twenty-first-century revolution in men’s fashion. *Peacock Revolution* is invaluable reading for students, academics and the general reader who is keen to understand that men’s fashion and dress is both a subtle and complex area of investigation and how this manifested in a key period in the twentieth century.

Shaun Cole
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This catalogue accompanied the acclaimed homonymous exhibition on view at the Metropolitan Museum of Art from 10 May through 8 October 2018 that made history not only as the museum’s largest fashion display, but also as its most visited exhibition ever. The record-breaking numbers surely had much to do with the forty or so objects lent from the Sistine Chapel sacristy, many of which had never been seen outside the Vatican. In the exhibition, the priestly treasures were displayed separately from the fashion ensembles. The publication echoes that division, since the first volume is dedicated solely to the ecclesiastical exhibits and the second to fashion. In the catalogue’s first essay, ‘The Catholic Imagination: The Example of Michelangelo’, theologian David Tracy endeavours to expand people’s knowledge of the devotional practices and traditions of Roman Catholicism by taking Michelangelo’s Sistine Chapel ceiling and altar wall frescos and situating their monumental and complex iconographical programme within the larger Catholic artistic imagination. Cardinal Gianfranco Ravasi contributes ‘On Priestly Garments’, in which he provides a context for sumptuous objects used in Eucharistic celebrations, reminding readers that the opulence was intended to proclaim the divine transcendence and the splendour of mystery. Textile and dress historian Marzia Cataldi Gallo authored the chapter ‘Sacred Vestments: Colour and Form’, having already published three books on vestments and other attire in the papal sacristy (published in Italy in 2011, 2013 and 2016). In language suitable for a general audience, she explains the evolution, terminology and function of the vestments and papal insignia. However, anyone familiar with her books on the Sistine textile treasures will realize that many of these masterpieces did not make their way to New York. Magnificent embroidered altar frontals, as well as chasubles, dalmatics and copes dating from the earlier centuries, were not lent to the exhibition. The earliest vestment is a cope worn by Benedict XIV dating from 1741, and the final plate illustrates a pair of red shoes worn by Saint John Paul II (1920–2005). Details of the objects are presented as extended captions to each plate, rather than as traditional catalogue entries. The fact that additional information or analysis was left out may disappoint readers. Apart from their brevity, the use of imprecise terminology is unfortunate: morses have been labeled as ‘clasps’, copes as ‘mantles’ and cope hoods as ‘shields from the mantle’.
The second volume features an introduction by Andrew Bolton (Curator in charge of the Costume Institute) and essays by two of his colleagues (C. Griffith Mann and B. Drake Boehm). About 150 garments and accessories, dating from the early twentieth century to the present, were chosen specifically to relate to the devotional paintings, sculptures, tapestries and reliquaries in the museum’s collections. The dialogues forged between fashion and religious art within the museum context were emphasized by a series of texts in the galleries that served as narrative frameworks for the garments, among them Thom Browne’s ‘unicorn’ wedding ensemble, Pierpaolo Piccioli’s reference to a Dominican habit and Gianni Versace’s works inspired by the mosaics of Ravenna.

The catalogue is ambitiously produced, however, the efforts to deliver something visually remarkable were made at the expense of substance. The novelty lies mainly in the choice and production of the photographs. Katerina Jebb’s use of an A4 digital scanner — an image-capturing tool with which she has been experimenting for several years — was thought to be just the right method for producing ‘ethereal’ images that would complement the title of the show. Jebb took dozens — if not hundreds — of scans of each vestment or garment (accessories excepted), assembling them into montages resembling massed blown-up pixels, with the intention of giving the objects a ‘saintly aura’. These rather blurry images will surely inhibit most fashion and textile aficionados from buying the catalogue, whilst probably intriguing those interested in sources of inspiration for modern and contemporary fashion, as well as in its often-provocative nature. In this respect, this collection of texts and images, held together by the thread of the Catholic imagery and its influence on artists and designers, will be a useful point of reference.

Silvija Banić
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In 1978, Avril Lansdell published an article in this journal taking a scholarly look at a practice that we would now identify as ‘cosplay’. Attending a Star Trek convention with her teenage daughter, she explained that the piece was ‘a first-hand account of the work of non-professional designers in an unusual field that other members of the Costume Society may not have experienced but which I hope they will find of interest’. It may have been a forty-year wait, but the spectacle she observed that day has finally earned its own scholarly volume. In Costuming Cosplay: Dressing the Imagination, Therèsa M. Winge has created a comprehensive guide to everything one needs to know about cosplay. A portmanteau of ‘costume’ and ‘play’, ‘cosplay’ refers to the practice of recreating the physical appearances of characters from comics, films, television and many other media. Winge provides an accessible gateway into the global...
World socialist revolution was, as Georg Lukács put it, an «actuality» and Luxemburg participated in two revolutions in her short life. Had she lived, it is a distinct possibility that the fate of the German revolution, and thus of the world, would have been different. This is not to reiterate a version of the «great man» theory of history, but rather to acknowledge that individuals can and do play pivotal roles within particular social contexts. For working class organisation, the subjective or «active» factor in revolution, which I shall come back to, can sustain the allegation that Luxemburg predicted socialism’s inevitable triumph. Luxemburg makes no such claim, but rather identifies the inescapable contradictions within the system that present the stark choice between «socialism or barbarism».

This man was Professor Luis, who had set up a row of windmills to generate power; this was perfectly adequate for lighting, but was somewhat feeble when high amperage was required, so that the electric cooker that I had flown in by helicopter turned out to be more use as a storage cupboard. It often happens when setting up a house that one finds quite suddenly that there is an urgent need for some item overlooked during the last expedition.

Read his email and the notes you have made. The Green Revolution in China. A couple of weeks ago, China’s highest government body published their conclusions from the second research session on continental climate change over a period of twelve months. Due to China’s new global role and the number of unprecedented environmental issues in China, the Chinese prime minister was very keen to raise climate change as an important issue at the upcoming G8 summit in Hokkaido, Japan.

Carbon dioxide emissions are increasing up to eight per cent a year. The EU achieved a twenty per cent reduction, but China’s emission rate was twice as much approaching the 2010 IPCC deadline for carbon dioxide emissions reduction. However, it could be misleading to put too much emphasis on these statistics. During the scientific revolution of the 17th century, scientists were largely men of private means who pursued their interest in natural philosophy for their own edification. Only in the past century or two has it become possible to make a living from investigating the workings of nature. Modern science was, in other words, built on the work of amateurs. Similarly in the area of palaeontology their involvement is invaluable and helpers are easy to recruit because of the popularity of amateur. In Renaissance England, the best readers were those able to read 24. The writer uses the example of 25 general fall in certain areas of literacy to illustrate the. The first is to act as a ‘green lung’ for our planet; by means of photosynthesis, forests produce oxygen through the transformation of solar energy, thus fulfilling what for humans is the essential role of an immense, non-polluting power plant. At the same time, forests provide raw materials for human activities through their constantly renewed production of wood.

What is the best title for Reading Passage 157?
A The biological, economic and recreational role of forests
B Plans to protect the forests of Europe
C The priority of European research into ecosystems
D Proposals for a worldwide policy on forest management.

Click the button to Show/Hide Answers.