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The Ritual Power of Clothing

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2022 ICOM Costume Committee Annual Conference

‘The Ritual Power of Clothing’

ICOM Costume annual conference theme ‘The Ritual power of Clothing’ developed in a selection of posters presented on General conference website: 15 posters (countries represented: Brazil, Canada, China, France, Greece, Italy…) and paper sessions with 26 papers presented during the meetings (joint meeting, separate meetings and off-site meeting). ICOM Costume joint meeting with ICDAD and Glass ‘The Power of Collecting and Collections’ was attended by over 100 ICOM members with 9 papers presented (each committee had convened 3 papers) sharing interest on Decorative Arts, Design and Fashion. ICOM Costume separate meetings at congress conference centre in Prague (in-person and hybrid format) and off-site meeting at the museum of Decorative Arts in Prague gathered over 60 ICOM members in-person.

‘The Ritual Power of Clothing’ seeks to explore rituals as part of religious, professional and personal life. As these rituals grow around the most important social events, we all have to submit to them, more or less willingly. All ritualistic behaviour requires a visual setting. It most important part is clothing. The right choice of garment proves commitment to the ritual and knowledge of the rules that govern it. The ritual power of fashion is the infinite and ever-changing field of researches. This final paper session ‘Making, Collecting, Wearing, Displaying the Clothes of the Rituals’ convened together colleagues from 21 countries.

Paper sessions developed in 4 sub themes: ‘The Clothes of Rites de Passage’; ‘Rituals Practices and Traditional Patterns’; ‘The Impact of Rite’s in Clothing and Adornment’; ‘Making, Collecting, Wearing, Displaying the Clothes of the Rituals’ (23 countries represented: Argentina, Australia, Azerbaijan, Canada, China, Columbia, Czech Republic, Egypt, Finland, France, Germany, Hungary, Israel, Italy, Iran, Japan, Poland, Serbia, Slovakia, Switzerland, The Netherlands, United Kingdom, USA).

Offsite meeting was organized at the Museum of Applied Art in Prague. The day began with a special tour of the museum storage in the morning with a focus on clothing items and conservation aspects the committee could approach the variety of the collections. It was a rich morning with many interactions, discussions and sharing knowledge between museum professionals about costume conservation, textile research and fashion display.
Back to the museum the committee had a gallery talk around the ‘Power of Lace’ exhibition leaded by the chief curator, Konstantina Hlaváčková. The afternoon was dedicated to the final part of ICOM Costume paper sessions of the 2022 ICOM Costume Committee Annual Conference.

Post conference tour to Ceský Krumlov was attended by 20 ICOM Costume members and accompanying persons (11 countries represented: Brazil, Canada, Czech Republic, Columbia, France, Germany, Hungary, Italy, Poland, Switzerland, United Kingdom). A very rich program was organised by Kateřina Cichrová. To start visiting the baroque theatre collection and the museum storages, a guided tour in the castle. To close the day the committee had a special tour of the current exhibition.

In addition to the paper sessions organized by the general conference in Prague, Corinne Thépaut-Cabasset, ICOM Costume chair and project leader, presented ICOM Costume Solidarity Project ‘Clothing the Pandemic’ during the Solidarity session at Prague Congress Centre. The ‘Folk Costume Heritage From Ukraine’ was published on ICOM costume website during the General Conference venue in Prague.

2022 was a very special year for the committee as it celebrated its 60th Anniversary. The committee was founded in 1962 by French Costume historian François Boucher. ICOM Costume Committee was delighted to announce the recipients of the unique

ICOM Costume 60th Anniversary Award at the French Cultural Institute in Prague. With this unique award, ICOM Costume International Committee was committed to celebrating excellence, innovation and collaboration across our specialism. The Evaluation Committee were impressed with the very high standard of the projects submitted and the unique contributions they have made to the field of fashion and dress history research. First prize was awarded to Alexandra Palmer, for her publication and associated touring exhibition, Christian Dior: History and Modernity, 1947-57. The first combined technical and social study of Christian Dior's New Look, this rigorously researched project expanded the possibilities for approaches to fashion scholarship, serving as a model for advancing research in fashion and dress history. Two further awards for highly commended projects were awarded to the China National Silk Museum for their project 'Ming Costume in Memory', and to the Westminster Menswear Archive for 'Invisible Men'. The China National Silk Museum's project encompassed long-term conservation treatment and research into excavated garments from the Ming dynasty and fostered international collaboration with Korean National University of Cultural Heritage (KNU) to expand studies of Ming costume history. This model of advancing academic scholarship through collaboration was judged to be an innovative and forward-looking approach for the development of fashion and dress history research. As the largest exhibition of menswear to be staged in the UK, the Westminster Menswear Archive's 'Invisible Men' project in 2019 was uniquely innovative, prefiguring the current concentration on menswear in museum exhibition projects. Their efforts to propose a parity of objects, between workwear, uniforms and designer garments, are especially worthy of recognition for challenging the orthodoxy of dress collections and exhibitions ■

Corinne Thépaut-Cabasset, Chair of the international committee ICOM Costume for the museums and collections of Costume, Fashion and Textiles.

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The Art of *Gurama*

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Icherisheher (Old City) Museum Centre, Azerbaijan

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- What is *Gurama*?
- History of *Gurama*
- Gurama Centre
- Gurama Festival

What is *Gurama*?

Gurama is an important part of Azerbaijan's material culture with a rich history and is widely spread in our country. In the rich heritage of the traditional arts of the Azerbaijani people, a prominent contribution is made by *gurama*—the art of patchwork sewing, based on certain established principles and national traditions. For many centuries, Azerbaijanis have created in *gurama* a variety of textile forms: bedspreads, pillowcases, covers for pillows and chests, covers over shelves or doors, covers for chairs and many more. All were widely used in traditional Azerbaijani homes, providing both national colour and comfort, and creating a certain mood, especially a harmonious atmosphere. This came from a flow of patterns, apparently spontaneous but in fact born from immutable structural rules and undoubtedly bearing sacred meaning, passed on from generation to generation.

In Azerbaijan *gurama* means “united”; in Western Azerbaijan the craft is known as *gurakh*. In Turkey, it is *girkh yama*, that is, “forty connections”, in Iran the term means “forty loops”. In the countries of Central Asia, we come across *kurak* or *kurau* (Kazakhstan), and *kurama* (Uzbekistan). In one form or another, this mode of textile production can be found among all Turkic, and primarily, nomadic peoples. At the same time, in Europe and the United States, quilting or patchwork is widespread to this day. In the USA, studies continue to be published today on the roots of this decorative and applied art, the history of its origins and distribution, the internal mechanisms contributing to its development, its social significance, and so on.

The most common reason for the emergence of this craft, which is accepted by all with national and universal value, comes down to the economic factor: it was an attempt to create something useful from leftover scraps of cloth (or leather). According to the world experience, it was considered relevant at the early stages of the formation and development of different civilizations, such "waste-free production". But why has this desire to make full use of ‘production waste’ survived millennia, equally in Europe, Asia and both ‘Old’ and ‘New’ Worlds? It is a historical fact that in every culture this addiction to working with scraps had its own specific context. Naturally, one of the strongest impulses for the creation of *gurama* was a hostess’ natural desire to give her home a feeling of warmth and comfort. But it is also obvious that the art of *gurama* is not limited to the desire to recreate, enhance, or reveal the beauty of the surrounding world. The fabric cuttings included in a particular composition carry information that constitutes a kind of chronicle of the family, clan or community. And that is why the products comprising these “fragments of memory” were given special importance. I remember well how, as a child, I liked to examine the pillows or

bedspreads in my grandmother's house, noticing some familiar scraps among them. My grandmother's older sister could spend hours telling of the origin of this or that piece: some were cut from her wedding dress, others from the celebratory blanket of her first grandchild. The very process of creating a *gurama*, starting with the smoothing of tiny scraps, became a true evening of memory, when this or that piece of fabric was the catalyst for the production of a long story from the family chronicle.

History of Gurama

According to archaeological data, items of patchwork have existed since ancient times in Asia, Europe, and Africa. The earliest evidence of them dates back to 3400 BCE and is in the image of an Egyptian pharaoh wearing a quilted robe. The image itself is a carved ivory figure held in the British Museum in London. Also in Egypt, near Cairo, an example of appliqué was discovered from the 10th century BCE, more precisely—980. It is made of pieces of gazelle skin and is kept in the Bulag Museum in Cairo. A costume decorated with patches and held in a Tokyo museum is from about the same period. Researchers from Central Asia also date the appearance of the *gurama* technique to ancient times. One of the earliest examples of *kurama* (or *kurak*) here may be in a petroglyph from the 8th century, found in Kochkur Valley, Kyrgyzstan. The widespread use of *gurama* items in Azerbaijanis' everyday lives was largely due to the intensification of local textile production. In the early Middle Ages, the weaving of silk, cotton and woollen fabrics developed in the cities of Azerbaijan. Local fabrics fully satisfied the needs of the local population, although there were also some imported fabrics, mainly to satisfy demand from the wealthy. Silk, chintz, velvet, damask and wool were the main fabrics used for *gurama*. The most interesting examples were created in the Karabakh, Ganja-Gazakh, Balakan and Baku regions.

Gurama Centre

Throughout *gurama*'s centuries-long history, a certain system of images, colour and structural features, areas of application and, finally, technologies for creating this textile form have developed around the world. As in many other parts of the world, *gurama* in Azerbaijan is one of the most traditional forms of applied art still practiced in cities and villages. As part of the life of a modern person, as a product of today—like any other form of modern creativity—it reflects the rhythms of time and corresponds to the tastes of the most diverse members of society.

However, currently alive mainly in the depths of rural society and only partly within the space of modern artistic creation, the art of *gurama* needs support both for its traditional forms and for the development of new forms and technologies. For this very purpose and on the initiative of the "Icherisheher" Museum Centre under the Administration of the "Icherisheher" State Historical and Architectural Reserve, together with the State Employment Agency of the Ministry of Labour and Social Protection of the Population of the Republic of Azerbaijan, the Gurama Centre was founded in the "Gala" State Historical and Ethnographic Reserve. The Centre was opened on 20 December 2020. In addition to its undoubted spiritual component, the essence of this project is connected with the Ministry of Labour and Social Protection of the Population of Azerbaijan programme for the development of entrepreneurship and the labour market by stimulating people's interest in self-employment. Within the framework of this programme, the Centre was provided with all the equipment and materials necessary for its functioning. Thus, the Gurama Centre is wholly integrated into the social environment: new jobs are created, the number of taxpayers rises, and a solution to certain gender problems is proposed. Further, products created within this project become part of the national brand (see gurama.az).

Gurama is an integral part of the history of our culture. For every craftswoman, creating a *gurama* carried with it specific meaning. After all, many were made specifically for special occasions. The secrets of the art have been passed down from generation to generation. Returning to the purpose of this project, I note once more its focus on the continuation of a tradition through the centuries. Yes, mankind plans to explore the Moon and Mars. But the need for warmth and comfort, for beauty in the surrounding space will not disappear anywhere: it will always be with people, no matter how complete the penetration of digital technologies into our lives.

Gurama festival

Within the framework of this project the Administration of the State Historical-Architectural Reserve Icherisheher started the First National Gurama Festival which has been launched on July 7, 2022, for the first time in Azerbaijan.

A large patchwork, five meters wide and 25 meters long, was presented as part of the festival in the Old City, Icherisheher.

Local people and visitors of the Old City and the employees of the Reserve Administration of Icherisheher took an active part in the creation of the giant *gurama*, where a single piece is sewn from small pieces of fabric.

The National Gurama Festival was co-organized by the Administration of the State Historical-Architectural Reserve Icherisheher, the Ministry of Culture, and the Ministry of Education of the Republic of Azerbaijan, as well as the Executive Power of the Baku City.

Starting from July 7, 2022, as part of the Festival a number of events were held, including a scientific-practical conference, a trade fair and exhibition of arts and crafts, master classes and art therapy.

The aim of the festival is to give a new life to the art of *gurama*, widely used until the early 20th century, but in danger of being forgotten with an increase in factory production.

On July 8, 2022, a scientific-practical conference was held at the Azerbaijan National Carpet Museum. The conference started with the presentation of a documentary film entitled

Gurama. The well-known cultural workers of our country who was invited to the conference made interesting presentations on the topic of *gurama*. On the same day, trade fairs and an exhibition of arts and crafts organized by the Executive Power of the Baku City took place in the Chambarakand park. Around 20 local *gurama* artisans took part in the trade fairs and exhibition and presented their handicrafts there.

On July 16, 2022, other events such as "*Gurama* in custom and traditions", "Gurama in the kitchen", as well as a trade fair and exhibition of the handicrafts by *gurama* artisans took place in the Gala State History-Ethnography Reserve.

On July 21, 2022, master classes and art therapy for children with disabilities including autism spectrum disorder and down syndrome were held at the Azerbaijan National Museum of Art. The main goal of the event is to enable those children to have access to society, to acquire skills and to establish communication between them and their friends.

On July 22, 2022, a further event was held at "FR Gallery&Studio" established by two young collectors and researchers Fuad Jabrayilov and Ruslan Huseynov. The guests who attended this event gained further information about the history of *gurama*, its role in everyday life, and the samples of other arts and crafts included in the collection. This collection includes more than 4000 objects, 400 of which are currently exhibited in the gallery and studio.

On July 26, 2022, the master classes for the students of the vocational education centre took place in the Baku State Vocational Education Center for Arts and Crafts. The master classes were accompanied by the *gurama* artisans of "Gurama.az".

The festival ended with the presentation of the book, *Gurama*, published for the first time in Azerbaijan, and with the exhibition of handicrafts by *gurama* artisans.

Buddhist Practitioners' Garments (*Kasaya)* and the Transformation of Their Functions: Focusing on the *Shuiluhui* Rite

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Abstract
In Buddhism, where the aim is to attain enlightenment by renouncing the worldly, such as greed, love, and hate, monks were required to wear robes made from rags as part of their practice. However, as Buddhism spread from India to East Asia, the robes—*kasaya*—were transformed into garments that indicated the monk's rank and were made from the same fabrics as those worn by high-ranking lay people. Then, in China during the 13th-14th centuries, *kasaya* with embroidered Buddhist motifs appeared. *Kasaya* made from this type of special fabric are thought to have been used in a ceremony known as "*shuiluhui* (J. *suiriku-e*)." This paper introduces actual examples to illustrate how Buddhist teachings, which initially rejected the social power of clothing, were transformed over time and space and eventually came to utilize the power of clothing in Buddhist rituals.

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- Introduction
- *Kasaya* the garment prescribed by the founder of Buddhism, Buddha, and its function
- Transformation of the fabric of the *kasaya*
- The birth of *kasaya* for ceremonial purposes: focusing on *Shuiluhui* rite
- Conclusion

Introduction

Clothing is not only an essential part of life, but also has a social function. This paper focuses on the *kasaya* (Sk. *kāṣāya*), a garment worn by ascetics in Buddhism, the religion founded by the Buddha Śākyamuni in India. As Buddhism spread from India to East Asia, it was transformed from a religion that aimed at the salvation of individuals to one that protected the state, and the fabric used for the *kasaya* also changed accordingly. Through this process of change, I would like to examine how the social power of clothing came to be consciously utilized in Buddhist rituals.

***Kasaya* the garment prescribed by the founder of Buddhism, Buddha, and its function**

In India, where Buddhism was born, it was believed that all beings are born and will die in an eternal cycle of reincarnation in one of six realms: heavenly beings, humans, animals, hungry ghosts, fighting demons and hell. Early Buddhism was a religion that aimed to

liberate people from samsara, or the cycle of birth and death, by helping them to become enlightened and free from various attachments to this life, such as the desire for love and money. What function did the *kasaya,* the ascetic's garment (**Fig. 1**), play in a religion with such a goal?

Fig.1. Portrait of Priest Nāgārjuna Wearing *Kasaya* from the Eight Patriarchs of Shingon Sect,Kamakura period, dated 1314, Tokyo National Museum. https://colbase.nich.go.jp/collection_items/tnm/A-766?locale=en

First, let us examine the *kasaya* as a garment in the Buddhist precepts. The precepts are a set of rules for living that the Buddha, the founder of Buddhism, taught to Buddhist ascetics who lived together as a community.

The *kasaya,* or *kesa* in Japanese, was established by the Buddha in India to distinguish Buddhist ascetics from those of other religions. Its distinctive feature is that it is made up of small pieces of cut strips that are joined together to form one large piece of fabric (**Fig. 2**). This form is said to have been conceived by the Buddha when he saw the rice fields and the paths that separated them. *Kasaya* are classified according to the number of panels called *jo* in Japanese and are called *gojō kesa* (five panel *kasaya*), *shichijō kesa* (seven panel *kasaya*), etc., according to the number of vertical panels. A monk was allowed to have only three *kasaya:* a five panel *kasaya*, a seven panel *kasaya*, and a *kasaya* with nine or more panels, which were worn as work clothes, daily wear, and formal wear, respectively. The color of the *kasaya* was also regulated, and it had to be dyed a muddy color such as brown or blue-black. The most suitable material for the *kasaya* was rags, called *funzō* in Japanese, which were made by gathering up neglected fabrics that had been thrown away in graveyards or soiled with blood and discarded, washing them clean, and sewing the usable parts together.

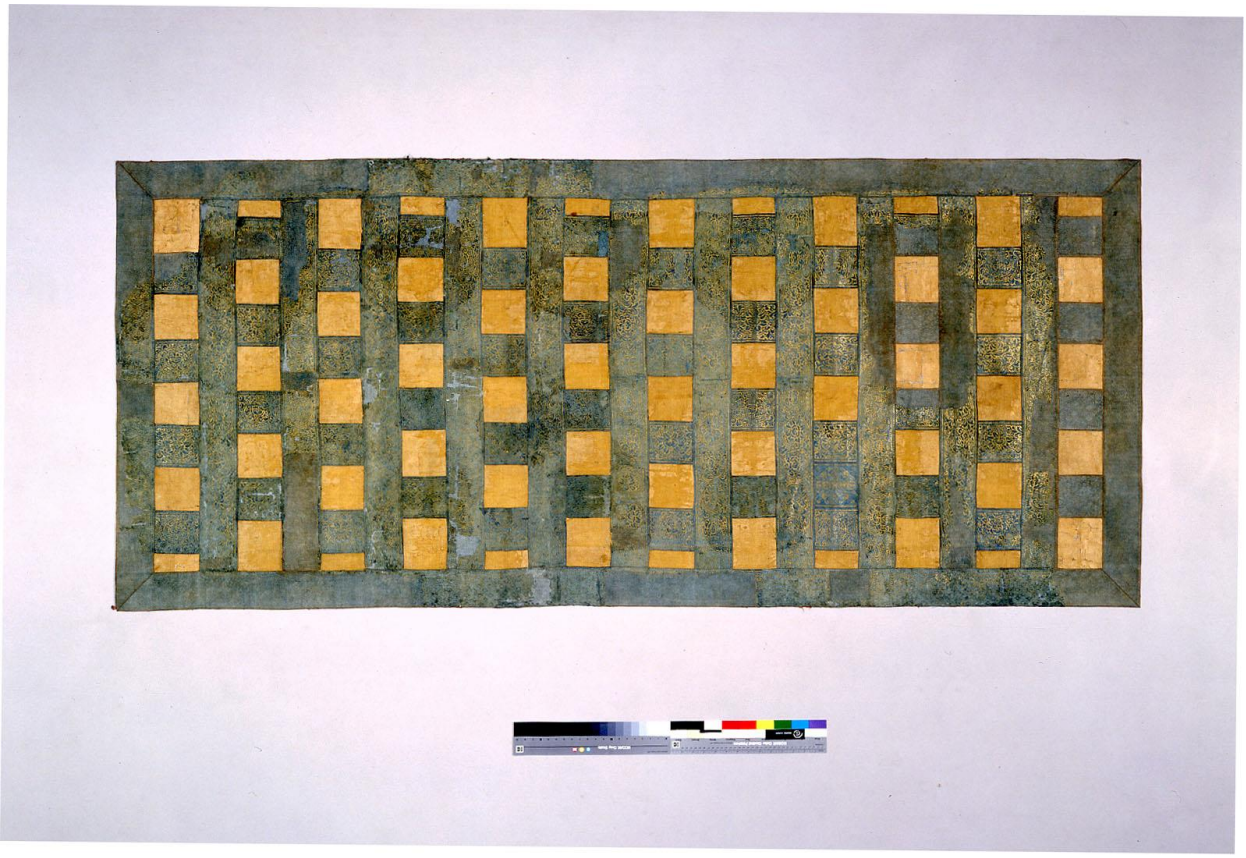

Fig. 2. The *kasaya* construction with “fields” and “paths.” *Kasaya* with Peonies and Arabesque Patterns in Gold Leaf, China or Korea, 13th-14th century, Kyoto National Museum. Important Cultural Property. https://colbase.nich.go.jp/collection_items/kyohaku/I%E7%94%B2308?locale=en

From these various points, we can see the Buddha's thoughts on the *kasaya*. Namely, the Buddha was aware of the various emotions such as self-confidence, pride, envy, and attachment that beautiful clothes can bring to people, and he believed that suppressing these emotions was necessary to lead people to enlightenment. On the other hand, he was also well aware that clothing could be a sign of the social group to which people belonged. Therefore, he established a common garment, the *kasaya*, for Buddhist ascetics, and advocated the robes be made of cast-off rags, which were considered unwanted and worthless in the secular world. The garments worn in daily life would then function to promote the Buddhist practice of detachment from this life.

Transformation of the fabric of the *kasaya*

The Buddha's philosophy spread from India to ancient East Asia and was passed down through the ages with changing appearances. One *kasaya,* originally in Hōryū-ji Temple in Nara, one of the World Heritage Sites, and now in the collection of the Tokyo National Museum, was reportedly brought to Japan in the 8th century (**Fig. 3**).

Fig. 3. *Funzō-e* (Priest's Robe), Japan, Nara period, 8th century, Tokyo National Museum. Important Cultural Property. https://colbase.nich.go.jp/collection_items/tnm/N-33?locale=en

This *kasaya* is made from layers of plain silk scraps that have been quilted into a base fabric. This would be an adaptation of the concept of “rag robe,” although the brightly colored silk fragments are not dyed in muddy colors. The overlapping fabrics are placed in a harmonious arrangement of colors, lending it a sublime beauty that is highly valued in the secular world. This beautiful collage of scraps came to be regarded as a "pattern" suitable for *kasaya* and gave rise to woven imitations devised in later periods.

As time went by, people stopped collecting scraps and began to make *kasaya* from fabrics of high-class clothes donated by devotees. A typical example is the nine panel *kasaya* handed down from Shōdenji Temple in Kyoto. This *kasaya* is said to have belonged to Wuan Puning (1197-1276), who came to Japan from China in the 13th century to teach Zen Buddhism. It is noteworthy that aristocratic women's garments made of a fabric almost identical to this in both pattern and weave structure have been excavated from the tomb of Huangsheng in Fujian Province and the tomb of Zhou Shi in Jiangxi Province, China. Such changes in the fabric used for the *kasaya* indicate the gradual loss of the Buddha's idea of wearing garments that were considered worthless in the secular sense. The main cause of this change is probably the fact that Buddhism itself had drastically changed its character from a religion that pursued the liberation of the individual to a religion that prayed for the peace of the nation. A religion that served the state required an internal governing body, which in turn required a hierarchy of priests. Monks must have been required to wear clothing that displayed dignity in accordance with their rank. Moreover, the *kasaya* in East Asia was a

very different garment from that of India. In tropical India, it was sufficient to just wrap the *kasaya* around the body like a modern sari, but in cold East Asia, the *kasaya* could not be worn as a single-layer garment. Therefore, it was not seen as a practical garment, but as a representation of the Buddhist ascetic and a special garment to be worn on top of other clothing.

The birth of k*asaya* for ceremonial purposes: focusing on *Shuiluhui* rite

Around the 13th century, at the same time the use of high-quality textiles for *kasaya* became common, *kasaya* based on a completely different concept from Buddhist ideas began to be produced. These were fabrics made specifically for *kasaya* and embroidered with images of Buddhist deities and other figures. A representative example of such a *kasaya* in the collection of Chion-in Temple in Kyoto is an embroidered nine panel *kasaya* that has been pasted on a folding screen (**Fig.4**). Next, I would like to consider the background of the production of such *kasaya.*

Fig. 4. Embroidered 9 Panel *Kasaya* Pasted onto a Folding Screen, China, Southern Song–Yuan dynasty, 13th-14th century, Chion-in Temple. Important Cultural Property.

The Chion-in *kasaya* is said to have been given by priest Chōgen (1121-1206) to priest Hōnen (1133-1212). Recently, a photograph of a similar embroidered *kasaya* with an almost identical image to this one was discovered in the archives of the National Museum of Korea. Unfortunately, the Korean *kasaya* no longer exists; nevertheless, it points to a considerable number of *kasaya* of this type being produced at that time. Chōgen, who claimed to have crossed over to China three times, most likely brought this *kasaya* to Japan from China.

The embroidery motifs on this *kasaya* have been interpreted in previous studies as expressing the Buddhist worldview with the sun, the moon, and the Pure Land of the

Buddhas under the central image of Nyorai (the Buddha), and as representing Buddhist legends related to the *kasaya.* In addition to this interpretation, I would like to focus on the figures embroidered along the “paths” of the *kasaya*. These include bodhisattvas, male and female deities, priestly figures, and lay people (**Fig. 5**). They point out the possibility that this *kasaya* was specially made to be worn at ceremonies that were widely held in China, such as "*Shuiluhui* (J.*suiriku-e*)”.

Fig. 5. Figures Embroidered on the Paths, Detail of the Embroidered 9 Panel *Kasaya*, Chion-in Temple.

The *Shuiluhui* is a Chinese Buddhist ritual held to appease spirits by scattering food and drink in the water or on the ground. Under the patronage of the Buddhas and Bodhisattvas, all beings belonging to the Six Realms of heavens, heavenly beings, humans, animals, hungry ghosts, fighting demons and hell, as well as folk demons and ancestral spirits are invited to the ritual space to be fed and entertained in the hope that all beings will be reborn in the Buddhist world. It is known that *Shuiluhui* began to flourish in China from the end of the Tang dynasty (718-907) and were held during memorial services for ancestors and for war dead on a large scale sponsored by the emperor, as well as on a smaller scale for private use. It has been pointed out that in the rituals of the *Shuiluhui,* the role of "dharma master" plays an important part, lecturing on the dharma to the host and contemplating the statues that are invited to the ritual space. The dharma master would call the statues to the site by contemplating various images in his mind and, in order to share the images in his mind with the participants, paintings depicting the various images were hung around the worship area. In the study of Buddhist painting, these paintings are called *suiriku-ga* in Japanese.

The images of the Six Realms in the “paths” of this *kasaya* have much in common with those depicted in *suiriku-ga*. The congruence of the *suiriku-ga* and the iconography of the *kasaya* suggests that it was produced to further confirm the power of the dharma master's contemplation of all beings that fill the various realms, and to allow the attendees of the ritual to share the images envisioned by the dharma master. The *kasaya* wrapped around the master’s body was intended to unite everyone with the wearer and enhance the power of contemplation.

Conclusion

This paper has introduced the changing meanings ascribed to the garments of practitioners in Buddhism through a historical consideration of the fabrics used in existing *kasaya*. In early Buddhism, clothing was a symbol of attachment to this life, and the wearing of the *kasaya*, a garment made of rags sewn together, was recommended as a means of severing such attachment. As Buddhism spread to East Asia, however, this teaching gradually faded into obscurity and *kasaya* made of beautiful silk instead of rags or made of the same fabric as the garments of the aristocracy became the norm. During the Southern Song dynasty in China, a major change occurred when fabrics were produced specifically for use as *kasaya*. These *kasaya* were probably used for special rites and were expected to increase the power of the dharma through their function.

The Buddha was very aware of the social power of clothing and chose to distance himself from this power. However, his teachings were transformed over time and space, and

eventually the power of clothing came to support Buddhist rituals.

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"*Casula vero significare debet opera"*: Metaphors, allegories, and the mystical significance of liturgical garments in the accounts of the Fathers of the Church

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Abstract

Liturgical clothing is always a reflection of historical, economic, and political circumstances and the construction of an imaginary that corresponds to them. Explaining the choices made is not always easy: they are often the result of a process of change in thinking that takes place for several reasons.

In the Catholic world, the explicit educational objective of promoting the Word coexisted with the need for recognition and the intention of transmitting the hierarchical expression in a language understood by all. The detailed explanations of the forms and characteristics—sometimes apparently incongruent—of liturgical garments made throughout centuries by medieval thinkers tell us how they are not only an expression of implicit functionality but also of meaningful planning.

The number and quality of the Fathers who devoted themselves to this subject give us a clear indication of how the garment was one of the most thoughtful elements of reflection.

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- Migne and the *Patrologia Latinae*
- Fitting the meanings – Holy Vestments and communication
- *Quorum Fit Mentio* in *Patrologiae*
- Change in the perception of liturgical robes
- Recognition and codification
- Conclusion

Migne and the *Patrologia Latinae*

> What in the habits of the priests represents that variety of garments, that splendor of gold, that sparkle of gems; for nothing there must be without reason, but must be the form and image of holiness and of all virtues [...] Comparing then our garments with theirs we are about to see what we have that is similar or different between them and in what way also they fit the meanings of the rite (Ivo of Chartres 1844-1855, 520 seq.)

Between 1844 and 1855 the French priest Jacques Paul Migne published (with collaborators) 218 volumes (plus indexes) of *Patrologiae Latinae Cursus Completus*, a mighty collection of the writings of Latin thinkers between the 2nd and 14th centuries, one of the most extensive collections of "memories" of the Church history. It is interesting that an entire volume of the indices (Migne 1844-1855, *Indices* CCXXVII) is devoted to the robes, worn by the clergy, monastic orders, and laity.

From the very beginning, the Christian tradition has seen the image as the natural complement to the Word. The Church's awareness of the relationship between image, scene and ritual has always been present; an awareness shared with the coeval secular power world so much so that, not coincidentally, the struggles between Papacy and Empire were also struggles of "image."

It is therefore not surprising that all "images" potentially connected to the world of the sacred have been explored from different angles, clothing included, and Christian thinkers grasped and made use of the possibilities offered by clothing, considering them on a par with other forms of visual communication. Over time there have been periods in which they have been deeply meditated upon, and others in which sacred garments have progressively lost their importance, eventually being almost divorced of their meanings. It may be interesting to understand how church dress changed, especially in relation to political and social changes and new theological interpretations that were evolving over time.

The *Index of Clothing* in the *Patrologiae Latinae* requires some considerations: 1) an index entirely devoted to clothing makes us think that even Migne, engaged in such a complex task and far removed from the apparent vanity of dress, could not ignore what the more refined theologians had written on this subject, 2) the mentions of clothes in the work of the Church Fathers are so numerous that they demand reflection, and 3) by acknowledging the importance of clothes in this context, we may realize how they are not only a reflection of society, but are themselves true agents of change.

Fitting the meanings - Holy Vestments and communication

> "If we put on the heavenly garment (1 Cor. 15:49), we shall not be found naked. If, on the other hand, we are not found in that garment, what shall we do, brothers? [...] It would be a great shame for us, who have worn the monastic habit for so long, if in the supreme hour we were found without the wedding garment (Mt.22:13)" (Mortari 2001, 172).

Greco-Latin culture possessed a high concept of the body and dress, perceived as expressions of identity. Even in the field of sacred clothing, the entire ancient world was far from aseptic, casual, or fanciful (Von Eles 2002). The biblical context offers numerous references to clothing, including everyday as well as cultic, which always indicate a crucial moment in the narrative. Dresses may indicate prestige and status, can have legal value, and can be used metaphorically, as a symbol of artifice or to denote what is transient, and finally, represent a moment of transition between one phase of history and another. In general, in the OT, people without clothing are innocent and/or helpless. Through dress they express their place in society; through dress, and actions related to it, relationships between people and/or between them and God are expressed.

For Josephus Flavius (Edwards 2001, 156), priestly clothing is invested with a cosmic symbolism that makes visible the links between heaven and earth. But he also informs us of the political conflict over control of clothing that occurred on several occasions between the Roman administration of Judea and the Jewish priestly caste. He reports how Jewish priestly robes were kept under the control of the Roman legate, effectively limiting the free use of them by the high priest, in a political-religious seesaw of great tension.

In the NT, too, garments feature prominently in several episodes, which are then explained in various ways and become part of both common expressions and the heritage of spiritual meditations. For example, for Father Dioscurus, the "wedding garment" in Jesus' parable (Mt 22:11f.) becomes a profound tool for reflection on the consistency of his faith as a monk. Clothing, therefore, is not just an object, but a set of meanings of which contemporaries were and are aware. Even in our accelerated and transgressive times, Catholic priestly garments retain a rich range of meanings (Piccolo Paci 2008), even if celebrants are not always fully aware of them.

Quorum Fit Mentio in *Patrologiae*

There is more than a score of authors from the 2nd to the 14th century who dealt with the description and mystical significance of priestly garments; the explanations they give for all aspects of the liturgy, including clothes, often refer to concepts that modern people are inclined to overlook, deeming them absurd, or even erroneous. An incomplete list of them includes names such as Tertullian (155-230ca.), Cassianus (360-435), Pope Gregorius Magnus (ca.540-604), Isidoro of Siviglia (ca.560-636), Bede the Venerable (673-735), Rabanus Maurus (ca.780-856), Amalarius Metensis (ca.775-850), Ivo of Chartres (1040-1115), Johannes Rotomagens (1067-1078), Rupertus of Deutz (1075-1129), Hugo de S.Victore (1096-1141), Hildegard of Bingen (1098-1179), Honorius of Autun (1080-1137), Thomas, Cistercians monk (ca.1180), Pope Innocentius III (1161-1215), Hugo of S.Caro (d.1263). The list includes the most important exegetes and theologians of Church history, many of whom dedicated their life to consolidate Christianity both under a spiritual as a well as a political point of view. The question, then, despite the apparent 'strangeness' of some explanations of the symbolic value of robes, is why the most respected Church Fathers felt the need to talk about a seemingly frivolous and unimportant subject like robes.

From the 7th to the 9th century, the question of the use of images in the sacred sphere intensified and commentators applied new methodologies in the interpretation of sacred texts. Inspired by imperial ceremonial and rabbinic tradition, Christianity perpetuated some traditions, modified others, and finally arrived at a language of its own. In their works, Bede the Venerable and Rabanus Maurus take up the interpretations of Leviticus, adding further allegorical interpretations: here we see how, slowly, clothes and their representation can become real agents in the formation of the social body. For Bede, "*Vestis sacerdotalis Ecclesia est"* (Bede, 1844-1855, 328), the liturgical vestments are the Church/Community, while for Rabanus, "*Vestis est caro Christis*" (Rabanus Maurus 1844-1855, 1076), the robe is the flesh of Christ.

Rabanus undertakes a reflection on liturgical vestments, listing a series of garments and accessories (the superomeral, the tunic, the girdle, the mappula, the orarium, the dalmatic, the chasuble, sandals and pallium) that denote the growth of Christian liturgical clothing in recent centuries. Each of these elements can be, and is, interpreted by medieval thinkers for both its physical, allegorical, and spiritual characteristics. These indications are by no means 'accidental', but closely linked to the theological and institutional transformations that the Church was undergoing in the meantime: they highlight the strong growth of the institutional aspect of the Church in these centuries, which was also to be reinforced through the identification of the Church/Community and the priest as emissaries and direct representatives of the divine.

Change in the perception of liturgical robes

"*Alba enim vestes gloriam resurrectionis designant"*
(The Alb – which is a white dress, the first to be worn by priest under the other liturgical clothes - represent the glory of the resurrection)
(Johannes of Rouen 1844-1855, 52)

Between the 11th and 12th centuries we are on the threshold of a new social and economic order, and there are more than a dozen authors who are interested in clothing, its actual form and symbolic meaning. The slow affirmation of the decisive role of the clergy and the ecclesiastical hierarchy, in religious as well as in social life, passes through a changed perception of the symbolic value of liturgy and of liturgical clothing (Rauwel 2007, 703-712), and what is interesting is precisely the concentration of scholars dealing with the subject. It was at this time that, in competition with the development of lay clothing, fine materials, sumptuous forms and new meanings also came into ecclesiastical use.

In his work, Hugo de S.Victore (1096-1141) distinguishes between the literal meaning of the Holy Scriptures—*historia*—and the deep meaning beyond the lines—*allegory*. He is aware of the importance of the Old Testament tradition, but he thinks it is also necessary to get rid of it. Hugo devotes an entire chapter to garments and for each he proceeds to give an etymological and symbolic explanation, partly describing their shape and type—one of the very first writers to list the 'modern' liturgical vestments—allowing us to understand how much they have changed over time. For him, the priest should wear several specific garments that are both formal and symbolic:

> These are the garments that the new priest took from the Old Testament. The linen tunic, the girdle, the superhumeral, the undergarment, the rational, and the mitre; but the tunic down below and the rational are only for the pontiff. The new priest will not have the golden foil (on his forehead), for now the forehead of the faithful sees the sign of the cross stamped on it; for the blood of the Gospel is more precious than the gold of the law" (Hugo de S.Victore 1844-1855, 437).

He lists the stole, the chasuble, the girdle, the map, the dalmatic, the sandals, socks and liturgical accessories like the episcopal staff, the ring, and archiepiscopal pallium (**Fig. 1**).

Fig. 1. 1200-1230, *San Brizio and St. Martin*, Castle of Stenico, St. Martin's Chapel (Drawing by the Author): The Diacon S.Brizio wears the alb, the dalmatic, the amictus and the Book; the Bishop St. Martin wears the alb, the dalmatic, the chasuble, the amictus, the maniple, the pallium, the staff and the mitre.

The first series is not very different from those listed by Rabanus, but the insignia that follow clearly express the growth of even temporal power of the clergy. The ring and the staff are signs also used in the ceremonials of secular power, and although here they are charged with a symbolism steeped in spirituality, the ulterior meaning concealed in them could certainly not have escaped contemporaries.

The 12th century saw the peak of creativity for liturgical vestments, but after this time there will be fewer conceptual adaptations and more formal and aesthetic changes.

Recognition and codification

> The clothes of priests belong to the conversations of Christians. In divine things let them dress in linen, in everyday affairs let them use wool. Linen robes are subtle orations to God; wool in truth represents the vulgar discourses of the people; [...] The chasuble, which belongs to all clerics, signifies indeed the work, which to all belong: fasting, vigil, lectio, prayer. (Honorius Augustudunensis 1844-1855, 760).

Between the 12th and 14th centuries new social categories also evolved linked to the development, and gradual abandonment, of the feudal system. This is the period in which European society undergoes profound transformations, including the codification of highly elaborate sign systems—such as heraldry—and the struggle for power between Empire and Papacy. Clothing, too, undergoes a progressive and constant acceleration: the interrelationships and symbology between secular, religious and liturgical dress (Paul 2003) become more extensive and more complex, often emphasizing the distance between the 'people' and the 'vicars of Christ', stressing the latter.

Thomas, Cistercian monk (c. 1180), tried to explain the forms that liturgical clothing had now taken according to the new demands of Christian theology. Very interesting, for example, is his interpretation of the mitre: on the one hand, translating the dress of Exodus 28, he speaks of mitre and tiara, without mentioning the form, but a little further on, the mitre is described as having two horns - as it actually was in his time – "*id est Novi ac Veteri Testamenti scientiam*" (Thomae 1844-1855, 663) an explanation that certainly could not have applied in antiquity, but did very much apply in his time.

This was the period when the great thinkers of the Church revolved around papal power (Paravicini Bagliani 2012). Prominent among them is Innocent III, who is also the pontiff who decisively asserts the pre-eminence of Peter's throne over the imperial one (Ypengo 2003). He himself writes one of the most important treatises of his time on the affirmation of papal power and does not fail to devote ample space to the form, function, and symbolism of liturgical vestments, giving a stable structure to the subject, which will only see a real update with the Council of Trent.

Conclusion

In the first centuries, the focus on a symbolism that drives affiliation to the new religion and the legitimation passes mainly through the transformation of the 'signs' of dress in the OT and the classical world. Between the 10th and 13th centuries, the quest for affirmation and legitimacy of the clergy and the religious world against the secular world becomes evident. As they became historicized, even liturgical garments slowly lost the profound motivations that had generated them and went on to lose their mystical and spiritual distinctiveness; so much so that the 14th-15th and 16th centuries saw the proliferation of ostentatious garments that only the Council of Trent would in part begin to bring back towards greater simplicity and

a return of meaning. Reading the writings of the exegetes helps us not only to understand the desire for legitimation and recognition of the growing Church, but also how the institution of a series of signs relating to dress was a vital part of the conceptual elaboration of change. This is an aspect that we still need to ponder and acknowledge, in its positive as well as its negative aspects.

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The Power of Colombian Ethnic Communities through Costume

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Abstract

Some twenty Colombian ethnic groups work textile using ancestral techniques. These fabrics and costums constitute a peculiar expression system that informs us about social relations and the worldview of indigenous populations, in accordance with codes of strong symbolic, ritual and cosmogonic value. This system of communication was mantained after the conquest so it offers valuable material for the understanding of the symbolic universe and the experience in general of ethnic groups such as the Wayuu, Inga and Amazon.

Key words: textiles, fabric, costume, ethnic groups, semiotics

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Introduction

The biodiversity of the Colombian ethnic communities are interwined with the life and culture of the people. Indigenous worldviews and traditions are full of references, symbols and meanings related to species and biological process. The territory has its mysteries and these are reflected in their outfits where the myths of each ethnic group create a narrative that connects the spaces with the life culture of its members. Some examples can be seen in the costumes of the groups from the Amazon, the Wayuu from La Guajira and the Inga from Putumayo, which not only protect and adorn their bodies, but also transmit their magic and power through different rituals.

For the indigenous communities, costume represents and communicates identity, as can be seen in the clothing of the Amazon community who use the bark of the trees (*Yanchama*), which they decorate with vegetable dyes, as well as palm and leaf fringes. The outfit is accompanied by wooden masks, necklaces and crowns adorned with feathers, which makes this costume impressively original, making it a luxurious and powerful outfit representing the spirits of nature.

Weaving skill has always accompanied the communities since the trades are seen as a form of learning and transmission of knowledge from which a large number of mythical stories arose that refer to this activity as a teaching of supernatural beings. This is true in

the case of the Wayuu people, where weaving features in their traditonial myths, such as that of the Walekeru spider who taught the people how to weave.

Colombia has hosted communities with very different cultural practices such as those of the Inga community, who carry out different carnivals where dance, song and costume are the protagonists and loom techniques, color and cotton are the plot that narrates the development of the lifetime. A multi-ethnic and multicultural country like Colombia that is related to nature, culture and current society generates important knowledge for the world through the power of clothing.

To understand the rich symbology of the costumes of Colombian ethnic groups, semiotics will be used. As a science that studies the social and cultural phenomena of significance through the sign systems that manifest them, semiotics is the ideal tool to interpret the meaning of the colorful designs present in indigenous fabrics.

Of the 87 ethnic groups recognized by the Colombian State , according to the National Organization of indigenous people of Colombia (ONIC 2018), around 20 work textiles using very old techniques and a complex symbology in their designs, establishing their own code whose meaning is exclusive to these indigenous communities. Textiles were the main means of communication in the pre-Hispanic cultural context, used to transmit ideas, formalize social relations or establish political and religious positions within the American ethnic groups, both Colombian and the Andes in general. These textiles also offer important information about their particular cosmogonies, about how these populations conceptualized the universe and organized the elements that make it up.

Constituents of an authentic semiotic system, such codes of expression which are supported by the fabrics and other elements clothng comprises, come from the period before the Conquest, but survived through the centuries—after the period of colonization and independence—to the present. These are iconic-indicative signs of status, ethnicity, profession, sex or age according to the conventions of their people and their culture. In the indigenous cultural context, weaving is not only a human activity but also becomes an integral experience of life, a thought that interrelates the environment and nature, with the physical and spiritual needs of man, responding to a feeling and a basic reason for survival since it is useful not only to dress and protect oneself from the weather but also to dream and share with others. The conservation of indigenous fabrics and motifs throughout the centuries has allowed the transmission of that ancestral artisanal knowledge and of those symbolic-ritual codes that maintain their validity today.

The Guane

It is easy to find the connection between power and costume in the ethnic communities of our Country. That power is closely related to their spiritual realities, to their creation myths, and cosmogonies—such as among the Guane and the Amazon communities. In pre-Hispanic America, the Guane Community, located in the northeast of Colombia, on the Andes mountain chain, were one of the communities who were dressed in our territory, because one of the most important characterístics of the continent, was the diversity of peoples, and conséquently, the diversity of costumes.

According to the description of one of the first chroniclers of America, Juan de Castellanos, when the Spaniards arrived in the region of Santander, they discovered people who were

dressed in cotton fabrics. They tied a knot on the left shoulder with the fabric and had two kinds of garment and two kinds of fabrics: one, was a white garment or perhaps a beige one, according to the natural color of the cotton, without any painted figure or symbol, which the common people wore. The other was a garment made with a white or beige fabric according to the cotton, painted with symbols that were linked to their cosmogony and to their main deities. It was worn only by the social leaders, the caciques, and the religious leaders, the priests. The symbols, were the representation of the Sun and the Moon, the two Divine principles, masculine and feminine, and the symbolic chain linked to each one of them. But it did not just represent the deities, it invoked the deities themselves, and this is why only the son of the Sun, the cacique, his family and the priests, could wear them.

Fig. 1. The Guane

The archaeological fabric, from which the founder of the Museum recollected the information, has on the left side, below, the different moments of the hummingbird or any bird abstraction. This little animal is the being that can get closest to the sun, and has this same meaning or symbolic power. The bird is the representation of the Sun, Sua, in the peoples of America. On the right side, above, is the eye of the jaguar, which is a very important symbol shared between different native groups. The undulating lines of the water are represented too. These elements belong to the symbolic chain of the Moon, Chía.

At the beginning it was the night. The light was inside something great, an omnipotent Being, who was called Chiminigagua. Inside this Being, the light began to shine, and he created two black birds, which threw fire from their beaks, and which illuminated everything. They created the Sun and the Moon and all the beauty of the Universe.
The people did not pay homage to Chiminigagua, because they used to adore the Sun, as the most luminous being and the Moon, as his wife. In this myth, there are four levels:

1. An omnípotent Being
2. Two black birds. Remind the birds
3. The sun and the moon.
4. The human being, the plants, the nature etc.

The Amazon

Fig. 2. The Amazon

Among the community of the Amazon forest from Colombia, the creaton myth of the Matapi talks about four levels of manifestation, or creation:

• An Omnipotent, abstract Being.
• Two abstract Beings, one feminine and one masculine.
• The level of the Spirits of Nature, the Divine forces of Nature.
• The level of animals, trees, plants, humans being.

During each year, the Matapi, like other groups of the Amazon forest, celebrate its ritual ceremonies. One of these, is the Dance of the Spirits. It is a ceremony wherein the whole community meets at the Maloca for two or three days to share with the spirits of Nature, with the purpose of having good harvests, good relations between the members of the community, good luck, and prosperity.

The ceremony is guided by the shaman, who sings original myths. It is though these songs that he can reach the upper levels, to invite the residents of the first, second and third levels, especially, the divinities of Nature. The shaman invites them one by one, and that's how the Dragonfly, the Butterfly, the Dolphin, the Anaconda, the River Fish, the Tiger, the Jaguar, all the animals arrive. This is why the ceremony is called the Dance of the Spirits. The clothes are masks that allow the divinities of the nature, to participate in the ceremony. The masks are the divinities themselves; in this way, the Spirits of Nature can dance, drink, and share in the Maloca with the community. The power of clothes make this possible.

The Wayuu

Fig. 3. The Wayuu

The Wayuu are a Caribbean ethnic group that lives in the Guajira Peninsula, between Colombia and Venezuela. Its current population is approximately half a million individuals. For the Wayuu, their textile products constitute a codified handicraft through which they express and represent their feelings, based on a complex system of codes that expresses their creativity, intelligence, wisdom or status. These figures are called *kanaas* or *kanasü*; they are stylized representations, geometric shapes of animals, flowers, stars or other objects present in their natural environment. They are the result of the abstract and geometric conception that this Caribbean ethnic group has of their daily world, in permanent contact with nature. A series of geometric compositions are repeated in sequence creating patterns along the edges, as well as the length and width of the pieces that we can see per example in the “mochila”, the typical Wayuu purse.The result is a unique aesthetic of plastic and chromatic richness.

Wayuu fabrics are made two ways, with the crochet hook or by weaving with a loom. The costume of the Wayuu women is the guajira blanket. The form of the neck can be square in “V” form and oval at the waist. It has two cords on the inside that are tied to the body, giving an arm shape at the front of the dress and totally loose at the back. Under the blankets a *wusi* is worn as a womans´s intimate garment that is tied with the *sirapa.* Prviously, the use of the *sirapa* was essential to maintain a good posture and correctly develop the breasts and back. Today, it has been replaced by shorts or underwear, *waireñas* or the *mochilas* and necklaces. The typical costume of the man is the *guayuco* or loincloth, the *waireñas*, and a hat and shirt.

The Inga

Fig. 4. The Inga

The Inga live in the Sibundoy Valley, a place recognized for having great environmental contrasts in a small geographical area. It has a variety of climates that range from the paramos of the Central Andes to the Amazon foothills, which has influenced the customs of the communities that have lived there for several centuries. Such is the case of the Inga, for whom clothing has been a defining characteristic, and of the Kamentsa, another ethnic group that inhabits the region. According to the first chroniclers, these groups dressed in rustic fabrics, described as cotton blankets woven across the width and open on the sides. The women used smaller blankets that fell over their chests.

For this community, weaving was very important in expressing the social and gender differences of those who wore the clothing; it was also a way of expressing their relationship with nature and the feelings of those who wove them. This is why their costumes are so representative and colorful and of great importance in their traditional celebrations, where the mythical narratives of the Inga are appreciated through symbols, mixed with figures of nature with which there is an important relationship.In their costumes, the necklaces, coranoas and headdresses of bright colors that symbolize the rainbow and the birds stand out. They are made with wool, tassels and feathers. Among the crowns, two types can be established, the crown of Tsomiach and the crowns of Feathers. The "Tsomiach" crown is made up of an open hat covered with threads of all colors that surround it and in which a large number of ribbons made up of thinner bands or "Tsomiach" and with various motifs which are later placed hanging. These Tsomiach are placed in a folded manner in the middle part of the sash, leaving both ends hanging with a tassel finish that makes them more spectacular. This crown is used by women and men, its use being very representative in the figure of the Matachin, the character chosen to indicate the start of the party and who leads the parade. Its crown is special to the rest, being carefully elaborated with thin bands (of four pairs with a white background and edges of bright colors such as red, yellow, and pink; the number of bands that the crown wears can be up to sixty bands placed in pairs, each pair of the same color).

We can therefore conclude that the real power of the Colombian ethnic groups is that they conserve their culture and identity until today, and that our responsability as a costume museum is to protect and work with them to maintain this important legacy.

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Women of Fashion Museums: Stories of enlightened women, art historians, collectors, and editors who have brought fashion into museums

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Abstract

This paper provides an overview of a study about the birth of fashion museums in Italy with reference to the role that women have played within these cultural institutions. The research focuses on three main case studies: Palma Bucarelli, Anna Piaggi, and Cecilia Matteucci Lavarini. The former was the first woman director of Rome's National Gallery of Modern and Contemporary Art, the second was the legendary fashion editor to whom the Victoria and Albert Museum has dedicated the exhibition entitled *Anna Piaggi: Fashion-ology*, and the last is a collector of *haute couture* dresses and Oriental costumes. Significant exhibitions have been dedicated to these style icons in international venues while their clothes are enriching the permanent collections of museums such as the Boncompagni Ludovisi Museum in Rome or the Museum of Costume and Fashion in Florence. The paper aims to bring to the surface the importance that these figures have had in the history of fashion museology.

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Introduction: a brief overview of fashion museums in Italy

The opening of fashion museums in Italy is a recent matter: although the origins of exhibition practices date back to the World Expos and fair exhibitions as well as art's *vernissage* within galleries and Salons, the entry of contemporary fashion into Italian museums did not occur until the 1950s with the birth of corporate museums. These were ethnographic museums that presented the objects in relation to the craft instrument from which they were produced and mostly displayed accessories (Chiarelli 2005, 866; Segre Reinach 2017, 58-59). On the other hand, Giovanni Battista Giorgini brought Italian fashion to the museum through the iconic fashion show that he organized in the White Room at the Florentine Pitti Palace (1952). The 1950s are generally recognized as the years of the birth of Italian fashion (Vergani 1993); indeed, there was a trend for fair exhibitions and shootings set in cultural venues such as Strozzi Palace or The Galleria Borghese Museum (Frisa, Mattirolo, and Tonchi, 2014).

However, a significant change took place around the turn of the 1970s when the first fashion and costume museums were opened to the public, e. g., Fortuny Museum in Venice (1975), Museo del tessuto di Prato (1975), the Costume Gallery in Florence (1983, today Museum of Costume and Fashion), Fondazione Antonio Ratti in Como (1985), the Museum of Palazzo Mocenigo with its Study Center for History of Textiles, Costume, and Perfume in Venice (1985), and so on. This period was also marked by temporary exhibitions such as *1922-1943: Vent'anni di moda italiana*

held at Poldi Pezzoli Museum in Milan (1980-81) and which was set up as a function of the international conference "Per un museo della moda" (1981-2); and *Conseguenze impreviste. Arte, moda, design: ipotesi di nuove creatività in Italia* (1983), a widespread exhibition held in Prato that laid the groundwork for the Florence Biennale / *Biennale della Moda* (1996, 1998) (Monti 2019, 62-89). In the 1990s, new fashion museums were founded, e. g., the Museo Salvatore Ferragamo in Florence (1995), the Boncompagni Ludovisi Museum for the Decorative Arts, Tradition and Fashion of the 19th and 20th Centuries in Rome (1995), and so on. In the same year, a National Committee—*Commissione nazionale per la tutela e la valorizzazione delle arti decorative, della moda e del costume*—was set up to elaborate a ministerial standard for cataloging ancient and contemporary dresses: the VeAC card and the *Lemmario* (Vestimenti 2010; Spadaccini 2021).

Today, a new phase for Italian museums has begun and many private museums have been opened to the public, including the museum of Roberto Capucci Foundation in Florence (2007, in 2017 the museum moved to Udine); Museo del tessile e dell'abbigliamento "Elena Aldobrandini" (2003, today Museo della Moda Napoli-Fondazione Mondragone); Palazzo Morando, Costume Moda Immagine in Milan (2010); Gucci Museo in Florence (2011, since 2018 part of the Gucci Garden); Armani/Silos (2015), and many more. These new openings go along with the rediscovering of the archives from whose preserved material they derive, e. g., the Gianfranco Ferré Foundation – now Gianfranco Ferré Research Center – opened in 2011 (Gnoli 2012, 324; Calanca 2014, 17-47). Of particular interest are the virtual museums that mark the beginning of a new digital phase, among them the Valentino Garavani Museum launched in 2011. The pandemic situation has accelerated this process and many museums have made virtual tours available.

The history of Italian fashion museums is therefore utmost forty years old. As a consequence, the literature on this history is very recent, too, and so is the need to fill this gap (see Campagnolo 2017, and Marchetti and Segre Reinach 2017).

Case studies: women of fashion museums

With these necessary premises, who were the protagonists of this story? While the role of fashion designers such as Rosa Genoni or Maria Monaci Gallenga is better known in the literature as filtered through the pen of Rosita Levi Pisetzky, Italy's first fashion historian, it is now necessary to bring to light the names of those involved in these milestones of the history of Italian fashion museums.

An interesting document is, for instance, the list of the committee members who elaborated the aforementioned VeAC card: Chair Cristina Aschengreen Piacenti, former director of the Costume Gallery in Florence, Alessandra Mottola Molfin, Sandra Pinto, Maria Luisa Polichetti, and Bonizza Giordani Aragno were the principal contributors—a team of women!

Taking inspiration from Valerie Steele's book *Women of Fashion* (Steele 1991) and Julia Petrov's essay "Gender Considerations in Fashion History Exhibitions," the subject is worth investigating (Petrov 2014, 77-90). Indeed, this article is just part of wider research that is willing to present three figures that in different ways—directly as well as indirectly—played a key role within these cultural institutions: Palma Bucarelli, Anna Piaggi, and Cecilia Matteucci Lavarini.

An art historian

Palma Bucarelli was an art historian and the first woman director of Rome's National Gallery of Modern Art, the enlightened mind who brought contemporary art to Italy. If Palma's identification with the Gallery is well known in the history of art criticism—suffice it to say that the top floor became her residence—perhaps her kinship with the Boncompagni Ludovisi Museum is not.

At the end of the 1990s the Gallery, then directed by the aforementioned Sandra Pinto, was promoting the opening of the Boncompagni Ludovisi. The latter was under the cultural property regime of the Soprintendenza Speciale per l'Arte moderna e contemporanea (namely the Gallery) and was directed by Gianna Piantoni (Bonizza Giordani Aragno was appointed as a consultant curator for fashion at the museum) (Amaturo 2018; Spadaccini 2021). This explains Palma's testamentary will—at that time 85 years old—to donate her wardrobe collection to the museum (1996). After Palma, Valentino Garavani with Giancarlo Giammetti, and many other designers, as well as private collectors, donated their garments (Amaturo and Filamingo 2021).

Aware of her charm, vanity, and femme fatale, Palma was targeted by a certain male chauvinist mentality and denounced in her diaries, which she nevertheless managed to overcome (Bucarelli 1997, Cantatore with Sassi 2011; Ferrario 2010). Art critic Philippe Daverio has indeed proposed parallelism with Coco Chanel (direct testimony, see docufilm *Palma Bucarelli. La signora dell'arte italiana*, directed by Elisa Amoruso 2018). Her daily "uniform" consisted of austere tailor-made suits and straight-cut jackets, but she was also used to wearing high fashion gowns for major events, such as those of Sorelle Botti, a Roman atelier founded by three sisters.

Palma organized a fashion show in the Gallery in 1961 after overcoming the objection of the Ministry of Education, which considered the museum unsuitable to host the launch of a new American lipstick brand, probably Rubinstein, in 1957 (Margozzi 2012, 10). She also curated the Italian art section for the Montreal World Expo in 1967: in addition to paintings and sculptures, she selected the artists' jewellery, clothes, and accessories, which were also on display (Margozzi and Marullo 2012).

Today, Palma's dresses are exposed in the "Palm of Elegance" room inside the Boncompagni Ludovisi Museum and they document the evolution of taste around the "Hollywood on the Tiber" period and so the transition between the 1950s—when Italian fashion depended on the French model—and the 1970s—when it assumed a real identity also thanks to the rise of the ready-to-wear.

An editor

Anna Piaggi was fashion editor for *Arianna* magazine, editor-at-large for Condé Nast, fashion editor for *Vanity*, and curator of the *D.P. Doppie Pagine di Anna Piaggi* on *Vogue Italia* from the late 1980s. She collaborated with the biggest photographers such as Alfa Castaldi who also was her life partner, illustrators like Antonio Lopez, and designers like Karl Lagerfeld, who elected her as his muse and dedicated to her the book *Anna-chronique* (Piaggi and Lagerfeld 1986), and Stephen Jones. She was also a close friend of Vern Lambert, fashion historian and period dress collector who had a stall at the Chelsea Antiques Market that influenced her style (D'Annunzio 2022, 75-88).

Period dresses mixed and matched with contemporary designers' pieces, the ever-present hat, and a legwarmer worn as a glove in a Dadaist manner are Piaggi's trademarks, along with the iconic blue hair. She was the first Italian journalist to whom the Victoria and Albert Museum has dedicated an exhibition, entitled *Anna Piaggi: Fashion-ology* and curated by Judith Clark in London in 2006 (Clark 2006).

Anna was a passionate collector of "aesthetic traps" (Brigidini 2010, 929) that have been represented in exhibitions such as *Women in the Spotlight in the 20th Century* curated by Caterina Chiarelli at the Costume Gallery in Florence (2013-17). The items on display came from Anna's collection that the Ministry for Culture purchased for the museum in 2009 (Chiarelli 2013b, 85); Cecilia Matteucci Lavarini's dresses were also displayed during the exhibition.

Last January, as a natural outgrowth of the exhibition *Anna Piaggi: Illustrations by Karl Lagerfeld*, Vestiaire Collective and the Sozzani Foundation promoted the event *Vestiaire Collective x Fondazione Sozzani: State-of-the-art circular fashion* (Milan 2022). A selection of "vintage"—an adjective that Anna coined (Chiarelli 2013b, 65)—clothes from Associazione Culturale Anna Piaggi was sold online together with those of Franca Sozzani from the Sozzani Foundation to provide cultural programs.

Despite the articles, editorials, documentaries, and exhibitions dedicated to Anna's memory, there is still not a complete monograph as recently pointed out by Grazia D'Annunzio (D'Annunzio 2022, 80).

A collector

Cecilia Matteucci Lavarini is a famous style icon, muse of designers and artists such as Sissi, and close to Miuccia Prada's best friend Manuela Pavesi; she is often immortalized in the front rows of fashion shows. Newspapers, blogs, and magazines such as *Vogue Italia* published her photos and have dedicated interviews and editorials to her (Casadio 2019a, 57).

A passionate art collector along with her husband Giampiero (Weiermar 2004), she is also a collector of *haute couture* dresses and "Oriental" costumes—referring to her social media *Wunderkammer* profile (@ceciliamatteucci / Instagram). Using the definitions proposed by Amy De La Haye, who in turn quotes Doris Langley Moore, Cecilia might be identified as a "virtuosa historian" as Langley Moore divides collectors into two categories: the former desire the "museum pieces", while the second seeks what is atypical and rare (Langley Moore, quoted in De La Haye 2018, 386). Cecilia has in fact acquired the most iconic pieces from every high fashion collection from the 1980s to date, always thinking about their final destination—the museum (Guasti 2013, 87)—and has therefore systematically collected them according to a precise criterion. As well as dresses by Chanel, Christian Dior, Yves Saint-Laurent, and Karl Lagerfeld, her collection includes pieces bought at auctions like Christie's or Sotheby's, vintage markets in Versilia, and so on (Casadio 2019b, 251).

Often featured in temporary exhibitions— such as *Bulgari. The Story, the Dream,* curated by Chiara Ottaviano at Castel Sant'Angelo and Palazzo Venezia (Rome 2019)—she has already established a donation of over 300 items to the Museum of Costume and Fashion in Florence as a V&A museum blog reported on September 26, 2014. At the time of writing (August 8, 2022), this author had asked for feedback from the Uffizi Galleries—to which group the Museum of Costume and Fashion belongs—but any details about the progress status of the agreement are confidential, so the information has been reported so far as it was made public (in Chiarelli 2013a the collector is included in the Registry of donors, 4, 253; see also Casadio 2019a, 57). This news remains worth investigating since the collector wished to find a permanent space to host her *whole* collection, amounting to thousands of pieces (Casadio 2019a, 57).

Conclusion

The history of Italian fashion museums is still developing and so is that of their protagonists. This paper aimed to bring to the surface the importance that these figures have had in the history of fashion museology in order to preserve their memory.

The collections of Palma, Anna, and Cecilia cannot be simply considered as "wardrobe collections" since they are the result of targeted buying campaigns, demonstrating their awareness of the importance of such documents of material culture. These dresses, in addition to enriching the permanent collections of the main Italian museums, have been presented in international

exhibitions, contributing to the customs clearance of fashion beyond national borders. The example of Anna Piaggi also lets us think back to all the collections of fashion editors, stylists, and influencers, which certainly exist but escape “official” mapping as they are private collections—Manuela Pavesi, Franca Sozzani, Anna Dello Russo, and many others fit perfectly into this framework. This theme, therefore, opens up future research potential and a field of investigation could certainly be represented by private archives.

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Kiss and cry: the power of costumes in top-level artistic sports competitions

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Abstract

Contrary to most participants who compete in team uniform, figure skaters, rhythmic gymnasts and artistic swimmers wear unique custom-made costumes. These costumes need to be in harmony with the choreography, meet cultural expectations and comply with the sport's regulations. Their importance is reflected in the interest shown by the media and fans.

Commonly named kiss and cry in reference to the kisses exchanged and tears shed there, the area where the athletes wait for their marks provides a good opportunity for people to see the costumes outside the competition. It gives a close-up view of details that are not visible in the heat of the action. The paper focuses on several artistic costumes collected at the Olympic Games. Their re-contextualisation with the help of various sources, combined with a closer look at cuts, materials, and details, provides a better understanding of the constraints that prevail when they are made. This paper explores how the athletes choose them, how it can give them confidence and what impact it may have on the reception and scoring.

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- Like fire and ice
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The battle of the Carmens

A kiss and cry area was set up for the first time at the Olympics in Sarajevo in 1984, soon becoming one of the preferred spots of the television crews eager to capture the competitive climax. Four years later, at the Calgary 1988 Winter Olympics, it served as the backdrop to the duel between Katarina Witt, the darling of the East German communist regime, and Debi Thomas from the United States. They were the two favourites, and their rivalry turned into the so-called Battle of the Carmens, as both had chosen Bizet's music for their free programme. The red costume worn by Witt is one of the most iconic costumes in figure skating history.

In fact, it is a typical competition attire with its minimalist skirt and sleeves with finger loops. However, the choice of the colours and the well-positioned ruffles gave Witt a flamenco dancer's look (**Fig.1**). "The bells at the beginning of my music transform me into Carmen immediately," recalled the champion on her website. She started her programme with three jumps before moving to a slower, more seductive section. TV commentators painted this as her taking a moment to flirt with the judges, but in fact, it allowed her to catch her breath. The dress was made by Barbara Langer, a master tailor who fitted out all the skaters from Karl-Marx-Stadt, now Chemnitz. Coach Jutta Mueller had the last word on Witt's costumes (Barbara Langer, personal communication, 2022). After the fittings, the costumes were

tested on ice. For safety purposes, Langer sewed everything twice, because skaters get penalised with a score deduction if anything falls on the ice.

Witt obviously wore a garment under the transparent bodice and hid a knee bandage under her tights. During her career, she was repeatedly criticised for her sexy costumes by some Western officials and media outlets. The feathery skirt-less blue leotard she wore for the short programme led the International Skating Union to issue the so-called “Katarina Rule”, specifying that skirts had to cover the athlete’s hips and posterior. Despite being Witt`s strongest contender, Thomas refused to enter into the controversy; "I have a short programme outfit (a unitard) that I think is great, but a lot of people might think it is bizarre”, she explained to the press (Hersh 1988). In fact, the rule that was in force until 2003 concerned the wearing of a unitard as well.

Fig. 1. Katarina Witt, Calgary 1988 Olympic champion © 1988 / IOC / MACKSON, Richard

Like fire and ice

According to the International Skating Union’s regulations, competitive clothing must be modest, dignified and appropriate for athletic competition. The text outlines that it should not be garish or theatrical but reflect the theme of the music that accompanies the routine (rule 501). The Renaissance-style costumes worn by Gwendal Peizerat and Marina Anissina, playing Romeo and Juliet to Prokofiev’s music at the Nagano 1998 Olympics meet these criteria (**Fig. 2**). The classical costumes were specifically designed by Natalia Bolshakova to create a contrast with the innovative choreography (Natalia Bolshakova, email to author, 2022). The skaters started interpreting Shakespeare’s story from the end. The programme began with Juliet waving the dagger with which she kills herself and Romeo lying dead on the ice. The final lift evoked the famous balcony scene, but with Anissina unexpectedly lifting her partner. They worked with choreographer Shanti Ruchpaul.

Figure skaters who perform in the pairs or ice dance are more exposed to potential costume malfunctions because their clothing is more likely to catch and tear during lifts. Their costumes must be designed with these constraints in mind and are tested on ice several times. To strengthen the seams of the Swarovski crystals and avoid any incident or loss, Bolshakova waxed the thread before sewing, a technique she learned at the Bolshoi. Her team sewed the costumes practically without fittings, but they fit the athletes perfectly, which was a feat in itself.

Anissina wore tights over her skates, which made her legs look longer, and a long skirt with slit panels for freedom of movement. Gwendal wore tapered trousers and a quilted jacket that the designer lined with a thin synthetic winterizer to give it volume and shape without weighing it down. By choosing these elements, Bolshakova wanted to visually lengthen the athletes. The colour gradient and brilliant rhinestones stood out well on the ice. The designer chose the blue colour to match with the athletes' skin and Anissina's flamboyant hair. Peizerat and his partner formed a contrasting pair but they were complimentary, "like fire and ice" as noted by their coach, Muriel Boucher-Zazoui.

Fig. 2. – Marina Anissina and Gwendal Peizerat, Nagano 1998 bronze medallists in ice dancing © 1998 / IOC

Captain Zebra

Costumes play an important role in an athlete's performance. They serve as a "first impression", as they are seen by the judges and spectators even before the music starts. They often remain the last image. By choosing a costume that really hits the mark, the

athlete may win over the audience. At the same time, as pointed out by designer Mathieu Caron, it should be eye-catching but not distract the spectators' attention from the performance itself (Levy 2022). It is a question of balance, but some athletes managed to make a lasting impression, like Stéphane Lambiel from Switzerland, when he skated to Vivaldi's *Four Seasons* at the Turin 2006 Olympics in an outfit considered by many as 'unlikely' (**Fig. 3**).

Indeed, Lambiel performed on the ice while wearing a zebra-striped one-piece suit. He later told the media that the programme and the costume recounted the story of a zebra discovering snow for the first time. "Well, actually, the costume represents the soul of nature. It has a lot of colour gradients, from cold colours to warm colours – to illustrate that nature has seasons. There is no story to the programme – there's more like an atmosphere, where you can see the different colours of nature," he said (Adams, 2010). Lambiel sketched it himself before having it made by Swiss seamstress Pascale Mueller, who spent many hours making the dyes and decorations according to his instructions. The costume was of great significance for him because it allowed him to express his personality, taste and audacity. The athlete recalled his coach's perplexity when he showed him the costume. It earned him the nickname of Captain Zebra when he became a coach (Vasilevya 2016).

Fig. 3. - Stéphane Lambiel, Turin 2006 silver medallist © 2006 / IOC

Wearing the trousers

Women in the singles and pairs events have been allowed to wear trousers for years, but this was only authorised in June 2022 for ice dance events. However, there are still only a few female competitors who wear trousers at international competitions. Skirts are said to better enhance the body lines and the flexibility required for spins. Furthermore, the rule changes have not altered the cultural expectations that may play a role in the scoring. The image of a ballerina in a sparkling floaty dress remains an ideal for many judges and fans. In any case, trousers need to be tight and offer little air resistance for the skater to be able to jump and complete several rotations (Sivertsen 2022).

Italian skaters Nicole Della Monica and Matteo Guarise have frequently opted for mirroring attire. Their Beijing 2022 costumes were designed by Claudia Germini, whose workshop Blulight provides costumes for roller skating (**Fig. 4**). As usual, they placed their trust in the designer, who received no instructions but was given the music that would be used for their programme, a special edition of *Let It Be*. She selected the colours herself by mixing and hand-painting the outfits to create a connection between the two pieces. The costumes were designed to celebrate the end of the pandemic. “We then created this new costume (...) to represent instead the hope of a better future, hence the choice of the colour yellow illuminated by gold to indicate precisely the light at the end of the dark period,” explained Nicole Della Monica (Arianna Riboni, email to author, 2022).

Fig. 4. Nicole Della Monica and Matteo Guarise, Beijing 2022 competitors in pair © 2022 / IOC / RUTAR, Ubald

Not a mermaid job

Previously known as synchronised swimming, artistic swimming can be considered an extreme sport. Swimmers have to perform five-minute-long acrobatic routines in time to the music, while holding their breath and smiling during the whole performance (Gatineau 2021). When Anastasiya Savchuk and Marta Fiedina won bronze at the Tokyo 2020 Olympics, Ukraine became only the eighth country to win an Olympic medal in this discipline, which became an Olympic one in 1984.

Many competitors favoured flashy colours to catch the eye of spectators from under the water. The Ukrainians opted for mainly white costumes with red, glittering elements that created a contrast and captured the audience’s attention. The flesh-coloured inserts helped to refine their silhouette even further. Artistic swimsuits have a high cut around the hips, offering good freedom of movement. Furthermore, it makes the legs look longer and so the

figures higher, which could bring a few extra points. The material must be as tight-fitting as possible, like a second skin. This prevents the water from entering the swimsuit, which would compromise the figures where the athletes spring out of the water.

The swimsuits worn by the Ukrainian duo were inspired by traditional embroidered shirts (**Fig. 5**). Head coach Svetlana Saidova provided the main inspiration for the costumes (Tarashiuk, email to author, 2022). They were inspired by the music of the routine *The Flying Hearts* (Політ сердець). The leitmotif is two souls that soar over the water like birds in the sky. Their hearts beat in unison because they have a common dream. The floral patterns are the rose, because this flower symbolises love and mercy, and the viburnum, or Kalyna in Ukrainian, which is commonly present in Ukrainian poetry, folk songs, legends and decorative arts. First, a white background pattern was painted over the suit and fixed at high temperature. The red patterns were then painted and decorated with Swarovski rhinestones. More than one month was necessary to hand-make the costumes.

Fig. 5 - Anastasiya Savchuk and Marta Fiedina, Tokyo 2020 bronze medallists in the duet and team events © 2021 / IOC / RUTAR, Ubald

Gun down

Artistic swimwear must match the theme of the music and be attractive, but the regulations state that they should be in “good moral taste” – i.e., not transparent – and not carry any symbol that may be considered offensive (rule GR 5). The specific rules for artistic swimming also include restrictions on hair style and make-up, and a ban on the use of any accessory equipment. Swimmers are only allowed to wear nose clips or plugs. Their costumes must tell a story that is explicit without offending the sensibilities of audiences from different cultural backgrounds. Natalia Bolshakova explained: “If you think about revealing the idea, then working with a swimsuit is as difficult as possible. Using a minimum of funds, with a huge

number of restrictions (for example, you cannot make sleeves), you need to create a costume that would be not only beautiful, but also would convey the artistic image" (Maryanchik 2020).

The swimsuits worn by Pamela Fischer and Anja Nyffeler, representing Switzerland at the London 2012 Olympics, were designed to match the theme of the motion picture, *Sound of Noise* (2010) (**Fig. 6**). The film tells the story of six musicians who play music illegally in a public space and hold up a bank not for money, but to play the drums on the bank counters. Designer Alla Bogino came up with a costume decorated with a handful of dollars and a man holding a gun. The athletes felt later that these direct references were not appropriate and might not be allowed (Pamela Fischer, personal communication, 2013). Thus, the dollar sign was modified and the gun disappeared.

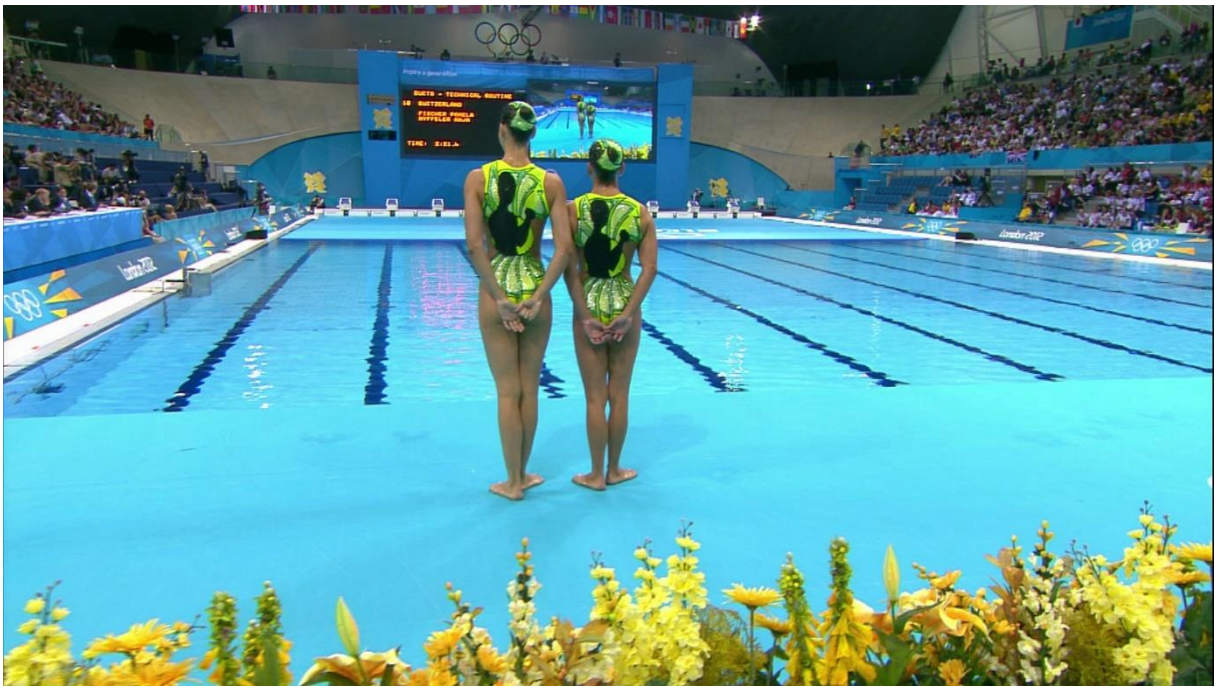

Fig. 6. Pamela Fischer and Anja Nyffeler, London 2012 competitors in duet © 2012 / IOC

Rocking the audience

Rhythmic gymnastics differs from artistic gymnastics in that competitors wear costumes specifically made for them and perform to music with a sports apparatus. The code of rules includes many clauses regarding the leotard, which must be all in one piece, high-cut and tight-fitting to enable the judges to evaluate the correct position of every part of the body. A skirt is allowed but it must not fall further than the pelvic area over the leotard, tights or the unitard (rule 10). There are also several proscriptions regarding tights, bandages, hair accessories, jewellery, and make-up. Until recently, a rule stated that bandages should be beige, assuming that it was the colour of the gymnasts' skin. Nowadays, it refers to skin colour (Mazumdar 2020).

At the Rio 2016 Olympic Games, Margarita Mamun won gold in the all-around individual final in leotards designed by Svetlana Gerasimova, who runs the Lara workshop in Moscow. Many of Mamun's fans enjoyed finding similarities between her outfits and the creations of Valentino, Elie Saab or Versace. Indeed, Lara stylists do find their inspiration in fashion catwalks, but they start out with the music and the team requirements which specify the

presence of a skirt or sleeves, the colour, etc. All the costumes worn by the Russian gymnasts had to be approved by head coach Irina Viner.

The pink and black one-sleeve leotard worn by Mamun went perfectly with the music choice, *We Will Rock You* by Queen (**Fig. 7**). The glittery crown featured on the back is an explicit allusion to the music. Gerasimova explained: *"We usually do one or two fittings. We try not to distract the gymnast from the training process. The rehearsal is not so much to check how the leotard falls, but to see how it works on the athlete's image"* (Vivaldi 2019). The colours of the leotard matched the green Rio background. Elite sport is a spectacle; designers consider the effect that the costumes have on those watching from afar. Unlike other artistic sports, where the dominant colour of the background is predictable (white ice, blue swimming pool), the platform in rhythmic gymnastics can be any colour. For this reason, Lara designers try to find out in advance what the décor will be.

Fig. 7. Margarita Mamun, Rio 2016 Olympic champion in the individual event, with coach Amina Zaripova © 2016 / IOC

Dressed to shine

What makes an artistic costume suitable for elite sports competition? The designer must create a costume that fits the musical theme, respects wearer's body shape and choreography, and takes into account the rules. It is therefore unsurprising that many designers are former athletes themselves, with a first-hand experience with sportswear. In any case, these costumes are built for performance and require several tests on the field of play to ensure resistance and comfort (Henning 1992). A costume is worn by an athlete in motion. It must accompany these movements and allow the judges to scrutinise the performer's body. Most rules are linked to safety and visibility, but others are rooted in the traditions of each sport. The regulations evolve with time, but the clothing in artistic sports still promotes an idealistic vision of the athletes, with a clear emphasis on looking taller and more slender.

For athletes, costumes have a cost, but are also a means of expression, sometimes even of assertiveness, when they are worn, despite the expectations of the entourage. A smart choice can increase the score for artistic expression and impress the audience. Meanwhile, it is easy to miss the mark, especially as the prescriptions for good taste remain vague in all three sports and the symbols and references conveyed by the costume are objects of varied cultural preferences. Some people even think that extravagant costumes discredit their sport. Indeed, the media often comment more on the costumes than on the choreography. What makes a costume stand out and enter the collective memory of sports? There is no rule, but, for sure, the most memorable costumes are not necessarily the most sophisticated. However, they often have a strong element – a colour or a pattern – that has visually translated the artistic idea behind the performance.

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The Fashion World of the Kalef Family

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Abstract

In 2019, the Museum of Applied Art in Belgrade received as a gift 33 color fashion plates, published in the German fashion magazine *Die Modenwelt* during the 1890s. The plates were given by the descendants of the Kalef family, one of many Sephardi families from Belgrade who were engaged in the textile and fashion trade and crafts. Preserved photographs of the family members, dating from the late 19th and early 20th centuries, are mostly kept in the National Library of Serbia.

At the exhibition *The Fashion World of the Kalef Family*, held in the Museum in June 2022, the bestowed fashion plates were shown together with the family photographs, providing an insight into fashion's important role in the visualization of public and private identity through the use of clothes, as well as into the life of the Belgrade Sephardic community. Among other things, the photographs showed how the clothes were used in everyday and particular family rituals in the late 19th and early 20th centuries.

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- Purim costume
- Generational shift, urban dress and national costume
- Ethnic dress
- Conclusion
- References

Introduction

The story about the fashion world of the Kalef family was told in the Museum of Applied Art in Belgrade at the exhibition of the corresponding name held from June 11 to July 2, 2022 (Maskareli 2022; Museum of Applied Art 2022) (**Fig. 1**).[1]

The Kalef family is an old Belgrade Sephardic trading family whose members, like many other members of the Jewish community in Belgrade and Serbia, were involved in fashion and textile crafts and trade. In the first decades of the 20th century, the family had three shops in Belgrade: a men's and children's ready-to-wear store *Kod prvog pariskog šika* (At the First Parisian Chic) in Kolarčeva Street, founded in 1903; a draper's shop in Vasina Street; and a fabric store in Višnjićeva Street.[2]

[1] The article presents a concise and adapted version of the text for the catalogue of the exhibition *The Fashion World of the Kalef Family*, focusing on the use of clothes in family rituals and self-presentation.

[2] The data on the Kalef family mentioned in the text was obtained from the family's descendants or from the recorded testimonies of Matilda-Lidija Čerge on *Centropa* (Centropa 2005), the Central Database of Shoah Victims' Names of the Yad Vashem Remembrance Center (Yad Vashem 2021) and the Kalef family tree on the portal *Geni,* compiled by Emil Eskenazy Lewinger (Geni 2021).

Fig. 1: View of the exhibition *The Fashion World of the Kalef Family*, June 2022. Photo: Jovana Jarebica / Museum of Applied Art, Belgrade.

The key figure in the Kalef fashion story is Matilda Kalef (1879–1942), a lady's seamstress whose salon was located at the back of the Kalef family fabric store in Višnjićeva Street. Matilda was one of six children born to Moric-Moše Kalef (1845–1909) and Rahela née Eškenazi. She had brothers Menahem-Maks (1870–1920), Avram (1884–1941) and Jacob (1882–1941), and sisters Lenka (1876–1941) and Sara (1895–1915). Matilda was married to a distant cousin, the merchant Nisim Kalef, and she became a widow in her early thirties. In addition to sewing clothes, she rented apartments and helped her brother Jakov run the family businesses. Matilda and Nisim had three sons, Avram (1902–1942), Moše (1904–1914) and Isak (1907–?).

As a seamstress, Matilda also followed the fashion press. In 2019, the Museum of Applied Art in Belgrade received a gift from Matilda's descendants consisting of 33 fashion plates from the famous German fashion magazine *Die Modenwelt* (**Fig. 4** and **Fig. 5**). These plates, published between 1892 and 1898, were very important for the Museum as the first fashion plates acquired for the collection during 70 years of work. For that reason, the Museum wanted to exhibit the plates as soon as possible, avoiding the making of an exhibition that will only tell a story about the Western fashion of the last decade of the 19th century. In the exhibition *The Fashion World of the Kalef Family* the plates were used to map the clothing styles and types that the members of the family used in their self-presentation for everyday and special family rituals in the late 19th and early 20th centuries. It was possible to do this thanks to the preserved Kalef family photos dating from the early 20th century, which are kept in the National Library of Serbia and in private ownership.

Wedding fashion

When we look at the Kalef wedding photos, one of Matilda and Nisim Kalef (**Fig. 2**) and another of her brother, Jakov Kalef and Lenka Almozlino, we see that they chose the clothes following the current fashion trends as shown in *Die Modenwelt*. In the photos, both brides wear modern white wedding dresses while both grooms wear elegant men's suits.

Fig. 2: Studio *Kenig*, Wedding Photography of Matilda and Nisim Kalef, Belgrade, around 1900. National Library of Serbia, call no. 6624-2 / CC BY-NC 4.0

Clothes that follow the fashion trends are the most common choice of the Kalefs, as well as of the other members of the Serbian bourgeoisie at that time, but when we look at other Kalef photographs we can find some interesting examples related to the use of different types of costume on different occasions.

Purim costume

At the beginning of each calendar year, *Die Modenwelt* published fashion plates showing picturesque fancy-dress costumes (**Fig. 3**). On the other side, a common example of costuming in the Jewish tradition is costuming during the celebration of Purim. In the preserved photo of Matilda's husband, Nisim Kalef celebrating Purim with friends, the costume was not worn, but the carnival atmosphere stems from the informal stances of the depicted people, some of whom are holding various decorative figures. For example, Nisim Kalef, first from the left in the front row, is holding a figure of Napoleon (**Fig. 4**).

Fig. 3. Above: Fashion plate from *Die Modenwelt* magazine, Berlin, 1 January 1895. Museum of Applied Art, Belgrade, accession no. 25414/10.

Fig. 4: Nisim Kalef at the celebration of Purim, early 20th century. National Library of Serbia, call no. 6624-23 / CC BY-NC 4.0.

Generational shift, urban dress and national costume

Following the spirit of the times, some plates from *Die Modenwelt* contain drawings of clothes marked for “elderly ladies” (**Fig. 5**). On the other hand, among the photographs of the Kalef family, only one shows an elderly member. It is a photograph of Rahela Kalef, mother of Matilda and Jakov Kalef, dated around the beginning of the 20th century (**Fig. 6**).

Fig. 5. Above: Fashion plate from *Die Modenwelt* magazine, Berlin, 15 November 1896. Museum of Applied Art, Belgrade, accession no. 25414/18. Fig. 6. Below: Sima Alkalaj, Rahela Kalef, Belgrade, early 20th century. Private owner.

In the photo, Rahela is wearing a 19th-century urban dress in which, in addition to clothing features inherited from the Ottoman fashion system, European influences are also visible. The most important feature in Rahela Kalef’s self-presentation is a traditional Sephardic cap called a *tokádo*. It is a solid circular-shaped cap, not very high, and often embellished with a ducat string called a *frentéra*. It was mostly made of brocade, with long black tassels on the back of the head that emulated women’s hair, which was hidden under the cap (Juhasz 1990b, 162–163; Radovanović 2013, 188).

Rahela also wears a type of fur coat characteristic of the 19th-century urban dress that had features of European fashion. The coat was open in the front, with wide sleeves, the length being below the hips,

adjusted in the lower part to the skirt line, and with fur along the entire length of the front part and around the neckline. This type of fur coat was most often made of satin and velvet as well as cloth, while the inside was lined with fur or a quilted cotton lining (Stojanović 1980, 30, 68–69; Juhasz 1990b, 166; Radovanović 2013, 188). An identical mode of self-presentation can be found in numerous funerary photographs of Jewish women of Rahela's age at the Jewish Cemetery in Belgrade (Jewish Cemetery Belgrade 2022).

Around the same time, at the beginning of the 20th century, Lenka Koen, daughter of Rahela and sister of Matilda and Jakov, was also photographed in an urban dress (**Fig. 7**). Unlike her mother, Lenka wears a clothing style that was widespread among the Serbian bourgeoisie and poses in a national costume, which was created by selecting characteristic garments from the dress inventory of the urban population living in formerly Ottoman cities. The new bourgeois elite perceived the constructed costume as authentically national dress and as a sign of visual identity, so it was often used in family portraits, both painted and photographed (Prošić-Dvornić 1981, 12,16; Makuljević 2006, 43; Maskareli 2019, 26–27).

Lenka Koen wears a late variant of the national costume where elements taken from both the Ottoman and the European fashion systems are distinguishable. *Libade,* a short, open jacket, with the sleeves flaring out at the bottom, and *tepeluk*, a shallow red cap embroidered with pearls arranged in cones, come from the Ottoman fashion system while the dresses and various accessories belong to the European fashion system.

While the visual appearances of the outfits worn by Rahela Kalef and the members of her generation, who remembered the time before emancipation, unequivocally emphasized their Jewish identity, Lenka Koen and Lenka Kalef are wearing the national costume which at the beginning of the 20th century can be seen being worn by various known and unknown Serbian bourgeois women.

Fig. 7. Lenka Koen in a national costume, Belgrade, ca. 1900. National Library of Serbia, call no. 6624-6 / CC BY-NC 4.0.

Ethnic dress

In addition to the urban dress that had taken over the role of the national costume, the Serbian bourgeoisie was also keen on wearing the folk costume and often wore it at popular costume balls (Prošić-Dvornić 2006, 203–207; Maskareli 2019, 39–40). Numerous photographs of citizens posing in folk costumes have been preserved, including two photographs of the Kalef family taken at the beginning of the 20th century: one shows Matilda

Kalef with her husband Nisim and the other Matilda's brother, Jakov with their sister Sara and another unidentified woman (**Fig. 8**).[3]

Fig. 8. Samuilo-Sima Alkalaj, Jakov and Sara Kalef in folk costume (with a relative or friend), early 20th century. National Library of Serbia, call no. 6624-7 / CC BY-NC 4.0.

If the preserved photographs of the Kalef family members in folk costumes were compared, it could be seen that both were taken at the same photographic studio of Samuilo-Sima Alkalaj in Belgrade, in an identical interior. Also, Nisim and Jakov Kalef wear exactly the same set of men's folk costumes, while Matilda Kalef and an unknown woman photographed with Jakov and Sara Kalef wear the same set of women's folk costumes.

It can be assumed that the Kalef family members were photographed in folk costumes following the standard way of self-presentation that was common for the bourgeois class. In the 19th century, the costume in Serbia was often used as an important component of the national image of the ruler. It also served as a basic visual factor in the presentations of ordinary people who appeared on picture postcards in the late 19th and early 20th century (Perać 2009, 340–341, 373). Adapted variation of ethnic dress is sometimes also shown on the plates from *Die Modenwelt* in the function of a fancy-dress costume (**Fig. 3**).

[3] A fragment from this photograph was also used as a funerary photograph of the early deceased Sara Kalef (1895–1915), who was buried in the Jewish Cemetery in Belgrade.

Bindalli Dress

Two photographs in which the sisters Matilda Kalef and Lenka Koen posed separately in a *bindalli* dress are particularly interesting (Labudović 2000, 28; Maskareli 2019, 70–71) (**Fig. 9**). Just as in the case of the photos of the members of the Kalef family taken in folk costume, we can see that both photographs were also taken in the studio of Samuilo-Sima Alkalaj, in the identical artificial environment, with both sisters wearing the same *bindalli* dress. This time, unlike the photographs of them in a Serbian national costume and a folk costume, Matilda Kalef and Lenka Koen's choice of clothes shows their affiliation with the Jewish community.

Fig. 9. Samuilo – Sima Alkalaj, Matilda Kalef in a bindalli dress, early 20th century. National Library of Serbia, call no. 6624-1 / CC BY-NC 4.0.

Bindalli (bindallı) in Turkish means "a thousand branches" and the name comes from the rich adornment in the form of flower branches, which was applied onto these dresses by using embroidery. As a typical product of late Ottoman fashion, the *bindalli* dress became a distinguishable part of the visual identity of the Ottoman Jews. Among the Jewish population, as well as among other ethnic and confessional groups in the Ottoman Empire, these dresses were most often worn during various wedding ceremonies and were also part of the bride's dowry (Juhasz 1990c, 211–212; Labudović 2000, 8; Görünür 2010, 24, 47, 51–52; Maskareli 2019, 68–70).

During the Ottoman Empire, the *bindalli* dress played a singular role in the visual culture of the Jews, as it was donated to the synagogues and refashioned into synagogue textiles. In Synagogues, as well as in the museums and collections of Jewish art and traditions around the world, examples of synagogue textiles were made from these dresses and have been preserved (Juhasz 1990a, 80–81; *idem* 1990c, 212; *idem* 2012, 306–307, 312–313; Maskareli 2019, 72–73). *Bindalli* dresses were donated to synagogues and changed over into synagogue textiles mainly in the period between the two World Wars, at the time when they went out of fashion and lost their primary function. During that time, they also appeared in a new role, that of colorful costumes for the celebration of Purim (Dorn Sezgin 2005, 227).

Conclusion

At the exhibition *The Fashion World of the Kalef Family*, held in the Museum of Applied Art in Belgrade in June 2022, the 33 fashion plates from the German fashion magazine *Die*

Modenwelt, dating from the 1890s and donated to the museum by the descendants of the family, were shown. Besides providing the visitors with information on the fashion trends of the time, these plates offer a glimpse into the use of clothes in everyday and special family rituals, preserved by the family photographs from the end of the 19th and the beginning of the 20th century and mostly kept at the National Library of Serbia.

At the beginning of the Second World War, seeing the coming evil, Matilda Kalef, a seamstress and first owner of the fashion plates from *Die Modenwelt*, hid different items from her household under the roof construction of the family house. Years after, when the survivors and their descendants entered the old family home, they found under the roof, among other things, the fashion plates and the family photographs that were later used to create the exhibition *The Fashion World of the Kalef Family*. In the Holocaust in Belgrade, more than 20 members of the family, including Matilda, were killed. Matilda's granddaughters, Matilda-Lidija and a famous Serbian mezzo-soprano Rahela-Breda, both today in their nineties, are the rare survivors (**Fig. 10**).

The Fashion World of the Kalef Family was the first exhibition held in the Museum of Applied Art that was dedicated exclusively to the visual culture of the Jewish community and that showed the community's contribution to the development of modern Belgrade. In the anniversary year marking 30 years since the renewal of diplomatic relations between Serbia and Israel, the exhibition was opened on June 10, 2022 by H. E. Yahel Vilan, the Israeli Ambassador in Serbia.

Fig. 10: Breda Kalef and H. E. Yahel Vilan, Israeli Ambassador in Serbia at the opening of the exhibition *The Fashion World of the Kalef Family*, 10 June 2022. Photo: Jovana Jarebica / Museum of Applied Art, Belgrade.

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The Robe of Solomon Molcho: its history, restoration, and current presentation

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Abstract

The textile collection of the Jewish Museum in Prague includes historical clothes, rabbinical cloaks, kittles (white Jewish linen or cotton robes), talises and head coverings. The most valuable garment in the collection is the robe of the messianist Solomon Molcho (born around 1500 in Portugal and burned as a martyr in Mantua, Italy in 1532). This article is about the history, restoration and current presentation of this important monument of textile art. Together with the Solomon Molcho banner it is now a part of the permanent exhibition *Jews in the Bohemian Lands, 10th-18th centuries* in the Maisel Synagogue in Prague.

Contents

- The textile collection of the Jewish Museum in Prague
- Solomon Molcho (1500–1532)
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- Conclusion

The textile collection of the Jewish Museum in Prague

The textile collection of the Jewish Museum Prague is one of the most important collections of Ashkenazi textiles in the world. It contains over 13,000 items. The largest part of the collection is comprised of synagogue textiles, curtains, valances, and Torah mantles. There are also clothes in the collection. The oldest garment in the textile collection is the robe attributed to the messianic pretender Solomon Molcho.

Solomon Molcho (1500 – 1532)

Solomon Molcho (originally Diogo Pires) was born in Lisbon around 1500 into a Jewish family which had converted to Christianity. He had a high level of education and held the post of secretary to the High Court of Appeals of his native country. Later, he became the scribe at the court of the king Joan III in Lisbon. In 1524, under the influence of David Reubeni (c.1490–1535/1541), he returned to Judaism. On July 27, 1532, he arrived in Regensburg, where the Imperial Diet of the Holy Roman Empire was held. Solomon Molcho wanted to present a plan to Emperor Charles V for a joint Christian-Jewish army against the Ottomans. However, he was arrested, handed over to the Inquisition and burned in Mantua on December 13, 1532.

The Solomon Molcho robe

Solomon Molcho held the high position at the Portuguese royal court. Through his high social connections, he was more of a diplomat and courtier than a radical eschatological prophet and mystic. We have very little information about how Solomon Molcho dressed. Rabbi Azriel Dienna ben Solomon from Sabionetta, Italy, wrote a letter defending Solomon Molcho against Jews who criticized his secular behaviour and his non-Jewish, even aristocratic clothes. The Solomon Molcho robe is made of white linen cloth, which was later stained brown (**Fig.1**). The robe is cut like a shirt, and pleated in small folds in the back and on the chest. The sleeves are also pleated and are almost the same length as the robe itself. They are slit lengthwise, and the two sides are connected by sparsely placed pairs of buttons. The lining is made of ochre coloured cotton twill.

Fig. 1. The robe of Solomon Molcho, Jewish Museum in Prague.

Solomon Molcho's robe is embellished with embroidery made of bright yellow silk yarn, which decorates the flat cloth that lines the neckline of the robe, the small folds and the chest area (**Fig. 2**). The embroidery is quite simple; there are two types of stitch: loop stitch and back stitch. This creates a system of plastically stitched holes, which are arranged in rhombic fields. These are framed by several lines formed by the back stitch (**Fig. 3**). A similar type of embroidery is known from Morocco, among the Jewish communities that settled there after being expelled from Spain and Portugal. At the neck and on the sleeves are spherical buttons, woven from twisted silk around a wooden core (**Fig. 4).** The origin of Solomon Molcho's robe is not clear, but it could have been made in Portugal as the embroidery would suggest.

Fig. 2. Right, Fig. 3. Below left, Fig. 4. Below Right: Embroidery details from the robe of Solomon Molcho, Jewish Museum in Prague.

Solomon Molcho´s robe in Prague

It is not known when and how Solomon Molcho's clothes reached Prague. The robe was probably acquired in Regensburg. Until 1943, it was kept in Prague's Pinkas Synagogue. According to the Hebraist Otto Muneles (1894–1967), the relics of Solomon Molcho could have been acquired by Jewish merchants from Prague and were perhaps bought at an estate auction when Solomon Molcho was arrested and handed over to the Inquisition. It was probably Aron Meshulam Horowitz (who built the Pinkas Synagogue in 1635) who brought the relics of the martyr Solomon Molcho to the synagogue in order to support and consolidate the leadership of the Horowitz family in the Jewish city of Prague at that time.

The first report about Solomon Molcho's clothes dates from 1628, and was left by Rabbi Yom Tov Lippmann Heller Wallerstein (1579-1654). The reason why he mentioned these relics was to resolve the halachic question of the colour of the small tallit (a white poncho-like garment tied around the waist, with four fringes, two at the bottom of each side). A small tallit is always white, but the Solomon Molcho tallit was egg-yolk green.

Reports from 1666 and 1689 state that the robe was shown once a year, on the holiday of Simchat Torah. Simchat Tora is a Jewish holiday that celebrates and marks the conclusion of the annual cycle of Torah readings, and the beginning of a new cycle. According to a 1666 report, the robe was placed on the table on which the Torah was read. Men, women, and children had access to the robe, although women otherwise sat upstairs. During the rest of the year, the vestment was stored in the wall niche next to the aron ha-Kodesh (**Fig. 5**).

Fig. 5. Prague, Pinkas synagogue. Aron ha-Kodesh and the niche reopened during the reconstruction of the synagogue in the 1950´s. A niche like this could have been the storage place of the garment of Solomon Molcho.

According to a report from 1689, the robe was hung in the Pinkas synagogue. There is no further explanation where: whether on the aron ha-Kodesh or elsewhere, most likely in the area of the bimah, which is a large, raised, reader's platform, where the Torah scroll is placed to be read.

Robe of Solomon Molcho and the Jewish Museum in Prague

The Jewish Museum in Prague was founded in 1906. In 1910 and 1912, unsuccessful attempts were made to borrow Solomon Molcho's robe. The garment was to be displayed in a closed glass display case, which would provide it with protection. The robe entered the collections of the Central Jewish Museum in 1943, during the Second World War. Between 1944 and 1945, the robe was part of an exhibition in the Ceremonial Hall of the Chevra Kadish funeral brotherhood about the Prague Jewish ghetto (**Fig. 6**); the garment was displayed there until 1956. After the war, the exhibition was changed to remove any Nazi ideological references. Both during and after the war, the robe was not displayed in a display case (**Fig. 7**).

Fig. 6. Left, Fig. 7, Right: The robe of Solomon Molcho and its installation in the Ceremonial Hall of the Chevra Kadish funeral brotherhood in Prague in the years 1944-45.

Conserving Solomon Molcho's robe

In 1957, Solomon Molcho's robe was officially conserved and cleaned for the first time. Unfortunately, the preservation report has not been saved. Later published reports indicate that the aim of the conservation was to restore the robe to its original white colour, which failed.

Display of Solomon Molcho's robe after the first conservation

Between 1962 and 1966, Solomon Molcho's robe was exhibited in the Prague Klausen Synagogue. Even though the garment was preserved, it was displayed on a mannequin, not in a display case, and was put in an open space near the aron ha-Kodesh. The aim of the unnatural stretching of the lower part of the garment "into the silhouette of a bell" was to show the lace surrounding its lower edge.

Fig. 8. The Robe of Solomon Molcho, the back side, before and after restoration in 1968.

Restoration of Solomon Molcho's robe

In 1968, the first professional restoration of Solomon Molcho's robe took place. It can be assumed that the condition of Solomon Molcho's robe was stable from the time it was brought to Prague until it was accepted into the collection of the Jewish Museum in Prague in 1943. The robe was exhibited only once a year. For the rest of the year, it was kept in an alcove of the Pinkas synagogue and protected from light and dust. The greatest damage to the robe was caused by its inappropriate long-term display during and after the Second

World War, until 1966. The shroud was displayed in an open space, unprotected from light, dust and from being touched by visitors. Before the restoration, the fabric of the robe was heavily soiled and fragile. In the past, the garment had been repeatedly unprofessionally repaired, sewn, and patched. The garment was stained and had been inexpertly dyed brown in an attempt to cover the stains (**Fig. 8**).

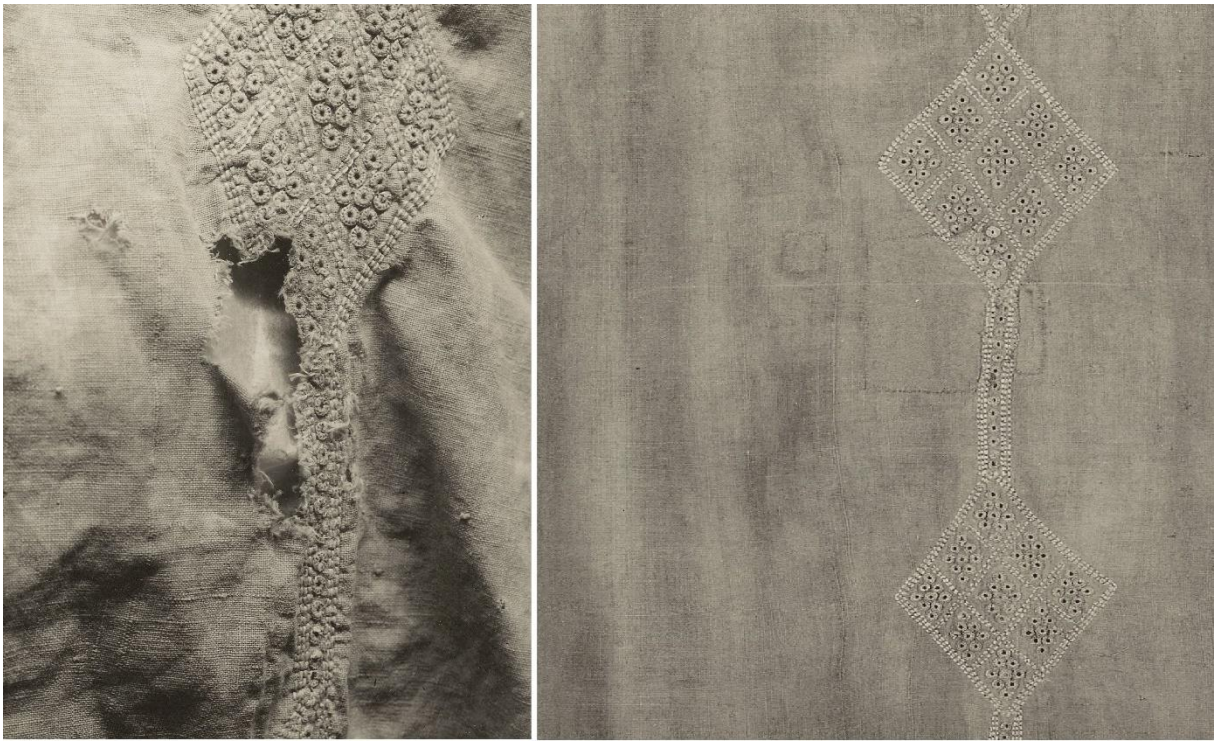

Fig. 9.. The Robe of Solomon Molcho, details of the embroidery before and after restoration in 1968.

During the restoration, the garment was repeatedly cleaned with distilled water. Old atches were removed and any holes were repaired. Missing embroidery was reconstructed, as were missing buttons (**Fig. 9**). The garment was ironed, and a lining was then added to strengthen it. After the restoration was completed, the robe was dyed to its pre-restoration colour. A fragment of unrestored fabric with embroidery was taken out of the garment and preserved for future research (**Fig. 10).**

Fig. 10. A preserved unrestored fragment of cloth from the robe of Solomon Molcho with silk embroidery.

Display of Solomon Molcho's robe after the first restoration

In 1968, the Millenium Judaicum Bohemicum exhibition was opened in Prague's High Synagogue. The new exhibition was to celebrate two jubilees from 1966: the 1000th anniversary of the Jewish community in Prague and the 700th anniversary of the Old New Synagogue. The newly restored robe was part of the exhibition and was displayed on a mannequin, in a display case. The exhibition was closed at the turn of 1976-1977, after a change in the policy of socialist Czechoslovakia towards Israel.

In 1982, the exhibition *Synagogical Textiles from Bohemian and Moravian* was opened in the same building, Prague's High Synagogue. The exhibition presented a cross-section of the collection of textiles of what was then called the State Jewish Museum and included Solomon Molcho's robe. The garment was displayed on a mannequin, in a display case protecting it from dust, and a windowless room was deliberately chosen to protect the garment from sunlight. The vestment remained here until 1994. At this time, the High Synagogue was returned to the Prague Jewish Religious Community, which now uses it for liturgical purposes. The exhibited textiles, including the garments of Solomon Molcho, were placed in the depository of the Jewish Museum in Prague.

The changes brought by November 17, 1989, and the fall of communism touched the entire Czech Republic, including the former State Jewish Museum. In 1994, the collections of the State Jewish Museum in Prague were restituted to the Federation of Jewish Communities in the Czech Republic. On October 1, 1994, the Jewish Museum in Prague was re-established. The museum immediately began renovating the synagogues it manages for new permanent exhibitions. In May 1995, the exhibition *History of the Jews in Bohemia and Moravia in the 10th-18th centuries* was opened in the Prague Maisel Synagogue. The robe was also part of this exhibition, but the high humidity of the synagogue did not allow the garment to be exposed for a long time. It was moved to the depository that year.

Contemporary display of Solomon Molcho's robes

After further reconstruction, the Maisel Synagogue was reopened in 2001. In 2002, the current modern air-conditioned display case (called a “vitrine safe”) was installed to display the robe (**Fig. 11**). The current vitrine safe enables long-term display of Solomon Molcho's robe as it was designed to meet the increased demands for comprehensive protection of museum collections: safety, stability of the microclimate, adequate lighting and protection against UV and IR radiation. The walls of this space have been coated with a special paint that provides for a high degree of light absorption; this facilitates and improves viewing conditions with low intensity lighting. All heat from light sources is diverted away from the above space so as not to affect the micro-climatic conditions inside the exhibition. Thanks to the above solution, rare artefacts can now not only be well-preserved but also placed on public display. The condition of the displayed robe is regularly monitored by the museum's textile conservator. Continuous checking of the displayed vestments in the air-conditioned display case confirms its functionality and reliability.

Fig. 11. The current modern air-conditioned display case for the long-term presentation of the Robe of Solomon Molcho in Prague Maisel Synagogue.

Conclusion

Solomon Molcho's robe is the oldest garment in the textile collection of the Jewish Museum in Prague. The way it is currently presented in a stable environment of a custom-built display case provides ideal conditions with regard to relative humidity, temperature and light intensity. This preserves the memory of a man who, although he never visited Prague, was revered in Prague for his life, works, and martyrdom.

The study of Solomon Molcho's robe is not over. There are still questions: what is the origin of the robe? When and why did the robe come to Prague? How did it get here? There was a huge fire in Prague in 1689, which destroyed all the synagogues except the Old New Synagogue. At this time the Molcho robe was in the Pinkas Synagogue, which was heavily damaged. Is the robe we have still the original robe? Could it be a contemporary copy made after the fire? Was this also the case with the Mordecai Meisel banner, which was destroyed in the Maisel synagogue during the same fire? There is much to explore. We will continue to seek answers to those questions that will arise from future research.

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Complementary essay

by Bernard Berthod

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Dressed in Light

Saint John Paul II enters the III Millennium

For Pope John Paul II, the celebration of the Great Jubilee of the Third Millennium represents a fundamental act of his pontificate, as “a providential ecclesiastical event”.

The Pope is well aware that this jubilee, the first of the telematic age, must facilitate relations "between men, making the world a global village, presents in new terms the urgency of proclaiming the Good News and makes it possible to strengthen understanding and solidarity between individuals and peoples." In 1997, the Pope created a Central Committee of the Great Jubilee under the chairmanship of Cardinal Roger Etchegaray, Bishop of Porto and Vice-Dean of the Sacred College, in order to prepare worldwide for the celebration of this exceptional event. His excellency Piero Marini, titular bishop of Martirano (later archbishop) and master of ceremonies of the Supreme Pontiff, is in charge of meticulously preparing the ceremonies. He wishes to give meaning to secular ceremonies and ensure that ritual gestures are seen and understood by all the faithful and television spectators.

THE CREATOR STEFANO ZANELLA AND THE PONTIFICAL SACRISTY

The beginning of the artist's collaboration with the Office of the Celebrations of the Supreme Pontiff dates back to May 1996. He then received the commission of a mitre and a chasuble for the celebration of the Priestly Jubilee of John Paul II to be celebrated in October 1996.Subsequently, more than thirty mitres were made for the sovereign pontiffs John Paul II and Benedict XVI, fifteen *mantums*, including three for the Holy Year of the Great Jubilee, thirty chasubles, cardinal mitres and chasubles for the papal chapels, the dalmatics of the cardinal deacons (twelve) and assistant deacons. In October 2007, Bishop Piero Marini left office and papal orders ceased at the same time. Among these works, we must note some exceptional creations; for example, the precious mitre, made in October 1996, on the occasion of the Priestly Jubilee of John Paul II, which, unfortunately, was not worn. This miter with a white background is inspired by the mitres of the sixteenth century. It is decorated with gold trimmings on a black background and enriched with three types of green stones: malachites, green agates and musk agates embellished with golden pearls. The golden elements are at the origin of the clothing buttons.

The gold-bearing mitre worn for the first time by John Paul II on October 20, 1998, the 20th anniversary of the pontificate (silk, shantung, lurex canvas, embroidery, gold yarn, gold curly, smoky rock crystal beads). Offered by the Patriarch of Antioch of the Syrians, Ignatius Musa 1st Daoud, on the occasion of his first visit after his patriarchal election. The chasuble offered at the same time was deposited by the pope at the Basilica of St. John Lateran. The titulus and circulus are embroidered with black raffia and enriched with smoky rock crystal beads and golden metal cabochons. The baleen bears on the reverse a metal plate with the inscription: *a Sua Santità Giovanni Paolo II papa di Roma nella celebrazione del XX di elezione al Sommo pontificato. Mons Ignazio Mussa I Daoud Patriarca di Antiochia dei Siri in occasione della sua prima visita devotamente offre 1998.* The baleen ends in gold curly tassels.

The purple chasuble, offered by the Order of the Holy Saviour and Saint Bridget, known as Brigidines was worn by John Paul II for the papal chapel of beatification of Mother Hesselblad, restorer of the Order, on April 9, 2000 (shaped silk, silver spun, amethysts, rock crystal, ferrite). The shape of the chasuble is the one in use after the Second Vatican Council. The gold with bands and bars and the border are enriched with more than 2500 hard stones cut into pearls. It was replaced in the Papal Sacristy by a lighter one.


4

OPENING OF THE HOLY DOOR DURING THE HOLY YEAR

The first jubilee year was instituted in 1300 by Boniface VIII. The rite of opening the Holy Door, at the beginning of the Jubilee Year, was performed for the first time in 1423, by order of Martin V, in St. John Lateran, during the Christmas vigil. This symbolic gesture is a rite of purification that is part of a saving vision of the Jubilee; The passage of the door signifies the abandonment of the old man and the birth of a new man. Alexander VI, whose vigor is well known, wanted to open the door of St. Peter's himself with a hammer on Christmas Eve 1499. Its ceremoniary, Jean Burchardt then established a ritual to "sanctify" this ceremony and regulate the closing of the door at the end of the Holy Year; This ritual was maintained until 1950 and then it was modified successively in 1975, 1983 and 2000. The Holy Door of the four major basilicas is closed from the outside by a double wall on which is veneered, inside the building, a wooden door; since 1950, an ornate bronze door donated by the Swiss dioceses closes the door of Saint Peter.


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Opening ritual.

The pope opens the Holy Door of St. Peter and sends legates for the other three basilicas: the Cardinal Dean at St. Paul, the cardinal archpriests at St. John Lateran and St. Mary Major. The opening rite is preceded by a preparatory rite called *recognitio*, during which the brick wall is undermined and the medal box extracted. The symbolic opening is made with a hammer with which the pope strikes the door, a machinery installed by the *sanpietrini* collapses the wall. Alexander VI was the first to use a hammer during the Christmas vigil of 1499. The design of the machinery is attributed to Bernini. After the collapse, penitentiaries wash the uprights with holy water. The pope, dressed in the white *mantum* and wearing the precious mitre, kneels on the threshold and then he crosses the door leaning on the papal cross and holding a candle in his hand. The cardinals and the Court follow him. When the Holy Door was opened at Christmas 1999, the wall was demolished beforehand, the machinery was abandoned as well as the hammer, the pope pushed with both hands the doors whose uprights were decorated with flowers and plastered with perfume and then he crossed the door silently holding a Gospel book. He repeats the gesture made to St. Peter's in the other three basilicas.

Closing ritual.

The pope proceeds to close the Holy Door of St. Peter and sends legates for the other basilicas. This ritual did not change from 1500 to 1950. The holy door is not closed by a solid wall but by two brick walls providing a space between them. The pope cemented three bricks, one of gold and two of silver with a specially designed trowel. Before letting the penitentiaries and masons mount the wall, he embeds a precious metal casket containing medals of the pontificate, the metal tube with the minutes of the ceremony and the register of red morocco containing the names of the people who offered a brick. For the ceremony, the pope is girded with canvas gremial and dressed in white *mantum*. The laying of bricks by the pope, practiced since the closure of 1500, is abandoned after the Holy Year 1975. The door is closed by hand by the pope dressed in the *mantum*. The brick wall was later bricked. At the dawn of the twenty-first century, John Paul II wanted to give a new symbolic meaning to the gesture marking the end of the Holy Year, he preferred the closing of the door by hand rather than the with a wall, "there is no longer a wall to tear down and rebuild but a door to open and close."

THE PAPAL COSTUME

Mantum and *Morse*

The papal *mantum* is a large cope that the pope wears to preside over liturgical ceremonies other than the papal Mass, for example the papal mass he attends on the throne, the taking of possession, the opening and closing of the Holy Door, the consistories, the *Urbi et Orbi* blessing. The term appears in the Ordo of Gregory X, around 1272. From the thirteenth century, texts distinguish it from cope. It is longer in front, it is equipped with a train and closes on the chest by two silver hooks, hidden by the formal. Since the end of the sixteenth century, it is cut in a lamée silk of gold or silver, white or red. The pope puts on the *mantum* in the Hall of Paraments, on the first floor of the Apostolic Palace, assisted by two auditors of Rota, while the Cardinal Protodeacon fixes the Morse. Its size and the train with which it is equipped require the help of three people when the pope moves, two cardinal deacons hold the front hems and the assistant prince supports the train. The white *mantum* lamé of gold is used for all feasts in white, the red for the other feasts, in silk lamée of gold for the first obedience of the cardinals at the end of the papal election, Pentecost and St. Peter and Paul, silk taffeta for the other liturgical feasts and silk satin for the functions celebrated during Advent, Lent and funeral services; for the latter, the pope does not take the red stole but the purple stole, by will of Benedict XIII to return to the old rite. Since 1968, the *mantum* has been used only for the procession of Candlemas, Palms and *Corpus Domini*, the opening and closing of the Holy Door, the public consistory and some other ceremonies that the pope attends without celebrating. The *mantum* is worn with a stole of the same color.

The *mitra papalis*

Like other bishops, the pope uses the three mitres when he pontifically celebrates: the precious mitre, the orfrayed mitre and the simple mitre. Medieval texts describe for feast days a golden mitre, for the consistory, a mitre decorated with a horizontal band and the white mitre on penitential days; From 1600, mitres were used according to the prescriptions of the Roman pontifical. The precious mitre is no different from those of the bishops. The gold-plated mitre is a plain gold cloth mitre stripped with gold. In the Middle Ages, the simple mitre was made of damask silk; it is enriched with pearls at the end of the fifteenth century and since the end of the sixteenth century, it is made of curly silk of silver galoned with gold. In the first years of his pontificate, Paul VI abandoned the precious mitre to wear a gold-bearing mitre very regularly; John Paul 1st took up the precious mitre for his enthronement; John Paul II and Benedict XVI wear according to the liturgical time either the precious mitre or the gold-bearing mitre and take the simple white mitre for funeral ceremonies.

MAKING OF *MANTUM*

Liturgical art after Vatican II

During the Second Vatican Council (1962-1965), the Council Fathers examined the Church's liturgy and expressed the desire to make it more comprehensible to the faithful, while specifying that the renewed rites "will be distinguished by a beauty made of noble simplicity" (Constitution *Sacrosanctum Concilium*, 34. Rome, 1963). The Roman Missal, in its *General Presentation* of 1969, does not depart from Tradition by stating that the garment "must not be cut from an ordinary cloth, but from a cloth suitable for its purpose (§ 306)." Endorsed by the priest, he designates another than himself, Christ the only Priest. The Fathers echo the wishes of Pope Paul VI who, from the beginning of his pontificate, wishes to rediscover the poetic grandeur and simplicity of the medieval Mass abandoned by Innocent VIII and which he finds more pastoral than the sacred pomp inherited from the Renaissance. Like Nicholas V, he celebrated more frequently in St. Peter's

and in the City and reintroduced preaching. He restored the use of liturgical colors for the papal Mass, previously reduced to white and red, and revived the Lenten stations.

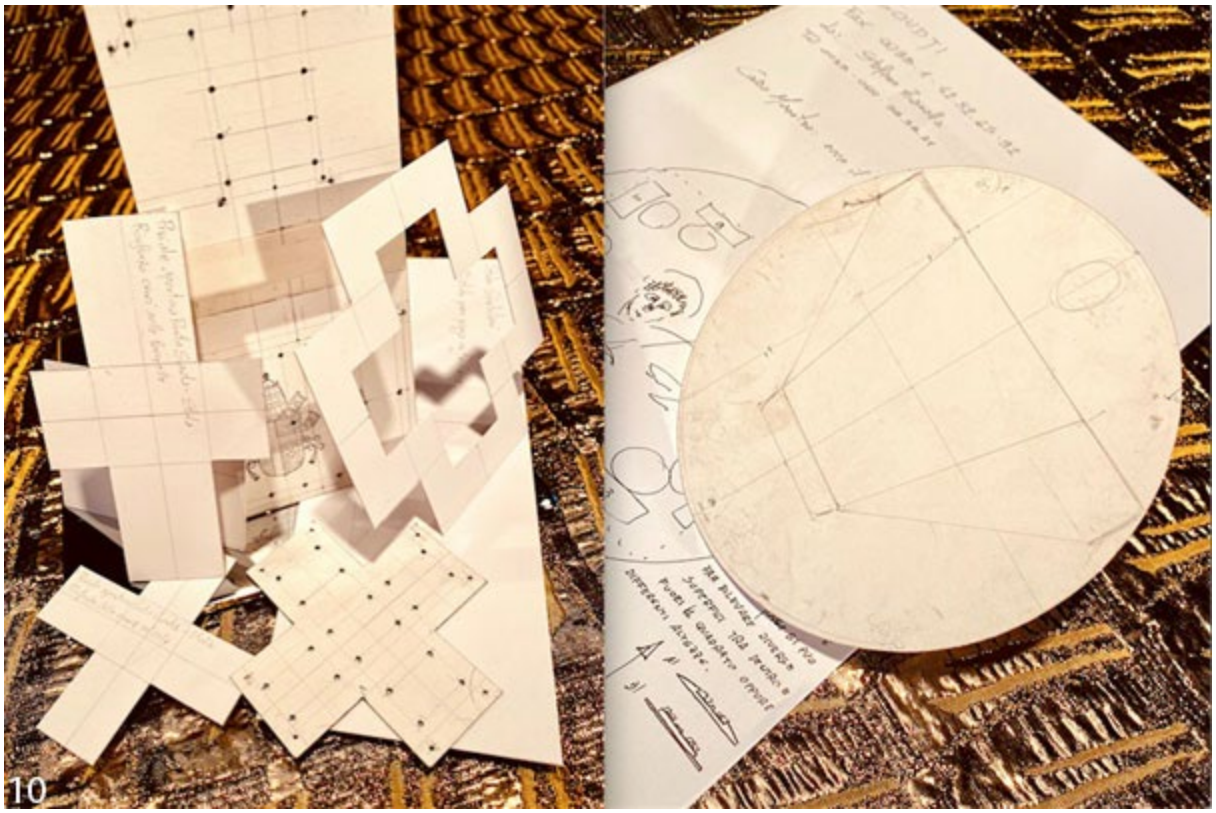
It is this noble beauty that Archbishop Piero Marini seeks to achieve during the liturgical celebrations of the Supreme Pontiff for which he has been in charge since 1991. His conviction is that "at the beginning of the third millennium it is necessary to give the image of a Church that celebrates, prays and lives the mystery of Christ through the beauty and dignity of the celebrations... Beauty that is not only an aesthetic formalism but is based on noble simplicity." For him, the papal liturgy must be the prototype and example of any Roman liturgy. The papal Mass, in this liturgical perspective, becomes the archetype of the celebration, especially since, very often, Roman ceremonies are broadcast in the world and therefore visible to the greatest number. The action and the liturgical vestment of the third millennium must take into account the lighting and the play of light as well as the constraints related to the audiovisual. The creators must seek, without departing from Tradition, the form of the garment best suited to the liturgical gestures, because the body participates fully in the sacred action.

The liturgical concepts of the Creator

The cut, the decoration, the choice of fabrics are the result of a long and meticulous research on the development of the liturgical vestment since the early Christian era. This historical work is based on the study of the Byzantine mosaics of Venice and Ravenna showing the clothes worn between the sixth and ninth centuries but also the few copies preserved in Europe (at the Abegg Foundation, the treasures of the cathedrals of Aachen, Brixen and Bamberg) to establish patterns.

This sense of tradition is manifested in the proposed forms. The chasuble made by Stefano Zanella is the one in use at the end of the first millennium: it covers the whole body and the priest raises both sides on the forearms causing the folds of cloth to fall harmoniously on either side. The arrangement of the decoration in tau or Y lets the fabric breathe and emphasizes the main lines of the body of the celebrant. The cope is inspired by the forms of the fifteenth century with a chaperone that hangs under the decoration of the collar and keeps all its flexibility.

The contemporary creation is manifested in the decor which proceeds from the same spirit as the medieval decoration but is distinguished by an ornamental simplification and the choice of material: they are hard stones cut in cabochons such as rock crystal, garnet, agate, amethyst more rarely lapis lazuli or turquoise. Also used are Murano glass or synthetic beads, raffia strands, golden braids, colored silk straps and other elements of unstructured trimmings.



THE CREATION OF THE PAPAL *MANTUM*

Archbishop Piero Marini, contrary to traditional usage, told Stefano Zanella that he did not want a white *mantum* but a polychrome, without specifying any colors. Stefano Zanella then decided to choose the traditional Christ colors: blue, red and gold.

The *mantum* and the morse were designed at the same time; the two respond to each other and lead to an apocalyptic vision concerning each of men, led to the heavenly Jerusalem, the formal is the culmination of the *mantum*.

The fabric is specially woven after a design inspired by a graphic decoration known since the early Christian era, *ad arcatelle*, reproducing arcatures. Many examples can be found in the decoration of the dome of Ravenna, the paintings of Giotto, Beato Angelico, Benozzo Gozzoli, Pordenone and van Eyck. Stefano Zanella's drawing is made up of superimposed registers of broken pointed arches on which streaks are superimposed. The design is organized in three colors: gold in two tones for the warheads, blue in the background and red for the streaks.

This special weave, made of lurex fiber, was executed by the firm *Faliero Sarti & Figli* from Prato. Golden tones are obtained by a weaving effect.

Symbolism

The repetitive drawing represents the golden door of the third millennium that will be opened by the Holy Father. It opens with blue and red, the color of humanity and the divinity of Christ. The weaving of the two colors on a gold background signs the perfect union in Christ of the divine and the human in the light of the Resurrection. The Holy Door also means, according to tradition, the door of the heavenly Jerusalem and also that of the soul of the faithful.

The colors are the Christic colors. It manifests the image of the lord dressed in blue, red and gold. It is also the colors of the Holy Mother of God which, reflected on the *mantum* of her Vicar, show her power and the effectiveness of her action for us.

Another reading highlights the opposition between blue and gold, cold and sterile colors representing the human city, and red which represents blood, life, sacrifice and redemption and which is fruitful! The red streaks represent the human blood of the Lord. The blood of Christ, saving and allowing the accession to Grace. The well-ordered arcatures represent the city of men, ordered and socially structured; Red represents divine intervention always free, bold, even aggressive and magical (fantastic). Passing through the ordered register of men, red gives "color" to the uniformity of human life.

HERITAGE VALUES

The artistic value of the *mantum* is undeniable. Created in the eschatological spirit of the Great Jubilee, it is the work of an artist who designed the decoration of the fabric and the shape. The spiritual value is immense because carried by one of the men who marked the twentieth century in a beneficial way and that a billion and a half Catholics venerate as a saint and more than two billion Christians consider him to be sent by God, more than a third of the world's population.

Media and Event Value

The opening of the Holy Door by Pope John Paul II on the night of December 24, 1999 is a global event partly because of the incredible personality of the Roman Pontiff and also because of the passage from one millennium to the next. The event was seen by several billion people including more than a billion Catholics and broadcast around the world. 4870 journalists were accredited.

Historical value

The fact that this *mantum* was worn by Saint Pope John Paul II during a thousand-year-old event and given to the whole world, gives it an immeasurable historical and symbolic value. The garment participated, on the shoulders of a saint and an extraordinary head of state, in a planetary event whose historical, symbolic and spiritual significance no one can, even today.

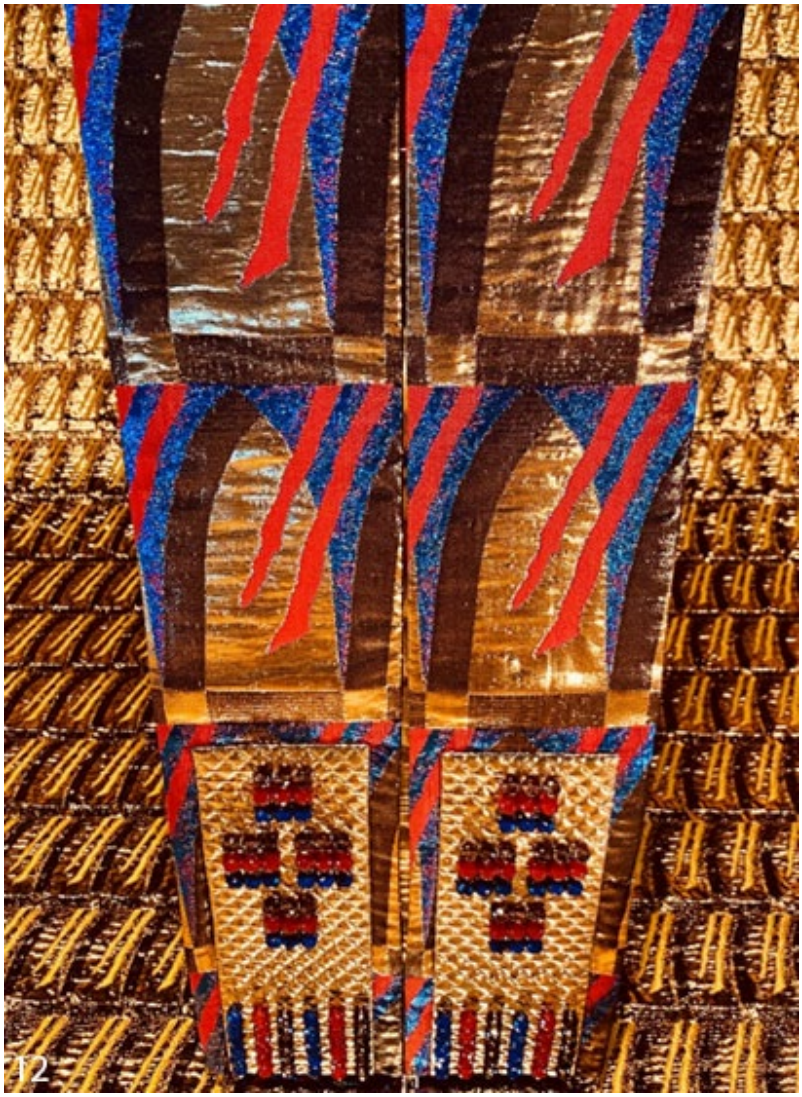
Monetary value

It is not possible to talk about the heritage and historical value of the Jubilee *Mantum* without mentioning its monetary value. This was determined in June 2019 by Antoine Bérard, an internationally renowned auctioneer, based in Lyon and surrounded by experts. The very large amount of valuation takes into account not only the value of the work of art as such, but also its impressive global media impact at the time and which remains unchanged twenty-five years later.

It is an established fact that the Jubilee *Mantum* was seen by almost every person on the planet in direct or delayed television reports that then became the totality in the following months via newspapers, tabloids or online. Thus all the faithful and viewers who lived this moment in 1999 immediately recognize it (a unique case for a garment), so much so that, for many, the emotional memory of this famous night is concretized only in the Pope's jubilee mantle. In a way, the collective imagination proceeded to a kind of identification between the textile object and the personality of the old Pontiff who wore it.

The economic evaluation of the *Mantum* has been subject to subsequent re-evaluations compared to the parameterization with its NFTs produced in the meantime and, themselves, revalued like all works of art from 2019 to the present day. This is an amount that has become very relevant, determined by comparison to other important contemporary works of art and which share with the *Mantum* Jubilaire this status of "universal icon" of which few objects in the world can boast. Concretely, the values of revaluation were attributed on October 28, 2022 under the same conditions as those of the previous expertise of June 2019 while the two objects intrinsically linked to the Jubilee Mantle, namely the Rational Jubilee, work of Master Goudji and the Mitre of the 20th anniversary of the Pontificate, also work of Stefano Zanella, were individually submitted to an expert appraisal on 28 October 2022 and re-evaluated with the same criteria as the Jubilee Manteau on 17 November 2022. This makes the *Mantum* a revered object of immense spiritual, artistic and economic value. A treasure of humanity.

MEDIA IMPACT



The garment stunned the faithful participating in the papal liturgy and the viewers. Virtually the entire population of the globe has seen at least once the pontiff kneeling wearing the multicolored *mantum*. Many journalists have echoed this. *L'Avvenire* wrote, on December 28, 1999: "It is an unexpected wedding garment, radiating reverberating light and colors... These are the colors of the whole earth projected on the pontiff's bridal habit. Prof. Pasquale Culotta, in *La Sicilia*, March 13, 2000: "Pope Wojtyla's *mantum* produced an innovation in both technological research of fabric and design and we are interested to know in depth what are the reasons, motivations and hermeneutics of this art object." Philippe Daverio, in *Abitare* 408, July/August 2001, notes "John Paul II will leave to posterity... The image of the *mantum* that he assumed on the night of the opening of the Holy Door of the third millennium, a strong exaltation of the communicative power of polychromy. A gesture of extreme courage and confidence in history."

A year later, Enrico Lorenzon, production manager of Benetton, gave this summary in *Abitare* of July 2001: "of this *mantum*, we talked and wrote a lot. It produced a media phenomenon of extraordinary elevation – in living memory, we do not remember as much attention for a sacred facing – a lively debate and a rich official hermeneutics... It is an absolutely unusual garment made thanks to the in-depth study of the history of cloth design and fabric typology, the theory of forms of the sacred cloakroom, classical Christian iconography and color theology. »

The object itself has been exhibited several times at international exhibitions; in the United States, during the travelling exhibition *Saint Peter and the Vatican* in Phenix, Allexandria; in Lyon in 2005; in Angers in 2012, in Nice in 2021.

Bernard Berthod

1. Pope John Paul II covered with the Giubilee Mantel

2. Double portrait of Stefano Zanella, photographed in Nice by Stéphane Barsacq

3. Gianluca Scattolin and Roberto Salvagnin in the X Regio 's atelier at Quarto d' Altino-Venice

4. The Holy Father John Paul II in the Giubilee vestments

5. Giubilee Xope, Giubilee Stole, Giubilee Morse

6. The Giubilee Morse of Master Goudji

7. The mitre of the XX th of Pontificate

8. Father Antonio Baldoni o.s.a , Gaurdian of the Apostolic Shrine , with the Giubilee chasuble

9. Woolen Mill Faliero Sarti archive art. 165264 Giubilee

10. Projects and templates of the Giubilee fabric and the Giubilee Cope

11. The Giubilee cope exposed in Nice

12. Giubilee stole detail

13. Threads of Light

MANTUM TECHNICAL SHEET

The fabrics of the *mantum* and their dimensions.

The *mantum* consists of two large pieces of different fabrics: one for the outside (obverse) and one for the inside (lapels or lining) joined by a hand seam all around.

The outer fabric, called *Polychrome Jubilee Fabric* (*Tessuto Giubilare policromo*) is a production of the firm Lanificio Faliero Sarti of Prato (Italy): 165264 *Giubileo* grand module, jacquard in acrylic, polyester and organsin silk.

The inner fabric is a pure, imported Indian shantung silk of golden-yellow color.

The obverse consists of three high strips of *Polychrome Jubilee Fabric* of large module joined to the sewing machine to form a single large piece. The central lay is 1575 mm (mm) wide, the right side 936 mm and the left side 940 mm.

The lining is composed of five high strips of golden-yellow Indian chantung silk that constitute a single large piece. The central lay measures 1052 mm, the right lateral lai, 1055 mm, the lai at the right end: 145 mm; the lateral lai on the left: 1054 mm and the lai on the left end: 145 mm

Shape of the mantum, dimensions and weight

When fully flat, the *mantum* has a semi-elliptical shape of 3451 mm in its greatest width and 1672 mm for the small geometric half-axis.

The ratio of the design of the original piece of the *Polychrome Jubilee Fabric* (165264 *Giubileo*) is 142 mm (which corresponds to the chain of the fabric) and also the modules according to the vertical order (i.e. the small half-axis of the ellipse), are quantified as follows:

According to the small geometric half-axis, the drawing ratio is distributed as follows: 12.16% + 11 whole gears + 10.81%.

According to the actual small half-axis, the ratio is distributed as follows: 73.64% + 10 full gears + 10.81%.

The *mantum* weighs 1290 grams.

Morphological characteristics

Apart from the two fabrics that form the obverse and lining – or the polychrome jubilee fabric for the outside and the shantung silk for the interior – the *mantum* has no other visible, decorated, ornate or other different fabric than the two mentioned (except that of the attachment leg).

Inside, between the fabrics of the obverse and the lining, along the major axis and in the dorsal area is arranged, as reinforcement to ensure the good hold, a white cotton canvas, of light weight on which are affixed the dates, signatures and other signs of identification of the object which thus do not appear immediately.

In the area corresponding to the neck - positioned in the center of the major axis of the ellipse - the *mantum* has a half-moon flare of 973 mm (in the major axis) by 61 mm (in the small geometric half-axis) which reduces the dimension of the small geometric half-axis to 1,611 mm (small real half-axis).

Under the half-moon of the collar, we see two seams of structural reinforcement, one non-passing, in a curved line that goes from one closure system to another through the dorsal area (which unites the lining and the reinforcing cotton canvas) and a straight line loop ending on this curve (which unites the lining, the reinforcement fabric and the outer fabric).

The locking system

At the ends of the half-moon of the neck, in the major axis, are affixed the anchors of the closing staples of the *mantum* in the form of an isosceles trapezoid with the large curved side measuring 153 mm in the direction of the major axis by 97 mm in the direction of the small geometric half-axis.

The closing tab of the *mantum* (which must bear the formal) is rectangular in shape of 120 mm by 60 mm. The place is a gold lamée cloth stitched diagonally (similar cloth for the panels and the cross of the stole) and the reverse is the same as the golden yellow lining of the *mantum*. The four hooks ensuring the hold are made of silver, two silver buttonholes are arranged on the curved side of the closing tab, an open staple on the anchor on the left side and one closed on the anchor on the right side.

Traces of use

On the lining, there are some spots of unknown nature located both to the left and right of the major axis near the end of the half-ellipse. In terms of tailoring, they are on the lining of the anterior bottom of the *mantum*, right and left.

Along the lower edge, the lining has a long, very tenuous half-moon-shaped mark on almost the entire semi-elliptical circumference. This mark is due to a reconfiguration of the lining itself to correct the fall of the lining compared to the outer fabric, quite common operation after their first use especially when the outer fabric and lining are of very different nature as is the case here. This remaining mark is due to the use – dust from the floor and shoes – which has left an indelible mark. Also, the trace of the previous fold of the fabric can be seen.

STOLE TECHNICAL SHEET

The jubilee stole is formed by two strips of the *Polychrome Jubilee Fabric* - 165264 *Giubileo* of large module - each 400 mm wide, folded like a book to form strips 100 mm wide. The ends of the strips are bent at 45° and joined by a hand seam on the upper back of the drawing module. The joining of the folded pieces and the shaping of the collar is carried out entirely by hand sewing.

Stole shape, dimensions and weight

The jubilee stole, laid flat, has the shape of the Greek letter Gamma (Γ). The two sides are joined at 45°, the right measures 1581 mm by 100 mm and the left 1583 mm by 100 mm. It is not lined because the same fabric forms the front and back. On the front, the fabric is arranged in such a way that the axis of the design is more or less in the center but moved from the vertical median axis of each of the sides of about one centimeter to the left; On the reverse, the layout of the drawing is random.

The drawing module of the original of the *Polychrome Jubilee Cloth* (165264 *Giubileo*) is 148 mm (which corresponds to the fabric chain) and therefore the drawing ratio is distributed as follows:

12.03% + 10 full gears + 53.37%

The stole weighs 372 grams.

Morphological characteristics

The stole has the following ornamental features that define it as a liturgical stole for Roman Catholic worship.

On the drooping part of the cervical area is sewn a Greek-shaped cross with equal arms 75 mm long by 22 mm wide, in gold lamé in diagonal dive (like the closing leg of the *mantum*). On the cross are sewn pearls in ten rows of two beads arranged horizontally: 20 pearls with facet of semi-precious stones: 6 in lapis lazuli, 8 in red carnelian and 6 in smoky rock crystal. The placement of the gems of the cross is executed by hand as well as its fixation to the stole.

On the lower part of the two sides, at the bottom, are sewn two panels of gold lamé fabric, of the same type as that of the cross of the collar, measuring 215 mm by 72 mm. At the top of each panel is sewn a Greek cross with unequal arms, formed by 12 rows of three stones arranged horizontally: 12 of lapis lazuli, 12 of red carnelian and 12 of smoky rock crystal. At the bottom of each panel are six vertical rows each comprising 6 semi-precious stones, 12 lapis lazuli beads, 12 red carnelian beads and 12 smoky rock crystal. The placement of stones and beads is executed by hand as, also, their fixing to the stole. The number of stones for each of the panels is 72.

Therefore, the jubilee stole is decorated (on the cross of the collar and the two panels of the front) with 164 semi-precious stones: 54 pearls of lapis lazuli, 56 of red carnelian and 54 of smoky rock crystal. All pearls have a diameter of 8 mm.

In addition to the unique polychrome jubilee fabric that constitutes the jubilee stole, there is a reinforcement (to ensure the hold) in white cotton canvas, light and of the same nature as that of the *mantum*. On the internal reinforcement of the right side are affixed the dates, signatures and other signs of identification of the object which, therefore, do not appear immediately.

In the dorsal area, a 195 mm king-blue band (visible) is placed between the two sides to ensure better holding of the neck, at a distance of 137 mm from the internal angle

B.B.