responsible for, is the object of sexual and sartorial satire. As before a jury, a body of evidence presented; the tailor reads what is written in a note:

(6) *Tailor* (reads): "*Imprimis, a loose-bodied gown*".
Grumio: Master, if I ever said *loose-bodied gown*, sew me in the skirts of it and beat me to death with a *bottom of brown thread*, I said a *gown*.

Petruchio: Proceed.
Tailor: "With a small compassed cape".
Grumio: I confess the *cape*.
Tailor: "With a trunk sleeve".
Grumio: I confess two sleeves.
Tailor: "The sleeves curiously cut".

Petruchio: Ay, there's the villainy.

Grumio: Error i'th'bill, sir, error i'th'bill!

I commanded the sleeves should be cut

out, and sewed up again

(4.3.130-42).

In many cases, the Elizabethan English lexicon has counterparts and equivalents in the fashion cultures of Italy, France, and Spain of the time. Yet the terms that have entered into English are calques and their provenance is not always direct. In the case of Italy and England, they have composite diatopic origins, which interrelate and combine the lexicon in vogue at the time; for instance, Milanese immigrants had started weaving fabric with gold and silver thread in London (Kerridge 128), and Venetians gave descriptive names to hosiery and precious brocades. Fashion is a highly imitative socio-cultural and gender-based phenomenon, and the words for items are usually exonyms intended to be exotic, thus enhancing the value of fashionable fabrics and the styling of clothing through the prestige of language, notwithstanding ideological barriers (Tomei). The cannon sleeves Petruchio makes fun of were also known as 'trunk sleeves' and can be seen in the portraits of Queen Elizabeth (B.B. Baines), and are known also in other countries of Europe by the same semantic equivalent ('maniche a cannone'). The sartorial terminology based on measurement reveals the acceptance of cultural specificity. Apart from the wordplay on the language of tailoring and clothing designs (loose gown → loose woman), the 'cape' has engendered different interpretations as a basic clothing item, and not as a variation.

Italian Translations

(6a) Sarto (legge): "*In primis, una veste sciolta*".

Grumio: Padrone, se io ho mai detto una "veste sciolta", cucimi nella sua sottana, e battimi a morte con un *rocchetto di fil bruno*. Dissi soltanto una *veste*.

Petruccio. Continua.

Sarto (legge): "Con un *piccolo bavero rotondo...*"

Grumio: Confesso il *bavero*.

(6b) Sarto: *Imprimis: una veste di capienza ricca*.

Grumio: Padrone, se mai ho detto di "capienza ricca" fammici cucir dentro e bastonare a morte con un *gomitolo di filo scuro*. "Un vestito" – dissì – e basta. Petruccio. Va' avanti.

Sarto: "Una manica a sgonfio".

Grumio: Confesso un paio di maniche.

Sarto: "Le maniche elegantemente frappate".

Petruccio: Ed è qui la briconata.

Grumio: Errore del biglietto, messere, errore del biglietto. Io ordinai che le maniche fossero tagliate e poi ricucite... (Linati 528).

Sarto: Con *bavero tondo*.

Grumio: Confesso il *bavero*.

Sarto: E con *manica a tubo*.

Grumio: Due maniche, dissì: confesso.

Sarto: Con *ricchi tagli e cugni*.

Petruccio: E questa è la schifezza.

Grumio: La nota mente per la gola,

signoria. Io dissi che le maniche dovevano essere tagliate sì ma

(6c) *Sarto* (Legge): “*Imprimis, una veste ampia...*”

Grumio: Padrone, s’io mai ho parlato d’una veste ampia, cucitemi pure nella sua sottana e fatemi morire di battiture inflitte con un *rocchetto di filo* scuro. Veste, ho detto, e nient’altro.

Petruccio: Procedi.

Sarto (Legge): “Con un *piccolo collarino rotondo...*”

Grumio: Confesso il *collarino*.

(6d) *Sarto* (Legge): “*Imprimis, una gonna a guardinfante.*”

Grumio: Padrone, se io ho mai detto “*guardinfante*”, cucitemi nella *sottana* e battetemi a morte con un *rocchetto di raffia marrone*. Io ho detto *una gonna*.

Petruccio: Procedi.

Sarto: “Con una *mantellina a campana*.”

Grumio: Ammetto la *mantellina*.

poi anche cucite...
(Lodovici 472).

Sarto (Legge): “*Con maniche a sbuffi...*”
Grumio: Confesso gli *sbuffi*.

Sarto (Legge): “Le maniche *minuziosamente ed elaboratamente tagliate a frappe...*”

Petruccio: Ecco la ribalderia.

Grumio: È un errore della nota, signore, è un errore della nota! Ho ordinato bensì che le maniche fossero tagliate, ma pure che dipoi fossero ricucite... (Baldini 169).

Sarto: “*Con la manica a sbocco*”.

Grumio: Ammetto non una ma due maniche.

Sarto: “*Le maniche tagliate a tortiglione*”.

Petruccio: Sì, ecco l’infamia.

Grumio: Errore nella nota, signore; errore nella nota! Io ho ordinato che le maniche fossero tagliate ma poi ricucite ; ... (D’Amico, 181-82).

Loose Gown and Loose Woman

There seems to be agreement on the translation of ‘gown’ with the Italian synonym ‘veste’. There is, however, one exception (MD), where the translator opts for ‘gonna’ (skirt), and its etymological affinity, suggesting other gender clichés in Italian, to convey the implication of ‘loose gown/loose woman’. The ‘gonna a guardinfante’ refers to French and Spanish fashion, and specifically to the invention of the hoopskirt. The ‘hoop’, made of wood or whalebone, conferred volume and rigidity, and here something goes amiss with ‘loose-bodied gown’. The term ‘guardinfante’ is a translation from the French (‘garde-enfante’), as already observed for the translation of ‘farthingale’ (ST-3). It is also entered in a contemporary Italian fashion dictionary as ‘verdugale’ and ‘verdugado’, which ascribes its origin to Spain, describing it as “una specie di gonna che originò la crinoline” in vogue from 1550 to 1650. This points to it being a fad in Tudor and Elizabethan style and validates the equivalents adopted by translators (Donanno 396). ‘Sottana’ denotes something ‘below the gown or skirt’, a light fabric worn under the skirt. Like ‘gonna a guardinfante’, this is also an ellipsis of ‘veste sottana.’

Sleeves: Food Metaphors

Cannon-shaped sleeves are not unknown in French and Italian clothing nomenclature, and are present in Tudor and Elizabethan portraits as well as in fashion history books (Cumming). ‘Trunk’ is more obscure, unless correlated to the etymology of ‘truncated,’ meaning similar in shape to the ‘trunk hose’ (OED ‘hosa’ of Germanic origin, still in common usage). It is also referred to as a synonym for ‘cannon sleeves’, and denotes slashed sleeves. The text refers to slashed sleeves or sleeves cut into pieces. The translators opted for several solutions regarding the ‘trunk sleeve’ and the alliterative ‘curiously cut’, with compensatory techniques in verbal originality, as we can observe for ‘manica/maniche’.

Linati has ‘sgonfio’ (now more common in the sense of ‘deflated’) and ‘elegantemente frappate’ (‘frappe’ means patches of cloth or cut-outs, and in extended meaning denotes Carnival cakes. San Bernardino used it in his invectives against fashion: “con tante frappe e intaglio... dimostra che tu hai il cuore intagliato.” In 1939, Palazzi’s Italian dictionary, *Novissimo Dizionario*, related the verb to the practices of embroidery and carving.

Lodovici uses ‘a tubo’ (tubular design here is the opposite of puffed) and ‘ricchi tagli e cugni’: ‘cugno’ is triangular or cuneiform in shape and is an ancient Latin-derived word (*cuneus*) persisting in dialectal speech forms and primarily denoting a ‘wedge’. It is frequent in sartorial lexicon as a pleat closed by a seam, also known in Italian as ‘pens’ (French ‘pince’). Today there are online tutorials, sponsored by sewing machine companies, on how to make ‘cugni’ on shirts.

Baldini translates ‘curiously cut’ as ‘tagliate a frappe’. No translator seems to have opted for a literal ‘curiously’. The term ‘frappe’ (“frappavano ancora le dette frappe”) is used by Leonardo da Vinci in his *Codice Urbinate* in condemning the excesses of fashion. In Shakespeare, ‘curiously’ corresponds to ‘minutely’ and ‘attentively’ (Crystal and Crystal, *Oxford* 74).

D’Amico opts for ‘sboffo’ and ‘tagliate a tortiglione’. The first term denotes puffed sleeves, whereas the second term is polysemous, denoting spirals and grooves. The metaphor is common for types of Italian pasta (‘mezze maniche’, ‘tortiglioni’). The term ‘sboffo’ (or ‘sbuffo’) is recorded in Palazzi’s *Novissimo Dizionario*.

Umberto Eco’s *Experiences in Translation* is a rare exception in the field of translation studies in its focus on the fashion lexicon

and translational issues. He cites a passage from Gerard de Nerval's *Sylvie*, which he translates in order to describe how a translator can be faced with evocative visual imagery – "When the text has us see things" – matching the description of a dress depicted in the portraits of Jean-Baptiste Watteau. The theme of the description highlights the changes in fashion, and Eco analyzes the different interpretations of the sleeves and the polysemy of the French lexicon:

After putting on her aunt's dress, Sylvie complains of her "manches plates," and everyone translates this as "maniche lisce – o piatte," but in this case it is not clear why the narrator remarks, by contrast, how those "sabots garnis des dentelles découvraient admirablement ses bras nus" or, as Sieburth says, "the lace-trimmed puffs showed off her bare arms." In short, are these sleeves plain or fancy? Faced with the problems posed by the text, Sieburth does without the plain sleeves and has Sylvie say only: "These sleeves are ridiculous." "The fact is that the "manches plates" (also called "manches à sabots" or "sabots") were short flared lace-trimmed sleeves popular in the eighteenth century (some histories talk of the Watteau style), but they did not have puffed shoulders as prescribed by nineteenth-century fashion. Therefore Sylvie found that they drooped over her shoulders too much, because they did not have the "puff," as it was shown. In order to help the reader understand how the sleeves were, and why Sylvie was complaining, I ignore the literal meaning of the text and have the girl say: "Oh, come cadono male, le spalle senza sbuffo" (55).

Cape Polysemy: From Collar to Cloak

A marked lexico-semantic divergence among translators is illustrated by the lexeme 'cape'. There are ideological and political barriers in the adoption of fashion trends and styles, yet 'cape' presents an intricate semantic constellation, from collar to cloak. The premodifiers augment confusion, causing variable interpretations on the part of the translators as well as the tailor. Therefore, the interpretative quibble beginning with the Latin legal jargon 'Imprimis' is an intentional source of confusion in the construction of 'compassed cape'. The Italian 'bavero' commonly corresponds to 'lapel'. In the eighteenth and nineteenth centuries it extended metonymically to the whole coat.

Linati	piccolo bavero rotondo; bavero.
Lodovici	bavero tondo; bavero
Baldini	piccolo collarino rotondo; il collarino
D'Amico	mantellina a campana; mantellina.

The 'collarino' or 'collarino rotondo' is also called a 'gorgiera'. In the history of fashion, the little collar or collarette further

developed into the French ‘gorgère’ (French: ‘gorge’, ‘throat’). In Italy it appeared in a simpler form around 1530, when the peninsula fell under the influence of Spain and Carlos V. With the appearance of dresses with a closed-cut neck and dark colours towards the end of the sixteenth century, the white Italian ‘gorgiera’ was further embellished by precious Burano lace. Examples may be seen in portraits of Maria de Medici (1575-1642) in the display of the open ‘Medici collar’. In England, also under the influence of France, the ‘ruff collar’ was also known by the term ‘rebato’, derived from the French (‘rebat’ → folded) with an Italian suffix (-ato), which is cited in *Much Ado About Nothing* (3.4.6). As for the ‘mantellina a campana’, this is a totally different garment from what the original suggests. The Tudor cape is also featured in famous portraits, and in Italy it is known as the ‘mantella elisabetiana’.

The description, ordering, processing, and captioning of images are all vital to understanding fashion items and accessories, and their variants, marking diachronic divergence and variation between ‘moda’ and ‘moderno’ (Paulicelli, *Moda e moderno*). If the variants are crucial in defining fashion, they affect the way we see the costumes, in the many diatopic and diachronic trans-adaptations and interlinguistic translations. Roland Barthes categorized different types of ‘variant’ in the description of clothing, and noted the adverbial forms, which in his view constitute a marking of changes in fashion constituting the ‘variant of variants’. Barthes gives the example of a ‘fully rounded skirt’ and a ‘slightly rounded skirt’ where the adverb can determine a variation in the design of the rounded skirt, and mark the difference in models, as in or out of fashion (Barthes 144-60). In France, Spain, and Italy there were differentiations and, as often happens in the lexicon of clothing and fashion, the premodifier accentuated prestige while suggesting originality and the latest Continental fads, resisting the prohibition and regulation of fashion and trade imports during the Reformation.

The Lure of Accessories: The Peddler’s List and Song in “*The Winter’s Tale*”

Luciano Folgore’s translation of *The Winter’s Tale* was staged in Italy during the Second World War (April 1944). The translation from Praz’s edition is by Montale (1955 [1941]), and Melchiori’s by Agostino Lombardo (1981) respectively. Demetrio Vittorini’s translation (1991) is in the *Collana Shakesperiana*, edited by Nemi D’Agostino and Sergio Perosa, published by Garzanti. Gabriele

Baldini's translation (1962) is issued in a pocket series (Masiola, *Il fascino*).

(7) *Servant*: He hath *ribbons of all the colours 'th' rainbow;*
points more than all the lawyers in Bohemia can learnedly handle,
though they come to him by *th' gross*;
inkles, cadisses, cambrics, lawns.
Why, he sings 'em over as they were gods or goddesses;
You would think a *smock* were a she-angel,
he so chants to the *sleevehand* and the work about the *square* on't (4.4.206-11).

Italian Translators: *The Winter's Tale*

Eugenio Montale (1896–1981) was born in Genoa. Recipient of the Nobel Prize for Literature in 1975, Montale was a poet and a literary translator. He was very active as a translator in the later years of Fascism, and his translations are included in Praz's Shakespeare edition. Like other translators of this edition, Montale volunteered during the First World War, and signed the "Manifesto of the Anti-Fascist Intellectuals." His translations of Shakespeare are largely derived from François-Victor Hugo's French translations. In some cases, Montale used the services of ghost translators, such as Marialuisa Spaziani and Laura Rodocanachi (Antonello).

Agostino Lombardo (1927-2005) can be considered the prince of the new generation of academic translators. One of Praz's pupils and heir to the chair of Anglo-American Studies held by Praz at the University of Rome, he actively collaborated with stage directors (Giorgio Strehler, Franco Branciaroli, Peter Stein, Sandro Sequi, and Luigi Squarzina) with his translations of Shakespeare.

Demetrio Vittorini (b. 1938) was the son of the writer and translator Elio Vittorini. Demetrio grew up among Nobel-prize recipients (Montale, Quasimodo). As an academic he taught at various prestigious universities. His translations of Shakespeare are included in the series edited by Nemi D'Agostino and Sergio Perosa for Garzanti. Chronologically, his activity runs in parallel with that of D'Amico. Both Vittorini and D'Amico come from culturally privileged family backgrounds.

(7a) Ci ha nastri di tutti i colori peggio dell'arcobaleno *passamanerie con più puntali* dei cavilli di qualsiasi grande avvocato instruito in Boemia, e a lui gli arrivano dozzine e dozzine, *fettucce, stringhette, cambri, tela d'Olanda*: eh, te le sforna cantando come se cantasse in onore di qualche dio o dea. Crederesti che una *camicia* fosse un'angioletta a sentirla così glorificare dal *polsino allo sparato* (Lodovici 820).¹⁵

(7b) Ha nastri tutti i colori dell'arcobaleno, stringhe più stringate delle dotte orazioni di tutti gli avvocati di Boemia, quand'anche venissero da lui all'ingrosso, *fettucce, spinette, cambri e rense*, e ci canta su come se fossero nomi di dei o dee; voi prendereste una *camicia* per un'angela, tanto la sua canzone ne celebra il *polso e il lavoro dello sparato* (Montale 959).

(7c) Ha i nastri tutti i colori dell'arcobaleno, e i *lacci dalla punta di metallo* più appuntiti che la dottrina di tutti gli avvocati di Boemia, sebbene a lui gli vengano dal grossista. Ed ha *fettucce, giarrettiere, cambri e rense*. E ci si imbastisce su le sue canzoni come se fossero déi e dèe. E credereste che una *camicia* sia un angelo di femmina tanto è l'entusiasmo che mette nel decantare i *polsini e i ricami sullo sparato* (Baldini 1963: 81).

(7d) Ha nastri di tutti i colori dell'arcobaleno; e lacci dalla punta di metallo più appuntiti che la dottrina di tutti gli avvocati di Boemia, *ricami* con più punti di quanto ne possano usare tutti i dotti avvocati di Boemia, anche se a lui arrivano all'ingrosso; *fettucce, stringhe, cambri', lini*. E ci canta sopra come se fossero tanti déi e dee. Direste che una *camiciola* fosse un'angioletta, tanto la canta fino al *polsino e allo sparato* (Lombardo 685).

(7e) Ha nastri di tutti i colori dell'arcobaleno; più ricami a più punti di quanto ne possano tirar fuori gli avvocatori di tutta Boemia, anche se comprassero da lui all'ingrosso; *fettucce, svolazzino, cambrì, lini di Reims*; e poi ci canta sopra come se fossero déi o dee; quasi vi convince che una *camicia* è un'angioletta tanto ne decanta il *polsino e il ricamo dello sparato* (Vittorini 131-33).

Autolycus's song would be considered an advertising jingle today. Proclaiming the superior quality of the accessories, concluding with the (five times) reiterated invitation to buy, it was a typical ditty for peddlers of the time, with items detailed in the particular lexicon of the time and in a way appealing to buyers. For example, 'sleevehand' denotes a cuff or a wristband, and 'square', which is highly polysemous in Shakespeare, in this case refers to 'a square piece of material covering the chest, and an embroidered breast-piece' (Crystal and Crystal, *Shakespeare's Words* 415). Both are 'English' terms and not calques.

With respect to translation, there are lexical constraints, especially when the materials and designs denote toponyms and provenance, and standardized calques. As a result of the ongoing Protestant Wars in Flanders, the terms related to textiles and fabrics were not absorbed into the receiving Romance languages in semantic symmetry and synchronized correspondence. In some cases, for example, the Italian equivalents are superordinates (e.g., in Laon, France, → lawn → tela), and localization is lost with its specific original usage for delicate linen fabrics for infants (Masiola, *Il fascino*).

(8) *Autolycus*: *Lawn as white as driven snow.*

*Cypress black as e'er was crow;
Gloves as sweet as damask roses;
Masks for faces, and for noses;
Bugle-bracelet, necklace-amber;
Perfume for a lady's chamber;
Golden coifs and stomachers*

For my lads to give their dears;
Pins and poking-sticks of steel;
What maids lack from head to heel
Come buy of me, come, come buy,
come buy;
Buy, lads, or else your lasses cry:
Come buy (4.4.221-32).

Italian Translations

(8a) *Lini più bianchi di neve raccolta Crespi più neri dell'ala del corvo, guanti come le rose di Damasco e per le facce e per i nasi maschere; monili di gaietto e per le dame collane d'ambra e profumi da camera; pettorine e cuffiette dorate, ottime per le vostre ragazze, giovinotti;*

spille e spilloni da stiro in acciaio di cui occorre a ogni zittella un paio venite a comperare su venite, se no le vostre donne impermalite piangeranno; ragazzi, su, venite (Montale 960).

(8b) *Tela bianca più che neve, Crespo nero più che ala di corvo, Guanti più fini che pelle d'uovo, Maschere belle per volti e per nasi, Bracciali d'ambra collane di giada, Aromi a far profumata la stanza, Donne! Cuffiette trapuntate d'oro, e pettorine per le giovanette.*

O giovinotti, comprate, comprate:
Spilli e spilloni da tender le gale
Quello che occorre a qualunque ragazza Da cima a fondo. Comprate, comprate, Comprate, giovani, non fate piangere Le vostre belle. Comprate da me (Linati 820).

(8c) *Bianchi lini come il latte, Crespi neri quai cornacchie Mascherine e nasi finti, fazzoletti variopinti guanti fini e delicati come rose profumati braccialetti di smeraldo e ventagli per il caldo, freschi odori di mughetto e sostegni per il petto, cuffie, spille e reticelle*

per le dame che sian belle,
*e di ferro gli spilloni
per stirare i collettoni!*
Giovanotti avanti presto, che di roba ho pieno il cesto, sian vezzose le dilette *dalle scarpe alle borsette.*
Comperate, comperate, comperate qui da me (Baldini 81).

(8d) *Autolico*: *Tela bianca come neve Crespo nero Come mai fu il corvo, guanti dolci più che rose di damasco, maschere per il viso*

e per il naso,
bracciali di *giada*,
collane d'ambra,
profumo per la camera
della signora,
cuffiette e pettorine d'oro

che i giovanotti
donano alle amate;
spilli e spilloni d'acciaio,
quel che serve alle ragazze
dalla testa ai piedi,
venite a comprare da me,

(8e) Autolico: *Neve fresca è questo lino,*
tela cipriota di nero corvino,
i guanti che sanno di rose damaschine,
per nasi e faccie, ecco mascherine:
ambra da collana, *perline da bracciale:*
profumi per la camera nuziale:

venite,
venite a comprare.
Comprate, giovanotti, alimenti
Le vostre ragazze piangeranno.
Venite a comprare (Lombardo 687).

belle pettorine e cuffiette dorate
donate giovanotti alle vostre fidanzate
spille, spillette, fermagli e spilloni
servono alle donne, dalla testa ai talloni
Venite a comprare! Venite a comprare!
(Vittorini 131-33).

This scene has inspired a number of artists in Victorian England under the influence of European Romanticism and a deification of the Bard. For instance, paintings by Thomas C. Wageman (1828), Robert C. Leslie (1836), and Augustus L. Egg (1845) feature luxury items such as ribbons and ornaments. Comparing visual imagery and the verbal description of the original, the variation in the translation of ornaments is consistent on the interlinguistic and intralinguistic level, and also on the intersemiotic level if we consider the theatrical representations and the staging of the play (Mushat Frye). Regarding jewels, jet is also known as 'black amber', and derives from the French 'jaiet/jais' (from the toponym of Gagae in the region of Antalya): it is not real amber and has been associated with mourning; 'perline', suggesting small beads, disrupts consistency in the chromatic design of the black and white scheme in the song. Scarves, shoes, emeralds, and jades are arbitrarily added, although emeralds, in particular, are unlikely to be on a list of peddler's wares, especially before the seventeenth century. Conversely, perfumed gloves did exist and were famous in Italy by way of the Arab-Hispanic leather manufacturers in Naples (Welch).¹⁶ The word 'cypress' (Cyprus) entered into Middle English around 1350, denoting a thin black textile used in mourning garments and trimmings, "a type of lightweight fabric, gauze, cloth, crape material [when black used in mourning]" (Crystal and Crystal, *Shakespeare's Words* 112). The textual consistency is enhanced by its blackness. Conversely, the French 'crêpe' and the Italian 'crespo' derive from the Latin 'crispus', meaning 'curly'. 'Crespo' has been used in Italian with its French name, 'crêpe', and also with its variants 'c. de chine' and 'c. georgette'. There is also 'c. marocchino', 'c. satinato', 'crepella', and 'crespone', indicating various consistencies in the texture (Donanno 151).¹⁷



Figure 2.

Lorenzo Lotto's Portrait of a Woman Inspired by Lucretia (1530-1533),
The National Gallery, London, via Wikimedia, public domain.

The term ‘cadisses’ (from Cadiz, Spain) refers to a tape of worsted yarn, sometimes used to keep up garters (Crystal and Crystal, *Shakespeare’s Words* 61). The Italian equivalent ‘cadi’ has a different meaning from the ‘caddis’ in *Winter’s Tale*, and in fact there is a diachronic and diatopic variation in the orthography as well. ‘Cadis’ in a current Italian dictionary refers to a light woollen fabric, while ‘cadiz’ refers to appliquéd ribbons, and ‘cady/cadì/’ is a very fine pure crêpe silk (Donanno 203). The word ‘inkle’ (unknown origin) denotes a coloured linen tape or braid woven on a very narrow loom and used for trimming (NWCD), or just a kind of linen tape (Crystal and Crystal, *Shakespeare’s Words* 40), and is found in *Pericles, Prince of Tyres* (3.1.136) and *Love’s Labour Lost* (5. Chorus.8).

The ‘smock’, also known as smock frock and woman’s stomacher, serves a variety of functions. In Shakespeare it refers to a range of

women's undergarments, such as shifts, slips, and chemises (Crystal and Crystal, *Shakespeare's Words* 406). It is also used in reference to work garments. In Shakespeare it occurs in several works: *Much Ado About Nothing*, *The Merry Wives of Windsor*, *Henry VI*, *All's Well That Ends Well*, *Two Noble Kinsmen*, and *Antony and Cleopatra*. In Italian it denotes a type of embroidery across the shoulders and breast, also known as 'punto smock' or 'nido d'ape'.

'Cambric' derives from Cambrai in Flanders. In Shakespeare it denotes a 'tape made of worsted yarn' also used for garters (Crystal and Crystal *Shakespeare's Words* 61). This is quite different from its modern French and Italian meaning of a very fine cotton fabric, often used in underwear. In Shakespeare it occurs in classical plays like *Coriolanus* and *Pericles*.

The word 'lawn' derives from the French city of Laon, famous for fine linen. It has no literal Italian equivalent. A near-equivalent could be 'battista' (denoting a soft, fine cloth), derived from the name of Baptiste, a famous weaver in Cambrai in the thirteenth century. In Shakespeare it is present in *Othello*, *The Rape of Lucretia*, and *Edward III*.

The 1967 cinematic adaptation of *The Taming of the Shrew* by Franco Zeffirelli, which earned an Oscar nomination for Danilo Donati for its costume designs, demonstrates a significant philological parallel with the visual descriptions and imagery of the great Venetian masters, as in the case of the costumes for Katherina interpreted by Elizabeth Taylor (Cavecchi; Tosi Pamphili). Lorenzo Lotto's portrait of a Venetian lady is reflected in Donati's intertextual representation in the chromatic code and the headgear (Fig. 2).

Concluding Remarks

The topic of fashion and its lexicon has been a neglected area in translation and narrative studies. However, the various themes and issues it presents offer a fresh approach not only to literary studies but to cross-cultural and transdisciplinary gender-based studies (Masiola and Cittadini). The present contribution has analyzed two of Shakespearean comedies, with selected translations, to emphasize the diachronic differences in the treatment of fashion accessories. It has also compared the tools available at particular times, such as Palazzi's *Novissimo Dizionario*, and the purist proscriptions and Fascist prohibitions against the use of foreign words upon which fashion and freedom of communication thrives. This study opened with an outline of the gender-biased and satirical representations

of fashion as exemplified in *The Taming of the Shrew*, and closed with an examination of aspects of cosmopolitanism and literary richness as reflected through fashion and material culture in *A Winter's Tale* and other works by Shakespeare. While barely scratching the surface, we can see by examining the various sources that an approach to drama translations and adaptations that is more attentive to the topic of fashion narrative as a cross-cultural and multimodal phenomenon is clearly needed. Another issue that emerges is the scarcity and invisibility of female translators of Shakespeare.¹⁸ Undoubtedly the active participation of a diversity of translators would bring alternative sensibilities to bear and breathe new life into Shakespearean studies and the field of literary translation as a whole.

NOTES

¹I would like to thank the anonymous reviewers for their patience and care and for their helpful and encouraging comments.

²Frampton translated from a Castilian version, *The most noble and famous travels of Marco Polo*. The translation came three hundred years after Polo's death (1271-1295).

³"We answer and say: we have altered and simplified our clothing a good deal; you must remember that in the past there were women going around with open cuts at the front and at the back, a very immodest guise. From that we have modified the cut of our jackets for propriety, as can be plainly seen, in a way that not only the breast and the shoulders are covered but the whole throat, so that all you can see of us is the bare open face" (author's translation).

⁴"In the short dresses, to show a pair of calf-skin hose, you are used to making jerkins and doublets so short that you show the whole buttock area from behind, and not only from behind but even in the front you come to show some bulging codpieces" (author's translation). Archivio di Stato di Ascoli Piceno, Archivio storico del Comune di Ascoli, Archivio segreto anzianale, b. 5, fasc. 11bis, n. 9).

⁵John Florio published a bilingual dictionary in London in 1598. A newer edition, known as *Queen Anna's New World of Words, or Dictionarie in Italian and English Tongues*, was issued in 1611, preceding by one year the *Vocabolario degli Accademici della Crusca*. See also Kerridge's study on textile in Early Modern England and Tomei's on textiles and language contact.

⁶*Taming of the Shrew* was one of the first of Shakespeare's plays performed on the Continent, in the Netherlands (Delabastita and D'Hulst; Delabastita).

⁷ A book containing all of the proclamations during the reign of Elizabeth I was published in London by Bonham in 1618. Sumptuary laws were also issued and enforced in the New World, in Massachusetts until 1651.

⁸ This theme is featured in John Fletcher's *The Tamer Tamed* (ca 1611), a sequel to *Taming of the Shrew*, in which the rebellious wife dresses up as a prostitute.

⁹ Italian scholars highlight Italian sources (Marrapodi, *Italian Culture*, "Aretinian Intertext"), while Spanish <run in> and French translators find parallels within their national literatures, from Calderón to Molière.

¹⁰ All emphasis is added.

¹¹ Steiner and Kelly both lived in Cambridge and were practically neighbours. They were working on the same topic at the same time, but following diverse pathways and methods. I am deeply grateful to Joyce Kelly for this information, on the occasion of Kelly's seminar at the University of Trieste (1984).

¹² The recognition of translation studies as a discipline thus paved the way for an innovative approach. In parallel, fashion studies also benefited from a transdisciplinary and multimodal/multimedia approach to stage translation, adaptation, and performance, which extended to exhibitions and museum collection shows.

¹³ In her pioneering work on imagery Caroline Spurgeon incorporates fashion in a section on domestic images featuring textiles. Sergio Perosa in his translation of *Taming of the Shrew* includes the sketches by Walter C. Hedges from the New Cambridge Shakespeare edition (1984), and enriched it with notes on fashion.

¹⁴ Lodovici's translation of *Taming of the Shrew* first appeared in 1957 and his translation of Winter's Tale in 1950; they were included in *Shakespeare Teatro* (1960).

¹⁵ Lexical symmetries in textiles sometimes converge and at other times they do not, yet they are mainly transmitted via French, denoting a provenance from a distant land. Before and after Fascism, the lexicography stigmatized such permeability. Palazzi's *Novissimo Dizionario* (1939 and 1959) includes an appendix of foreign words "abusivamente penetrate in Italia." There was a proscription on the use of foreign words in the decades of Fascism and post-Fascism, and editorial policies followed suit, especially in fashion terminology.

¹⁶ Palazzi's *Novissimo Dizionario* defines it as "velo nero che ricopre il volto delle vedove" (a black veil covering the face of widows), and has the French word crêpe re-entered separately in the appendix. The name "Cypress Textiles" is currently used on the internet, in tutorials for crocheted patchworks.

¹⁷ Over three centuries, the names of Giustina Renier Michiel, Paola

Ojetti, Giulia Celenza, and Laura Torretta are the exceptions, but for single translations, not for entire works. More recently, Rossella Ciocca (2015) and Irene Plescia (2019) translated *La bisbetica domata* (Masiola 2022).

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