

BETWEEN SHAPE AND IMAGE: Hypothesis of Research on Three 16th Century Paintings, with the Aid of the Study on Half Scale Mannequins

Category: Review article

Abstract: The aesthetic of a dress, the techniques of its construction, and the understanding of its meanings are relevant to the research of material and immaterial culture. It is clear that, yesterday as today, the dress was a powerful expression of individuality and identity - there was no choice to dress casually.

In this essay, I will analyse three portraits dating back to the early 16th century, by Raphael and artists of his circle, elaborating three working hypotheses of tailor-made reconstructions of their upper garments to better understand the message contained in the choice of the dress made by each portrayed person.

Therefore, I will use the study on half scale tailoring mannequins with the aim of proposing a research methodology which combines data from different sources with the concrete possibility to identify the various elements from a sartorial point of view. The additional value of the research lies in not confusing the reconstructive hypothesis for "copies" or "stage costumes", which allows keeping distance from the original object while helping define its tridimensionality and tailoring assets.

Keywords: history of clothing iconography, historical tailoring, half scale research methodology, Raphael's portraits, Renaissance tailoring

Raphael and Portraiture in Early 16th century

The portraits that we examine¹ have been chosen in an attempt to distinguish three main types of surcoats, characteristic of the turn of the sixteenth century, to understand their shapes and to frame them in the figurative context of the time, analysing the three types as a part of the 'game of representation of the self' that was becoming more and more refined and intentional during this very period (Paulicelli 2014; Venturelli 1999). In the Renaissance, this awareness comes to maturity, and it is the tension between *body-dress-representation*, between an individual and their audience, between the intimate and the exterior, that constitutes much of the charm of this complex era. So, the disconnection between *appearance* and *substance* becomes explicit, and the artifice makes its way into daily life and in the wardrobe, up to the theoretical elaboration in Baldassar Castiglione's *Cortegiano*, where the author writes:

¹ In this essay, the illustrations of the original paintings – each including its references and provenance – are replaced by digitally modified images to highlight the tailoring aspects. The colours are inspired by those of the work under consideration, but are differentiated in order to focus on the layering of the garments, the seams, the proportions of the clothes.

“Accordingly, we may affirm that to be true art which does not appear to be art; nor to anything must we give greater care than to conceal art, for if it is discovered, it quite destroys our credit and brings us into small esteem.” (Castiglione 1998: II, XXVI, 81).

The Renaissance, as a cultural movement, promotes a society that understands and requires civilisation in all its forms: measure, beauty, and harmony are expressions of the elitist knowledge that needs to be learned and communicated correctly, and that has to be seen (Paulicelli 2014: 113). It is no coincidence that the fifteenth and sixteenth centuries saw a surge in the production of portraits and behavioural treatises.

Raphael is known for the elegance of his compositions, the sweetness of his *Madonnas*, the versatility of his works, and the influence he had for a very long time on generations of artists after him. Vasari will call him the “*ottimo universale*”, and he is also remembered for his ability to work with difficult clients, for knowing how to live at court without embarrassment or reluctance (Vasari 1986: III, 640; Faietti 2020). He was not just an innovator, but a *communicator*, being able to combine the artistic genius with social intelligence. Over the course of his career, Raphael perfected the concept of portrait: not only the physiognomic rendering, but a set of elements that elaborate the figure, willing to express what the person wanted to let the world know, without completely revealing themselves: the aspect – dignified and measured; the affability – contained; the nobility of mind – if not of birth; the clothing – appropriate, without being excessive.

Baldassar Castiglione, a friend of Raphael, writes in the *Cortegiano* that the man of the court must “*consider how he wishes to seem and of what sort he wishes to be esteemed, and to dress accordingly and contrive that his attire shall aid him to be so regarded even by those who neither hear him speak nor witness any act of his*” (Castiglione 1998: II, XXVII, 142). That is, an expert man is aware that his image can be manipulated with to make others believe what he decides to reveal, and he does so with careful choice of clothing (Paulicelli 2014: 124).

In the portrait, therefore, the dress is not only an expression of taste or status, but also an actual undertaking directed at public image construction. If this was something that had belonged to few in the previous centuries, from that point on it included contemporary bourgeois as well, enabling a capable and shrewd merchant, and a lady with literary ambitions to take part in this game.

Dressing in Florence at the end of the 15th century and beginning of the 16th century

Between 1492 and 1512, Florence experienced a rather complex historical period, characterised by political phases with pro-Medici government alternating with anti-Medici government and by strong internal tensions in the Republic, which were religious, political and economic by

nature. As in all crises, clothing also reflected these dramatic changes associated with the political mood of the moment by tightening the conservative forms and by emergence of transitional ones. Contemporary portraiture testifies to sober and severe clothes worn during the republican periods, xenophile influences during the Italian Wars, and growing expressions of luxury during the rise of the rival families. In the words of the *Cortegiano*, the dress is an expression of ideological and political position:

“*Some who dress after the French fashion, some after the Spanish, some who wish to appear German; nor is there lack of those who even dress after the style of Turks [...]* Italians are so fond of arraying themselves after foreign fashions [that] Italy has not, as it was wont to have, a costume that should be recognised as Italian; for although the putting of these new fashions into use may have made the former ones seem very rude, yet the old ones were perhaps a badge of freedom, as the new ones have proved an augury of servitude.” (Castiglione 1998: II, XXVI, 140).

Benedetto Varchi, who wrote in 1529 Florence, was aware that the shapes of dresses had changed several times over the previous decades: “*and there is no doubt that between 1512 and today [1527] men's dress, like women's, has become a good deal brighter and more elegant. Men no longer wear as they used to...*” (Varchi 1859: IX, XLVII).

The Portraits

When Raphael arrived to Florence, he was a young but already well-known artist. He was immediately contacted by wealthy merchant bourgeoisie who loved to commission portraits and devotional paintings, and who chose the Urbinate with the shrewd eyes of those who know how to do business well.

The three portraits we are looking into were created in less than ten years and have three young men as protagonists. The *Portrait of a Young Man in Red*, from the J. Paul Getty Museum in Los Angeles, dates to ca. 1505 and is attributed to Raphael's Circle; the *Portrait of Agnolo Doni* by Raphael, from the Uffizi in Florence, dates to ca. 1507/08; the *Portrait of Bindo Altoviti*, also by Raphael, from the National Art Gallery in Washington D.C., dates to ca. 1512/14.

There is a lot of information about the private lives of at least two of them. The third painting has been variously attributed to Raphael's Circle and is dated slightly earlier than the other two, but we do not know the identity of the young man depicted and we know little about the history of the painting itself². We will explore this one first because this man's clothing is the most 'conventional' and identifiable of the three, which makes it eligible for a sort of a confirmation test verifying the interpretative hypothesis below.

² At the beginning of the nineteenth century, the painting was already in the collection of Philip Stanhope, the 5th Earl of Chesterfield, and over the last 150 years it changed hands several times until it became a part of the collection of the Paul Getty Museum in 1978. The depicted person is believed to be a Florentine or an Umbrian.

Sartorial Experimentations

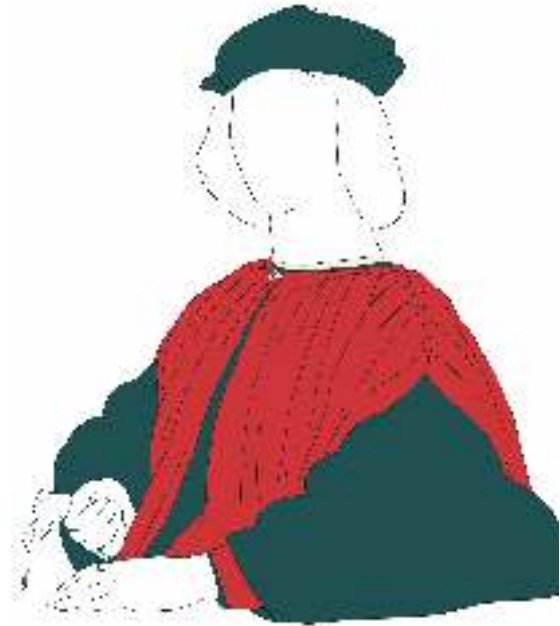
The analysis of the technical data of fabrics (height, weight, amount needed to make a garment) is necessarily a multidisciplinary study (Tosi Brandi 2017; *The Material Renaissance* 2010) which includes the search for selvages and the relationships between weaving and fulling in archaeological findings. It involves the study of archive data to deduce the average amount of fabric necessary for each garment, the study of iconography and comparison of the dresses of similar typologies, which is directed at the continuous process of defining our knowledge with numerous researches (*Intrecci Mediterranei* 2006; Fransen, Nørgard and Østergård 2011).

In Italy, during the Middle Ages, the height of fabric was based on the measure of the *braccio*³, which varied from city to city and was on average between 50 and 70 centimetres, with slight differences between silk, canvas and wool *braccio*. For best results, it is therefore advisable to conceive the study keeping in mind the ancient heights and to cut fabric with the resulting number of pieces. In the dynamics of the fall of fabric, cuts act as guidelines, contributing to the functionality of garment (Paci Piccolo and Baldassari 2019).

Taking into consideration the distribution of patterns on fabric, e.g., in the *Geometria practica Y Traça* by Alcega⁴ (1580), it can be seen that the cut of *giuppone*⁵ was based on the arrangement of pieces along the height of the silk folded in two (therefore, about 30 cm) in order to use all of the fabric without waste, especially when the most precious fabric is being used.

I decided to keep this concept as the basis for the development of the pattern. The idea is to make sure that the proportions and the cut follow those of the contemporary prestigious garments. If the optimal line is reached by calculating the dimensions along the height of the most expensive fabric, the most prestigious garment will still remain as a reference in spite of the fact that there are other types of garments available.

A proof came from the fact that the wide and specific shape of the sleeves of Agnolo Doni's *giuppone* is naturally outlined having in mind the cut within the height of 30 (+30) cm, even though the height of the fabric, which was made of wool, may have been more than 60 cm. The experimentation of the working hypothesis was carried out using a half scale mannequin: the measurements are therefore half the real, adult man size, with the approx. size 50/52. The fabric was also prepared having in mind the half scale dimensions.



1. *Portrait of a Young Man in Red*, by Raphael's Circle, ca. 1505
1. Портрет младића у црвеном, Рафаелов круг сликара, око 1505.

Since the aim is to carry out research and not to make a copy or a costume, this choice allows correction of the information from a procedural point of view, limits the waste of fabric (the amount necessary for a half scale model is one fourth of what is necessary for a full size one), allows for more attempts at a greater speed, and provides a result which is visually comparable to the result obtained with a full-size model.

Lucco

The *young man in red* sits in what appears to be a *loggia*, with his left hand on a table covered with a precious carpet. With his other hand, he holds an object that is not easy to identify: a bag, a letter, or falcon jets. One of his fingers is adorned with a signet ring, another one with a red stone ring. The space behind him opens up in a broad hilly landscape with two groups of buildings, perhaps indicating the young man's place of origin. He wears a black garment with wide sleeves. Benedetto Varchi tells us that it was common to wear *saio*⁶ or *giuppone* only under the surcoat in summertime.

The surcoat, on the other hand, is clearly a *lucco*⁷. Made of red cloth⁸, open at the front and along the sides,

3 Arm.

4 Created several decades later, this and other tailoring treatises give us information on both the contemporary novelties and, most certainly, earlier "traditional" clothes and practices.

5 *Giuppone* (also *zupone*) is synonymous with *doublet*: sometimes it is worn on sight – in which case it can be adorned with more or less precious fabrics – but in this period it never goes farther beyond the waistline, and it helps fasten the breeches by means of laces.

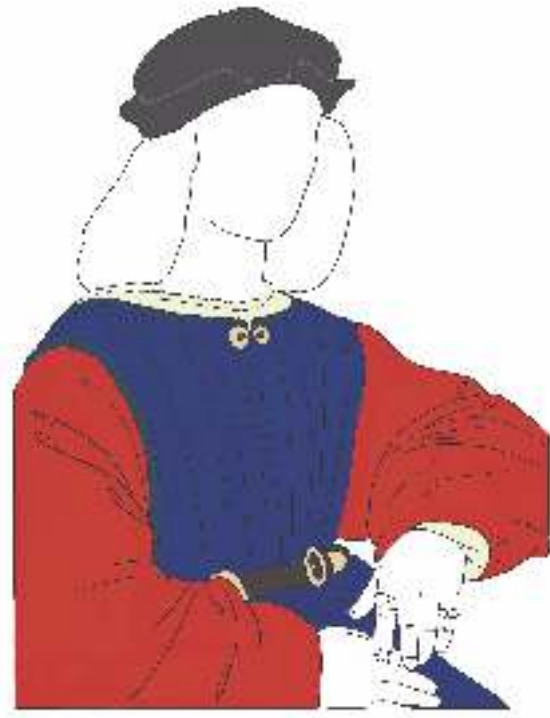
6 *Saio* is a structured dress, heir to the ancient *gonnello* (*gown*), with broad shoulders. It is knee-long, slightly forming a shape of a bell.

7 The term derives from the Old French *huque* and the Old German *huik*, *hoike hûke*, "hooded overcoat", open along the sides. The most ancient descriptions (from the 13th century) seem to indicate that it was worn over the armour. It was open along the sides and at the front, perhaps with an identifying function. Later, it developed in a wide upper dress, losing its hood, but keeping the side and front openings.

8 *Red* was one of the most commonly used upper-class colours, obtained using *chermisi* or *grana*, the former more expensive than the latter, but both used for the high-quality silk and wool (Collier Frick C., 2002, 101)



2. Hypothesis of Reconstruction of the *Lucco*, ca. 1505
2. Хипотеза реконструкције огртача луко (*lucco*), око 1505.



3. *Portrait of Agnolo Doni*, by Raphael 1506/07
3. Портрет Ањола Донија, Рафаело, 1506/07.

gathered at the neck and shoulders to form beautiful folds and closed by a hook, *lucco* was an outstanding city surcoat par excellence, and it was usually associated with government officials or public officers. Referring to the year 1529 while recounting a tradition built over at least two centuries, Benedetto Varchi writes: “*the dress of the Florentines [...] is called lucco*” (Varchi 1859: IX, XLVII).

In the fifteenth century, *lucco* reached the peak of its popularity and no one in Florence could appear in the Council without it. Dignity associated with *lucco* was already attested by a long tradition, given that it had been appearing in iconography and documents since the fourteenth century, when it was worn by intellectuals, magistrates, men of letters and ecclesiastics. At the turn of the sixteenth century, the vicissitudes of Florentine politics made *lucco* fall into disuse to the extent that the young Cosimo I (born in 1517) disliked wearing it. This was also caused by the evident republican connotations that had strengthened in the Republic under both Savonarola and Soderini, the enemies of the Medici. However, once he became the Duke, Cosimo I himself re-established the obligation of wearing *lucco* “*for those who have reached the age of majority and especially for those who hold public offices*” – even though he himself was never going to wear it (Orsi Landini 2011).

Lucco: Tailoring Experimentation

The overcoat is made up of four pieces plus four gussets, and a collar (ILL.2). The estimated amount of fabric

required for the project is approx. 6 meters (ca. 10 *bracci*), 60 cm in height and 3.60 m in width at the hem. The original was certainly lined with taffeta (Collier Frick 2002: 172). The arrangement of the folds in *lucco* changed between fifteenth and sixteenth centuries. Initially, they were rather regular and formal⁹, but at the beginning of the century they were set in a more irregular way, creating a wavy profile on the shoulders and arms. The cut uses the full width of the fabric on the shoulder (60 cm) plus a triangular gusset on each side that widens the dress at the bottom, allowing for the movement when a person is completely wrapped. The collar is a stripe of textile and, according to the sources, a single hook is sufficient to hold it in place at the neck.

Giornea or Cioppettina

Born in 1474, Agnolo Doni – an offspring of a family of dyers who had made a fortune in the fifteenth century – was enrolled at the Wool Guild at the age of fourteen. Agnolo wisely contributed to the family fortune, and by 1534 owned several properties, including “*stracciaioli*”¹⁰ and “*tintori*”¹¹ shops, as well as land and goods in different parts of the city.

9 Many portraits by Ghirlandaio and his school show *lucchos* with regular folds, similar to those worn by the men standing to the left in *The Expulsion of Joachim from the Temple*, in the Tornabuoni Chapel in the church of S. Maria Novella, Florence, (1485-1490).

10 Second-hand clothes shops.

11 Dyeing laboratories.

On January 31, 1504, Agnolo married Maddalena Strozzi, a fifteen-year-old daughter of Giovanni Strozzi. This marriage was certainly important in view of the expansion of Doni's power in the city.

In 1507, their eldest daughter, Maria, was born.

It was around this time that Raphael was commissioned to paint the portraits of Agnolo and Maddalena. Today, critics tend to date the two paintings between 1505 and 1506-08, assuming that Raphael first painted the bride and then Agnolo (*Raffaello 1520-1483* 2020).

After eliminating the possibility that Agnolo wears a Florentine *lucco*, it can be assumed that his clothes are made up of either a *saione*, with sleeves in a contrasting colour or a red *giuppone* and a black¹² surcoat. After a direct observation of the painting, the red fabric of the sleeves appears to be made of wool and the upper dress of silk. However, *saione* was not represented in iconographies with different-coloured sleeves, nor it was composed of different materials. Agnolo's dress undoubtedly has folds – or *canne* – on the chest. Although not excludable, folds were not common in iconographic representations of *saione*.

Therefore, this is probably a *giuppone* with an upper dress: but of which kind?

In some of the earlier studies, it was hypothesised that Agnolo was dressed in “a heavy black silk 'giuppone', marbled with vertical ribbing, open at the front and closed at the top with two buttonholes in gold, tightened at the waist by a belt with two buckles and with wide sleeves made of very light red wool [...] The dress, sober in the cut and shape, but precious in the quality of its fabrics, reveals the social level of Agnolo, a rich bourgeois and merchant of drapes, [...] careful not to be overly showy to violate the clothing restrictions imposed by sumptuary laws” (*Raffaello a Firenze* 1984: 8, 105).

Recently improved exposition at the Uffizi¹³, allowed a better close up: direct observation revealed that the black part of the dress was superimposed on the red one, which continued along the thigh. From this it can be inferred that the black part cannot be a part of a *giuppone*, a short garment running to the waist.

Even the 'marbling' of the description does not correspond to the analysis: a direct view reveals that the black dress is decorated with wavy and curvilinear motifs, and the pattern typical of damask can be sensed, probably with *pomegranate*¹⁴ design. The dress finishes at the neckline and at side openings with a thin black velvet border.

Levi Pisetzky writes: “*garment usually lighter than saio and gabbanella*¹⁵ is called *casacchino*, rich and



4. Hypothesis of Reconstruction of the *Giornea/Cioppettina*, 1506/07
4. Хипотеза реконструкције одевног предмета ђорнеа/чопетина (*giornea/cioppettina*), 1506/07.

elegant [...], casacchino is identified with the saltimbarca, but is made of gold and silver cloth, and various silk fabrics. At the time of Vecellio (1580-90), it was described as “a grey cloth dress, open along the side, without sleeves or with short sleeves, worn by peasants around Florence, which reveals the fluidity of meaning of the terms associated with clothing” (Levi Pisetzky 1967: 226).

Saltimbarca is a garment of popular origin, characterised by side openings and a small front opening. It was worn with a belt (Orsi Landini 2011: 99-102), similar to *cioppettina* (ibid: 41-53). These garments, commonly worn by the middle classes, share the popular origin. However, they were worn on daily basis and made functional even among the nobles, although in this case there was no shortage of items made of velvet and silk.

The term *cioppettina* is interesting: it was certainly something different (ibid: 51), even for the mid-sixteenth century. *Cioppa* was considered most appreciated and dignified among the fifteenth-century upper garments. It was decorated with 'organ pipe'¹⁶ folds (*canne*), in both men and women, and was made using valuable fabrics, such as

12 Black was the second-best colour in terms of prestige and importance, along with the deep blue *alessandrino*. When worn by an “urban male dignity”, it was considered the colour of soberness and wealth (Collier Frick C., 2002, 101).

13 In 2018, the Uffizi dedicated a new exhibition room to Raphael's portraits of Doni, Agnolo and Maddalena, together with Michelangelo's masterwork *Tondo Doni*, which was commissioned by the same Agnolo.

14 The *pomegranate* pattern was the most typical and successful textile pattern for expensive silk clothes of the Renaissance period.

15 Although the study of terminology of garments is very complex, especially for the referred period, *casacchino*, *saltimbarca*, *gabbanella* and *cioppettina*, are all variants of upper garments, which acquire different meaning depending on the material used. They were appropriate for the people of higher status when made of silk and for the commoners when made of wool.

16 The *organ pipe fold* is characterised by three-dimensional folds, padded with an internal seam that keeps the structure fixed.



5. *Portrait of Bindo Altoviti*, by Raphael, 1512
 5. *Портрет Бинда Алтовитија*, Рафаело, 1512.

velvet and damask. In terms of dignity, it was comparable to another type of upper coat, *giornea*¹⁷, which was of military origin. It is a sleeveless item, open along both sides, often with the same organ pipe fold decoration, adorned by precious silk. In the sixteenth century, *giornea*, just like *cioppa*, seemed to be “out of fashion [...]” but still “we find an example in Naples at the very beginning of the century” (Levi Pisetzky 1978: 229). Doni's portrait dates back to this period.

Is it possible that, at the beginning of the sixteenth century, the term had come to represent an updated variant of surcoat characterised by organ pipe folds and lack of sleeves, which retained the ancient air of dignity present in *giornea* and *cioppa*?

Giornea or cioppettina: Tailoring Experimentation

There are eight pieces in total, about 6.60 meters of fabric (ca. 11 *bracci*), 60 cm in height and 4.80 m in width at the hem or ca. 1.60 m when folded. It is a conspicuous amount of fabric, but this is visible only when the person moves. Open at the front and sewed along the sides, this sleeveless overcoat has ten front and ten back folds (20 in total), five on each side. They are wider at the shoulders, slightly tightening towards the middle of the chest, and lack the obvious padding used in the previous century, thus

¹⁷ *Giornea* has side openings and no sleeves. Its most prestigious form is characterised by the organ pipe fold decoration, which made it one of the most appreciated overcoats of the fifteenth century. There is a surviving original (1475), which belonged to Don Diego Cavaniglia: made of crimson satin, it is adorned with twelve front and twelve back organ pipe folds, and the openings are finished “by a thin profile of the same fabric” (Fabbri P., 2016: 160).

following a more natural aesthetics typical of the early sixteenth century. The opening is held by a belt and a lace which passes through two metal eyelets. A profile made of velvet, one of the finest fabrics, adds a touch of style, but without exaggeration, again for that sense of ‘measure’ that characterised the Italian fashion at the time (Paulicelli 2014: 121).

The three-dimensional reconstruction, albeit on half scale, highlights the aesthetic quality of the dress and demonstrates high level of tailoring that is visible not only in the distribution of volumes, but also in the expert positioning of the seams within the folds, which give the necessary *aplomb* to the fabric, but are not visible.

After the reconstruction, it was possible to identify similar garments in other contemporary paintings, like the one worn by one of the warriors painted by Pinturicchio in *Enea Silvio Crowned Poet* in the Piccolomini Library in Siena (1502-07), the one depicted in the *Portrait of a Young Man in Black*, attributed to Raphael (1503-05, Alte Pinakothek, Munchen), the one worn by the recumbent figure in the painting by Lorenzo Lotto, *S. Domenico Resurrects Napoleone Orsini* (1513-16, Bergamo, Carrara), and the one worn by the *young man in black and grey* on the painting by Giuliano Bugiardini (1504-08, Christie's 2009).

Tabardo, Tavardetta or Tovarolo

“For Bindo Altoviti, he painted his portrait when he was young, which is kept very beautiful” (Vasari 1986: III, 628).

The portrait of Bindo Altoviti (Brown and Van Nimmen 2005: 18, 31) is dated to ca. 1512, when both Raphael and Bindo were in Rome, after their first acquaintance which probably took place in 1508, in Florence, on the date when Bindo signed a dotal contract with his future wife Fiammetta – 11 years old at the time. The marriage was celebrated three years later, in 1511, and consolidated the fortune of Bindo Altoviti – which was already substantial – with an important marriage as Fiammetta was a niece of the gonfalonier Soderini. At the time the portrait was painted, Bindo (1491-1557) was about twenty years old and was already destined for an important role in the contemporary Florence.

The young Altoviti wears a large overcoat made of light blue fabric, perhaps without lining. Its folds are gathered around a very large neckline that reveals the sheer folds of the shirt. The sleeve opens in a front cut that reaches the shoulder.

A surcoat completely similar to that of Bindo is found in one of the characters who witness the *death of San Filippo Benizi* in the frescoes by Andrea del Sarto in the Cloister of the Vows of the SS. Annunziata (Florence, 1510) (ILL.6). According to Vasari's reports (Vasari 1986: III, 701), the young man who is curiously portrayed in a similar back-view position like Bindo, is Girolamo della Robbia (1488-1566). In addition to being a promising artist of the Della Robbia family, he was of Bindo's age.



6. Presumed Portrait of Girolamo Della Robbia, by Andrea del Sarto, 1510
 6. Вероватно портрет Ђиролама дела Робије, Андреа дел Сарто, 1510.

It is possible that Bindo wears a form of *tabard*, a surcoat that conveys various meanings with a design apparently characterised by large hanging sleeves. However, this type of overcoat was not commonly seen after the second decade of the sixteenth century.

Having appeared in the fourteenth century, it changed shape and materials over the centuries. Initially, it was an expensive surcoat used by the upper middle class, such as merchants and doctors. It was often lined with fur or silk and included a hood, covering the whole body, along with wide short sleeves running to the elbows or featuring a three-quarter length, and was fastened with three buttons at the front.

In the fifteenth century it became heavier: a sort of large winter overcoat with sleeves. At the beginning of the sixteenth century, the term indicated two types of surcoats: one that was elegant, with sleeves, and made of precious fabric, also called *tavardetta* or *tavarolo alla Spagnola*; the other being a rustic and popular surcoat with a hood (Levi Piszetzky 1978: 229). *Tabarro* often occurs in the final years of Cosimo I's life and at least 14 of them, made from 1565 to 1574 (Orsi Landini 2011), short and with wide sleeves, are mentioned in the inventories.

In the seventeenth century, *tabard* became a bourgeois and popular surcoat, not suitable for cultural or political meetings (Levi Piszetzky 1978: 249), and in the eighteenth century, it became a double, round, functional, wide cape.

Tabardo: Tailoring Experimentation

The surcoat (ILL.7) is made of four pieces, plus four gussets and sleeves, approximately 6.90 meters of fabric (11.5 *bracci*), 60 cm in height, and 4 m in width at the hem.



7. Hypothesis of Reconstruction of the *Tabard*, 1512
 7. Хипотеза реконструкције табарда (*tabard*), 1512.

The dress runs down to the knees and the sleeves are of the same length. Thick folds of the garment are kept in position by a seam at the shoulder and a lace around the neckline.

The similar pattern was worn by the kings Ferrante (+1494) and Ferrantino (+1496) of Naples (D'Arbitrio 2001). It included silk *damask* lined with silk *taffeta*, wide and with long and oversized sleeves, although without the rich pleats at the neckline characteristic of Bindo's item.

Images depicting fairly similar surcoats are present in Carpaccio's works in Venice. Many of the paintings in the series *Stories of St. Ursula* (1493, Accademia) depict male characters of rank, wearing large, light overcoats with long, oversized sleeves characterised by perpendicular openings, like the one seen in Bindo's portrait. Although there was a span of almost twenty years between Carpaccio's series and Bindo's portrait, the surcoat worn by Bindo Altoviti belongs to a similar typology, still quite new among the various coeval surcoats. Conclusion

The sartorial hypotheses help better define some aspects of the investigated portrait. It is interesting that the *lucco* employs 10 *braccia* of fabric, the *giornea* 11 and the *tabard* – apparently the least constructed of the three surcoats – almost 12.

The cost of official robe for a communal officer was quite high owing to the quality of wool and the colour used (Collier Frick 2002:103), but this was a wise investment if you had some ambition. With his conservative choice, the young man in red reveals that he probably belonged to the countryside gentry, but his aim was to make a political career in the city, which might be inferred from his signet ring and his red *lucco*.

Agnolo's surcoat is an older variant of *giornea* and *cioppa*, with a more bourgeois feel, but still with an aristocratic twist, maintaining the virile and high-ranking

value in the choice of fabric, colour and shape with its elaborated folds. Towards the end of the century, it would further evolve into simpler and more functional variants suitable for common people or into more refined and lighter variants suitable for nobility. His choice reveals his careful approach to the public life: this is a rich man who uses shapes, fabrics and colours to show that he is well updated on the trends among the high-ranked people of the time, but without being visibly excessive.

Among the three, the young Bindo Altoviti was the most decisive follower of new fashions. After all, he had the means and the opportunities. He might not be the full-blown leader of the anti-Medicean party, who would put the Medici to a lot of trouble in the years to come, but he already dressed in an outstanding way: neither the traditional and bourgeois lucco, nor the courtly giornea or cioppettina worn by noble ancestry, but a modern, rich surcoat worn with the very sprezzatura that would soon be associated with the social 'contempt' of Castiglione (Paulicelli 2014).

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САРА ПАЋИ ПИКОЛО

Технички институт за моду, Њујорк/Фиренца
piccolo93@gmail.com

ИЗМЕЋУ ОБЛИКА И СЛИКЕ: хипотеза истраживања три слике из 16. века проучавањем кројачких лутака у размери 1:2

Естетика хаљине, технике њене конструкције и разумевање њених значења релевантни су за истраживање материјалне и нематеријалне културе. Јасно је да је, јуче као и данас, хаљина била снажан израз индивидуалности и идентитета – нисте имали могућност да се облачите лежерно.

Ренесанса, као културни покрет, промовише друштво које разуме и захтева цивилизацију у свим њеним облицима: мера, лепота и хармонија су изрази елитистичког знања које треба научити и правилно пренети, а то се мора видети. Није случајно да је у петнаестом и шеснаестом веку дошло до пораста производње портрета и трактата о понашању. У овом есеју анализираћу три портрета из раног 16. века, чији су аутори Рафаело и уметници из његовог круга, и разрадићу три радне хипотезе о реконструкцији горњих одевних предмета који су рађени по мери како бисмо боље разумели поруку садржану у избору хаљине сваке од портретисаних личности.

Због тога ћу користити студију о кројачким луткама у размери 1:2 са циљем да предложим истраживачку методологију која комбинује податке из различитих извора са конкретном могућношћу да се различити елементи идентификују са кројачке тачке гледишта. Додатна вредност овог истраживања лежи у тежњи да се реконструктивна хипотеза не помеша са „копијама” или „сценским костимима”, што омогућава држање дистанце од оригиналног објекта, а истовремено помаже у дефинисању његове тродимензионалности и кројачких атрибута.