



Text on page 73

LIGHTLY ARMED SOLDIER ON HORSEBACK in Ancient Rome

Lightly armed cavalry soldiers wore the cuirass and the light helmet as did those more heavily armed, and like them they carried their shields in their left hands, but in the right, in place of a lance, they carried a spear, and some carried three in their shield hand in order to continue fighting after having thrown the first. Others, in place of a spear, carried a short lance called the *chiavarina*, which resembled the *corsesca* [a pointed lance of middle length, with two down-turned blades at the base] usually carried by foot soldiers. The archers on horseback were outfitted in the same way, and they carried a quiver full of arrows over their shoulders, and in their left hands a bow similar to those used by the Turks, with the right hand always armed with one of these arrows, so as to be ready to strike. At their left hand they had a short, wide sword and at their right a dagger, and for the rest, they were very similar to the foot soldiers, of whom many can be seen on the columns of Trajan and Antony.



ROMAN SLINGSHOOTERS

FROMBOLATORE.



The slingshooters were of no less importance to the Roman army than any other kind of soldier, and in those times they served in place of arquebusiers [musketeers], since there were no guns of this kind then, striking the enemy from a distance. And these slingshooters dressed for agility and lightness, wearing no iron armor except on their heads, since it is the most vulnerable part of the body. Their garment was very short, and they went almost bare-armed. In their right hands they held the sling, into which they put a round stone of the kind gathered in riverbeds. One end of this sling stayed attached to their right arm and they arranged the other so that after they had spun the sling around three or four times, they could let it loose and throw the stone wherever they wanted. And this militia of slingshooters, which was in use for a long time, were so skillful in this exercise that they kept hitting their target over and over again, no less than arquebusiers do today. They carried the stones at their left side, on top of their short cape or ferraiuolo, which they tied at their right shoulder, so that while they used the sling, they could move their arms freely. They carried a quantity of stones sufficient to attack their enemies, in order to serve their Roman leaders.



AN EARLY ROMAN WOMAN'S ENSEMBLE,
Worn throughout Italy



The style of dress shown here was worn in Rome and throughout all Italy around the year 1000 after the birth of Christ. As a head covering women used to wear a little cap covered with fine strips of ormesino [a lightweight silk] in the shape of feathers, more of them in back than in front. They wore floor-length gowns with four arm-lengths of train behind, fringed at the bottom, and these gowns had short, open sleeves, cut in the shape of birds' feathers, which helped to cover the arms of the narrow sleeves of their camicie. Around their necks they wrapped heavy chains of solid gold, which they wound several times and criss-crossed on their breast and then let fall behind them and cross again below the waist, in a very beautiful way. And I was given the drawing shown here, along with many other old ones, by the most excellent Messer Giovan Maria Bodovino,¹ the best miniaturist of our time, father of many innovations in this profession and an excellent draughtsman in his own works, to which he gives so much spirit that they seem to come straight from nature.



BRIDES OF THE ROMAN NOBILITY,
in Formal Wear outside their Homes



Roman women are endowed with natural beauty, so that even in our time they seem to retain the majesty and imposing presence of their ancestors. They are in the habit of going to many public festivals and entertainments for the sake of pleasure, attending them with due chastity and honorable manners, which bring added splendor to their ancient bloodline. As clothing they usually wear floor-length sottane of silk or satin, encircled with gold trim, and above this an overgown or zimarra [a long, close-fitting overgown] of gold brocade or of silk, trimmed with a border all the way down the front, open from the hem to the waist, belted with very beautiful narrow, long gold bands, to one end of which are attached elegant, well-made fans. From the waist down to below the knees, these zimarre are buttoned with fine gold fastenings and buttons of gold, and from there to the ground the overgowns are worn open, to show the undergarment, whose sleeves cover the arms; the sleeves belonging to the overgown or zimarra are long and narrow, floor-length, and wide around the elbow. They adorn their necks with several strands of beautiful pearls and other jewels, and wear the hair around their foreheads in beautiful curls; the rest of their hair, tied up with colored cordelline [narrow twisted cords] of silk, makes a beautiful sight because of the lovely silk veil, embellished with gold, attached to the top of the head and falling down behind.



NOBLEWOMEN OF ROME
in Our Time

NOBILI MODERNE.



Young Roman noblewomen at present wear clothing similar to that of the women of Romagna and Tuscany, who like to look both attractive and richly dressed. So their dress includes a very lovely headdress, which they call the canacca [a snood], which gathers up their hair with strips of golden braid and rises in a cap shape a palm's length above the head, in the style of a cuffia [a stiff cap]. Above this, with silver pins they attach a veil of very fine silk, which they let fall down behind. On their ears they wear beautiful earrings made of huge pearls, which they also wear at their necks, along with the small ruffles of their camicia. They wear long, floor-length overgarments made of silk brocade, with a pattern of varied leaves, fastened all the way up the front with buttons of gold lace, and underneath they wear long sottane with trains more than an arm in length. Their arms are covered with sleeves of golden brocade, sewn to the overgarment, which itself also includes hanging sleeves split in two. They usually carry fans and gloves in their hands, and dressed in this way and accompanied by many women servants and relatives, they go to prayers. This ensemble was taken from life and sent to me by Messer Giovanni Salamandra, an excellent painter who lives in Rome.



ROMAN WOMEN
of Artisan and Plebeian Rank



In the same way that nature creates wide variety among the flowers, grasses, trees, and fruits, assigning a particular virtue more to one than to another, wise human judgment in cities and other well-ordered places has established certain forms and kinds of clothing, as different in cost as in color and cut. So we see that the clothing illustrated here is very different from that of noble and rich women. These wives of artisans wear garments of colored cloth, floor-length, with low-necked bodices, horizontally trimmed in silk and belted with a gold chain. They adorn their necks with strands of coral and other jewels, and with the very white ruffles of their *camicia*. They wear curls on their foreheads and a silk veil, which they pin to their hair and let fall to the ground, tying its points to their gold belts.





THE PEASANT WOMEN of Roman Territories

In the villages and hill towns of Rome, and in all the places subject to Roman lords and barons, the majority of women wear a dress of turquoise or green cloth, ending above their feet, with a border of velvet, and with low-cut bodices that leave their necks bare; adorning these bodices with silver brooches, they lace them across a wide opening. They tie on a linen apron with a fringed hem, ankle-length, and they wear a certain kind of shoe, like short boots or half-bolzacchini [short, snug boots], which are fastened with laces on the inside of their legs. On their heads they wear a linen cloth, folded back in the style used by Jesuit priests, but the head coverings of these peasant women have needle-worked borders. And as brides, their custom is to wear sleeves of red satin.



FIRST VIEW OF THE PIAZZA
of San Marco, Venice.

he city of Venice seems marvelous to whoever sees it, owing to its location, more than wondrous for its buildings and other features, and more than magnificent in its government—indeed, had it existed in the era that first named the Seven Wonders of the World, it would have been placed first among them. Leaving aside the beauty and nobility of its churches and other buildings, and the sweeping panorama of its many splendid palaces, not to mention the many spacious and beautiful piazzas set in such abundance in front of its churches, I will speak briefly only about the most famous one, that is, the piazza of San Marco, where every Saturday a huge market takes place, equaling and in fact surpassing any great fair whatsoever. To proceed in the best order I can, I will divide this piazza into three parts, according to the three beautiful views one can take of it.

The first view is available to a person standing near the water, looking toward the famous convent of the church of San Giorgio, inhabited by black-clad Benedictine monks. Turning back toward the magnificent clock, without equal in Italy, he can see, marveling, which astrological sign the sun is in at any time and also the days and minutes of the monthly phase of the Moon. And when the clock makes a complete rotation, marking the hour of the day, the time is rung out on a great bell by two bronze statues resembling Moors, and a beautiful set of the Three Kings, turning around a relief of the Glorious Virgin and led by a Star (which in its motion and shape resembles a star in the heavens); and by an angel playing a trumpet, artfully shown putting it to his mouth so expertly that he seems real. And as each of these Magi arrives in front of the figure of the

Madonna, he raises the crown that he wears, honoring this image in a way so lovely that such a sight exists nowhere else in the world.

This piazza is four hundred feet in length and 121 feet in width. This first view includes both sides of the great Palace of San Marco [the Ducal Palace]; both are of the same length and shape, a design that has more in common with German style than with any other. The façades of this palace contain eighteen arches, each ten feet wide, resting on columns two feet thick that support the façades and belong to the Corinthian order, though the capitals of these columns are of earlier fabrication. Below the loggias supported by these arches are many prisons; and on the first floor above them runs another beautiful loggia, containing courtrooms for the different magistrates. This level has another row of columns and a corridor of smaller columns; its walls, from floor to ceiling, are made of alternating red and white Istrian stone.⁸ Above this loggia where the magistrates work one finds two large rooms, one for the Great Council and the other called La Sala del Scrutinio; the walls and ceilings of both are decorated with beautiful paintings by the world's most famous artists and afterward richly embellished with gold. The walls of this palace are 220 feet long on each side.

Across from the palace the Library building can be seen, designed and completed by the famous Signor Giacomo Sansovino, a Florentine, the most excellent sculptor and architect of his time.⁹ His work belongs to the Doric and Ionic order and is full of beautiful inlays and grotesques in Istrian stone and especially of sculptures of rivers in different poses ornamenting the corners of the first arches, and figures of Victory on the second ones; and at the summit of a balustrade in front of every column is a free-standing statue. All these sculptures are the work of excellent masters of this state, including Girolamo



This illustration appears on folio 39 of the original book.

Campagna, Titiano Aspetti, Augustino Rubino, Camillo Vincentino, and other young men of great promise, judging from the work they do every day. This building is supported by columns forming twenty-one arches, going from the corner of the Mint to the corner facing the bell tower. From this toward the west lies the full length of the main piazza, extending toward the church of San Geminiano. In front of the bell tower, which is very tall and can truthfully be said to be the most beautiful in Italy, is a little loggia of beautiful sculpted marble, decorated with columns and with four very lovely bronze figures, all the work of the said Sansovino. From this same perspective can be seen three flag-poles, the church of San Marco, and the face of the clock. And although this little description of mine is very brief, I beg my reader to trust in my goodwill and to consider further that nearby, right in front of San Marco at a distance of only eight feet, one sees the bell tower, with a façade forty feet in width on each side and a height of 230 feet; on its top is set a bronze angel, which turns according to the direction of the wind. The pyramidal upper tower is covered with gold, so that when the sun strikes it, it can be seen from far away. At the far end of this view, toward San Giorgio, are two very tall, thick columns, brought here from Constantinople when Venice ruled there; on top of one is the figure of Saint Theodore. Next to them is the canal, on which in 1554 the great wooden boat of the Compagnie delle Calze¹⁰ traveled. In it two hundred noblewomen could comfortably be seated, all dressed in white, in addition to the gentlemen who accompanied them and others making up a total of four hundred, who danced and played music with great merriment and gaiety. And the Companies also had comedies and other lavish entertainments performed.

THE FIRST LEADER, OR DOGE,
of Early Venice



Although in modern Venice each doge wears the same kind of clothing and accoutrements as his predecessor, this was not the case for the leaders in the early days of this republic, when each one wore different garments. Proof of this can be found in the church of San Marco, above the door of the Treasury, where there is a portrait in mosaic of a prince accompanied by many nobles and clergymen, showing with what great devotion they all accompanied the sacred body of their glorious protector Saint Mark, to inter him in an honored place. According to what I can make of this portrait, this doge dressed more in the style of the Greeks than in any other. This style is very majestic, as can be seen from the corno [the doge's cap], still worn today by the doges of Venice, though the one worn now is very different from this one.

The dress of the early doge shown here, as described by Francesco Sansovino,¹¹ was worn by a certain Ordelafo Faliero,¹² a man scrupulous and diligent in matters of the government of his republic, whose rule began in 1085 and who dressed as we see here. On his head he wore a miter similar to that of the holy pope, round in shape with a pointed top; the top portion was red and around it was a border similar to a duke's crown, and this border, or circle of gold, was full of gems, although other early doges wore a small gold cross at the top of their hat. The rest of his clothing differed only slightly from the modern style except for the way it was worn, because we recognize in it the same mantle and cassock still worn today only by Christian rulers. The mantle was of silk embellished with gold and lined with vaio [vair, the pelts of a species of small squirrel with a white belly and gray back], furs held in high esteem in those days; this

is the reason that the shields and coats of arms of many noble families today include, among other things, these furs. We also see that early painters, when they wanted to represent someone of great authority, usually painted him with a mantle lined with this fur, visible especially in the portraits of the most serene doges of Venice, very long, enriched with a beautiful border of gold and another strip of gold sewn across them. The untrimmed spaces of these mantles, moreover, were filled with roses of gold, woven with marvelous precision. The doges wore their hair long, and on it a cap of the thinnest white linen or silk, shaped to cover their ears halfway down, exactly as we see today. From their shoulders hung two sable skins, a sign of authority; one covered the right side of the chest, the other the left. The undergarment or gown worn beneath the mantle was the same color as the mantle, woven with gold in the same fashion, and trimmed with a beautiful border, and it was cinched with a rich belt, as we see here, of the same color as the gown.

On their feet they wore pointed shoes, almost the same as those worn today but red, and their stockings were the same color.



CLOTHING OF AN EARLY BARON,
also worn in Venice and throughout Italy

VN BARONE ANTICO.



Though the activity of this rural baron and early lord appears to be hunting, since he carries a hawk on his hand, his garments are the same as those worn in the city of Venice when men sought recreation, as was also the case elsewhere in Italy, as evidenced in burial monuments in Venice and many famous paintings one can see in the city of Padua, as well as an inscription saying this was the fashion in 1100. It is true, however, that this style was worn more by the high-ranking nobility of the Terra Firma [mainland] than of Venice. The overgarment was made entirely of cloth of gold with various beautiful patterns, and interwoven from the bottom up with rows of silver or golden plates, in the style of body armor, arranged to resemble the feathers of a bird; and when the sun shone on them, they made a beautiful sight. On top of this outer garment, which reached to the knees and was loose and full, they wore a band of either golden cloth or silver decorated with various jewels and precious stones over their left shoulder and under their right arm, where it was pinned with a golden buckle. It was bound with a very wide, beautiful belt, which went very well with the short robe. On their legs they wore full-length stockings and they wore long pointed boots, which curved downward to keep their feet more firmly in the stirrups when they rode on horseback. They wore their hair long, and tied it with a narrow gold band; and in this way, bareheaded, they went out to enjoy the pleasures of the hunt.



CLOTHING OF THE WIVES OF THE EARLY
LORDS OF CASTLES,
in the Region of Venice and throughout Italy

The clothing of the wives of the lords of castles in the Venetian territories and also in all of Italy was close to that worn by their husbands, as previously shown. They wore a headdress made of a thin silk veil wrapped around their head, with no other ornament. They wore a floor-length toga of porpora or giacinto color, patterned all over and open at the sides, with mid-length outer sleeves that covered their arms, while they let the lower half hang down open; they also wore undersleeves buttoned to the elbow, belonging to their silk undergarment—as far as one can see from the old painted chapel from which the clothing of the lords of ancient castles was also taken.



EARLY CLOTHING OF A YOUNG NOBLEMAN
Dressed to Go Courting



The clothing in this adjacent portrait I took from a figure sculpted on the capital of a column among those that support the Ducal Palace in Venice near the women's prison; it can also be seen painted and sculpted elsewhere in Venice. The young men of these times wore their hair in a curl on their forehead and the rest of it curled down on their shoulders. They put on an overgarment of silk or gold, brocaded with various large flowers, falling to mid-calf and buttoned with large gold buttons down to a silken belt, to which was attached a sword, at the left side. This overgarment was decorated with lace all around the lower hem. And these men also wore a very long hood of the same material, falling below the belt and hanging down behind, useful in the rain because it took away the need for any other head covering.

The upper sleeve of this overgarment covered the arm to the elbow, but the rest of it was open and hung down from the half-sleeve. They wore red stockings and low, pointed shoes.



A MAIDEN OF EARLY TIMES,
in Love

DONZELLA ANTICA.



The clothing of this young noblewoman in love comes from the same place [as that of the young nobleman dressed to go courting] and is very lovely. They used to wear modest little curls on their foreheads and let their hair, grown very long, fall past their shoulders. They wore beautifully worked gold earrings, and a short string of pearls around their neck. They wore a trimmed overgarment without a bodice, not very full but richly decorated along the breast and the sleeves, with gold or silver studs at the openings, which because of their arrangement seemed like the feathers of birds—a very beautiful and rich style.



THE CLOTHING OF EARLY NOBLEWOMEN
OUTSIDE THEIR HOUSES,
with the Dogalina



The clothing of Venetian women of former times, especially when they dressed in the dogalina to appear in public, was wonderfully magnificent. On their heads these women wore a balzo [a tubular beaddress] made of gold wire in the shape of a round garland, which encircled the entire head like a diadem. Their necks were completely bare, without any ornament. The top of their bodice was studded with gems, and it was belted at the waist with a solid gold belt. Most of them wore bodices covered with gold, and the rest of the gown was made of silk, in pavonazzo or cremesino. They wore open sleeves, calf-length, usually turned up or folded back onto their shoulders, as they often did with the sleeves of their camicie as well, exposing their bare arms, whose beauty was increased with gorgeous gold bracelets; and they artificially whitened and softened their hands. For women in those days who had naturally beautiful hands and arms made them even more beautiful, as those with beautiful faces do today. They bound their overgarment with a silk belt and lined it with ormesino in the summer and with ermine, marten or squirrel fur in the winter, depending on their preference. Beneath, they wore a carpetta [a full-length undergarment] of splendidly embroidered silk. And this style lasted until 1303, when a law decreed that not so much money should be spent on clothing as had been the custom earlier.¹⁶

This decree was promulgated during the reign of Piero Gradenigo, the forty-eighth doge of Venice.¹⁷



CLOTHING OF A YOUNG MAN
of Early Venice



about the same time there was a custom among young men to wear another kind of clothing, slightly different from the last in that, while their stockings were similarly made, the combination of more than two colors was not seen. On top, they wore a short garment, or gavardina [lightweight, short overgarment], which was laced up in front with a certain kind of ribbon and had rather fuller sleeves; this overgarment, made of panels of two different colors, covered the rear halfway down. They wore their hair long and cared for it with the same diligence I mentioned earlier.



DRESS OF FOREIGNERS and of the City of Venice

In all times most new styles of dress, for both men and women, originate with rulers. This can be clearly seen in the beards called Philippine and the French style of curled hair.²¹ So it is no wonder that in our time such a great variety of clothing exists.

I recall seeing a style of dress painted by a skillful hand in the church of Santa Maria in Cividale di Belluno [the main town of Belluno], among many other kinds of clothing I saw in the same painting. This was a woman's ensemble, including a very full mantle worn with solemnity and grace over the shoulders. The overgarment was full-length, with narrow sleeves, and bound under the breast, showing great modesty; and in my opinion, this was the dress of a married woman. The color of the mantle I saw was white, covered with needlework, and the overgarment was of other colors, cremesino or pavonazzo, a color much esteemed in those days and in ours. The coiffure consisted of curled hair and golden ties. Next to this figure was another in the same clothing, but with a mantle worn over the head, which, falling to the ground, covered her undergarment entirely, so that she looked more like a widow than a married woman. The clothing I have set here is quite different, because this has very full sleeves, almost in the style of the dogalina, but with a second opening below the hand, probably put there in order to allow something to be kept in the sleeve. This seems to be the figure of a maiden, of marvelous beauty, and her posture very much resembles the others.

The overgarment is porpora in color,
lined with fur and gathered
under the breast.



THE CLOTHING OF VENETIAN NOBLEWOMEN

and Other High-Ranking Women of the City

MAIDENS AND GIRLS OF VENICE

The greatest and most remarkable modesty characterizes the method and tradition of bringing up noble girls in Venice, for they are so well guarded and watched over in their fathers' houses that very often not even their closest relatives see them until they marry. And it must be said that many of them, up to the point of marriage, conforming with reverent obedience to the will of their parents, wear no ornaments whatsoever. These maidens, when they begin to grow up, very rarely, indeed, almost never, leave home unless to go to mass or other church services. When they do, they wear on their heads a white silk veil, which they call a fazzoolo, very wide, which covers their face and breast. At this time they wear a few pearls as ornaments and a few small chains of slight value. Their overgowns most often are rust-colored or black, of light wool or ciambellotto or some other fabric of little value, but they wear colored sottane and a kind of belt made of silk net, which they call poste. But when they are fully grown, they dress entirely in black, with a fazzoolo called a cappa of very delicate silk, very full and ample, thick and stoccato [crimped], and of great value, which covers their face so that they are unseen but can see others. But girls of the nobility and high ranks go out rarely, only on principal festivals and holy days.



BRIDES BEFORE THEIR WEDDINGS in Our Time

Some time back a custom began among the brides of Venice that before they receive wedding rings and take their vows, and only visits have passed between the bride and groom, on one day they are visited by their male friends and relatives and on another day by the women, and then they go out to enjoy themselves, well chaperoned. At this time they wear a fazzuolo called a cappa of black silk that is very thin and covers their face but not their breast, and even though it is not very thick, it still does not allow their covered faces even to be imagined. On this occasion they are richly adorned with pearls and gold, wearing far more of these ornaments than they wore before they exchanged wedding vows. And while this veil covers their face, they wear a bodice and sleeves of colored fabric, most often of white silk, with the opening widely laced crosswise with a silk cord, as seen in this portrait. This opening used to be of gold and embroidered, but now it is plain and without any other ornament. They wear perfumed full-length gloves in the winter, and in the summer their gloves go only halfway down their fingers. They wear necklaces and other ornaments and jewels.

They wear a jeweled, floor-length gold belt,
and the rest of their gown is
black, with a long train.



WINTER CLOTHING OF VENETIAN NOBLEWOMEN
and Other Wealthy Women In Our Time



The clothing shown here displays the great extent to which Venetian women wear ornaments of precious gold, rich in pearls and other jewels, and how much effort and care they put into their coiffures. They arrange their hair in a style of curls with certain curls that form a half moon, with its points or "horn" (for they have also invented this name for it) turned upward. They adorn their necks with the greatest splendor, and in their ears they wear little hoops tied with ribbons; some wear pearls or other gems of great value. Every precious thing dangles from them, from their necks to their breast, complementing and embellishing the bodice and forming a necklace composed of large pearls of considerable value. Their belts of massive gold are full of jewels, and on their wrists they wear precious bracelets. Over their *camicia* they wear a *carpetta*, most often of *brocatello*, and in the winter it is lined with precious furs. At that time of the year they also wear a muff lined with fur, which protects their hands against the cold. These furs are marten or sable, and the muff is of black velvet or some other silk fabric, fastened shut with buttons of oriental crystal or gold. The undergarment is of brocade or similar fabric. On top of the *camicia*, which is very thin, they wear a lined *sottanella*, and above this a gown of black velvet or other silk fabric with designs woven into it, with an arm-long train; this, because of its great weight, must be arranged and carried by a woman servant. They wear embroidered stockings and high *pianelle*; their veils are of black

*silk, unpleated, attached to their heads, breasts and shoulders
and by one end to their belt, from which it falls to the
ground; keeping its magnificent fullness, it makes
the wearer look very lovely. Some, truthfully,
wear it in a style that covers their hair,
and it falls from there onto their
breast; but this is a style
for mature women.*



COURTESANS
Outdoors

CORTIGIANA.



We said earlier that prostitutes who want to win respect by means of feigned modesty wear widows' and married women's styles of dress, especially in the colors worn by brides. Formerly, most of them went about dressed as unmarried girls, a custom still carried out but with greater modesty. So as not to be completely enclosed and covered by the cappe they wear, yet not being allowed to expose other parts of themselves, they have to reveal themselves in some way, so they cannot fail to be recognized by this gesture. And because they are forbidden to wear pearls, they reveal themselves as prostitutes when they expose their bare necks. To make up for this, these unfortunate women use a bertone (as they are called), who plays the role of a husband for them and permits them the use of luxury goods, and under this pretext they can avail themselves of everything that the laws generally forbid them. Their gowns are of brocatello of various colors, and embroidered at the greatest expense they can afford. They wear Roman-style shoes inside their pianelle. These are the courtesans of highest standing. But those who practice this infamous profession openly and in public places wear silk doublets with gold laces or embroidery of some kind, and also carpette that they cover with tied-up cloths or silk aprons.

On their heads they wear a short gauze fazzoletta, and in this style they go flirting throughout the city, easily recognized by all. And everyone sends obscene gestures and words their way.



WOMEN AT HOME

DONNE PER CASA.



Women of the nobility and other honorable ranks, when at home, wear gowns of various colors; this is especially true in the summer, when they wear *ormesino*, cendal or brocades in many different and beautiful colors, and also cloth woven of four or even six colors, so well made that no brush could paint better. Such lovely fabrics were invented here in Venice by Messer Bartholomeo Bontempele,¹⁰ at the sign of the Chalice; when he exhibits these materials of his own design, he demonstrates his brilliant skill, for which, added to his incredible liberality and generosity, he is much loved by the Venetian nobility, and by many princes of Italy, especially the most serene Duke of Mantua. In his shop, to which many great lords and princes send orders (even from as far as the seraglio of the Great Turk), all sorts of brocades woven with gold and silver can be seen. And the noblewomen of Venice wear these a great deal today, in addition to certain hues—pink, pale pavonazzo, yellow-green—that look very lovely. They wear their hair in two narrow braids, pulled into a bun at the back of the head and bound with silk cords that are held up with pins of gold or silver, which support the coiffure. Their hair is always blonde, with curls skillfully framing their foreheads, and they go about with such refinement that they look altogether lovable and beautiful. Over their shoulders they wear a *velo* [a piece of thin voile or gauze fabric] in the style of a *bavero*, thin and transparent, and at their necks they always wear their pearls, and at their wrists bracelets of heavy gold, which they never take off, as is also the case with their high *pianelle*. They make every attempt to please their husbands,

wishing to preserve conjugal love and to maintain peace and harmony in their homes. They wear very long trains in this shape, but if at home and lending a hand to some work, they raise it up and fasten it to the back of their gown with pins or with a silk tie—this is sewn to the point of the bodice in the back and has a little hook to which they attach their train, or coda, as we like to call it.



HOUSEMAIDS AND HOUSEKEEPERS,
or Massare, of Venice

FANTESCHE.



Women servants in Venetian households have specific duties and they are more or less esteemed by their masters according to the activities assigned to them. This is why wet-nurses, called *nene* [colloquial, "breasts"] in Venice because of the duty they have of breastfeeding and taking care of children, are highly respected and affectionately treated, and allowed to eat, drink, and sleep better than other servants so that the milk they give the children is more nourishing and settled. After them those most highly placed are the women who keep the keys to the pantry and the wine cellar, and after them, the chambermaids. And all of these, and the others assigned to housework, usually dress in chestnut brown or *lionato* [tawny brown] wool serge, called *rovano* in Venice, or some other dark color such as *pavonazzo* or another. On their heads they wear a white *fazzuolo* of silk or *bavella* [raw silk], and they cover their shoulders with a plain veil; others wear black, in the form of a long *cappa* or *fazzuolo*. And these women accompany their mistresses to church and wherever they go; they are usually unmarried, so they remain with their mistresses in the house, being (in theory) chaste and free of vice. Other women servants either are married or belong to the category called *dismesse* (women unmarried by choice); each is paid wages according to her duties and what she needs to live on. But those who do other kinds of work in the house, such as cooking, sweeping, and other similar things, wear over their gowns another garment of white or *pavonazzo* cloth, made for hard use rather than finery, and their *sottana* is of colored serge. On their heads they wear white *fazzuoli*. And they attend to all the needs of the household.

MARKET GARDENERS of Chioggia

HORTOLANE.



Surrounding the ancient city of Chioggia, as we have said elsewhere, are several villages or towns rich in beautiful orchards and vineyards, full of fruit, especially melons, which ripen very well and abundantly there in their season. From these gardens also come great amounts of vegetables, for they are expertly cultivated, so that in every season they supply everything needed for food, as the most fertile and well-cultivated land usually does. This makes this city of Chioggia very well stocked, and Venice, too, which receives such a great quantity of these crops that it distributes them to all the little islands nearby. These market gardeners of Chioggia, or Palestina, the small island near the city, style their hair in modest little curls framing the forehead, tying up the rest of their hair with narrow silk cords of various colors. They decorate their necks with beautiful coral or silver beads, wrapping a piece of silk velo around their necks to cover their entire breast. They wear an undergown of ciambellotto or grograno [a fabric with a ribbed or corded surface], floor-length, trimmed at the hemline with a border of beautifully needleworked velvet. Over this they wear an overgarment made of black or turquoise cloth, in the form of a camicia or schiavonetto, cut full without a bodice and cinched with a belt made of ormesino or some other fabric, according to their taste. They wear white shoes in Roman style, with raised pianelle, not too high. And dressed in this way, with some lovely gift of fruit, they appear before their friends and masters.



A PRESENT-DAY MAN AT ARMS
on a Caparisoned Horse



The Romans, too, had cavalry of armed men, but very different from ours, because they used the lance and the hobnailed cudgel, or crossbows, with which they shot iron arrows, while our cavalry usually carry a long lance in their hands and four or five muskets attached to their belts, which they handle so well that they put any big army to flight. They wear beautiful plumes on their morrioni or celate, and they set others on their horses' heads, so that they make a most beautiful sight. The horse is entirely covered with sheets of steel and a visor of steel. On top of this armor, such a horse is covered with silk or brocade, according to the status of the horseman, so that he stands out with great grandeur, as does in our days the famous Baron by indirect descent, Signor Pio Obizzi,²¹ Condottiere [leader of mercenaries] of men at arms, not to mention the beauty of his horses. At the time that the Empress Maria came to Venice his horse was entirely covered in silver chain mail, with very lovely livery.



GALLEY SLAVES



Because some men, not respecting the law, commit serious crimes, they are sentenced by judges to row for a certain number of years in the galleys, more or less according to the seriousness of their crimes. Some of them are chained with a chain on each foot and bound to the bench on which they have to row; some chains are joined to a crosswise bar with a weight on it, also at the rower's bench. Their heads are shaved and so is their beard, except for a moustache, and they dress in a wide camicia and an overshirt of griso, with a tabarro of the same fabric, calf-length, which has a hood behind like the one worn by friars. On their heads they wear a small red cap, and they are given a length of rope to belt this gabbano. Dressed like this, they are ready to row and fetch water and wood for the use of the galley; and for sleeping, they have a coarse, inexpensive blanket. They suffer many discomforts as punishment for their misdeeds.



CLOTHING OF THE CONFRATERNITY
ASSIGNED TO EXECUTIONS,
Who Accompany the Condemned of the City of Venice To Death



The clothing shown here is very frightening and horrendous, but all the more charitable because it is worn by rich and prosperous men, who, to earn indulgences for this confraternity, join its other members who accompany evildoers to their death after they have been sentenced by judges. And they are told to dress in this costume by a servant called a Nunzolo [a summoner] on the evening preceding the day of the execution; then in the morning they are summoned by a bell used only for this purpose. Their attire consists of a sack-like overgarment of black cloth, floor-length, with a hood, which they pull over their heads and use to cover their face, and the rest of it falls over their shoulders. In the middle of their chest they have sewn onto this gown an image of the holy crucifix as a sign of great piety, and there are many large groups of these brothers. They all wear belts and they carry iron chains, which make a noise as they walk along. Grouped in this way, they go to the prison where the sentenced criminal awaits them, and two by two they make a procession, holding a holy crucifix and many tall black torches in front of them, and also a great number of black wax candles. Here they await the guilty man, who, having been comforted by a priest, is accompanied to the place of execution, where he receives the punishment he deserves. Then these brothers return to their church, San Fantino, where they have a beautiful scuola [meeting hall], with an altar made of fine, hard black stone and many beautiful paintings.

GRAVEDIGGERS OR PIZZICAMORTI
[CORPSEBEARERS]
of Venice

In the city of Venice certain people are assigned by their superiors to dress the dead and carry them to burial and to do everything necessary for this process. Their clothing consists of a mantle, quite long, of berettino [dark ash gray], bigio [dull gray], or fratesco [ash gray], open at the front and above and below the arms. Under this they wear a calf-length undergown, and on their head they wear a small cap of the same color as their undergown. This is also the color of their stockings and shoes.



THE CLOTHING OF THE SHAMEFACED
POOR, WHO BEG FOR CHARITABLE ALMS
in the Churches and Street Corners of Venice

VERGOGNOSI.



People who dress in the clothing mentioned here, in which they go around begging, usually were once rich and are mainly Cittadini²² who, through bad luck or a change in fortune, have fallen into want; they alone are permitted to wear this clothing. It consists of a loose robe of black cloth, often mended and old, with which they show their poverty. It is floor-length and has a hood, which they wear over their heads and let fall over their faces, with two holes through which they see and yet cannot be seen. In their hand they carry a paper cone to collect alms, which they request with gestures rather than words.

They wear black stockings and broken-down pianelle.



PORTERS OR BASTAGI²³
of the City of Venice

FACCHINO.



In various places in the city of Venice certain men called porters can be found, who earn their living by loading and unloading ships and boats and carrying goods on their backs from one place to another. For the most part, they are from Bergamo, the valleys of Trent or Brescia. Ordinarily on workdays they carry sacks of coarse linen cloth, useful for carrying heavy weights, and they arrange them over their heads like a hood and set heavy burdens on top of them. They also wear a gabbano as their upper garment, which they belt with a rope, from which they hang other lengths of rope. They wear certain loose leggings of griso, which end above their feet, and they put on heavy shoes.

And they are forced to labor in certain public services, such as putting out fires and unloading salt and working on some days for a daily wage in the Arsenal.



NEAPOLITAN GIRLS

Neapolitan girls usually wear a lovely coiffure, composed of many curls and decorated with a string of pearls. They wear *camicia* ruffles, high and beautiful, and a floor-length overgarment of white damasco, with a strip of gold brocade at the hem. The overgown has open sleeves, through which the arms appear covered in patterned silk. They wear a small train and in their hands they carry a fan. They do not use much make-up or many artificial beautifiers, and they rarely appear in public. For some time now they have worn long overgarments in the style of the *zimarra* (but with open sleeves, similar to the ones shown in the dress presented here), with a small veil blowing in the breeze, especially when they leave the house.

Artisan and plebeian women dress similarly, so that they cannot be told apart from noblewomen.



THE CLOTHING OF A WOMAN OF PERUGIA

Perugia is a beautiful and noble city. It is situated on top of the Appenine range of hills and has many castles, towns, and lands beneath it. Its territory is full of lovely hills, which produce very delicate wines, delicious figs, great quantities of oil, and excellent fruit. The people of Perugia are brave and noble and belong to many famous families. The city is subject to the Roman papacy and it has a large university, sumptuous buildings, and many beautiful churches.

The women of Perugia wear a thin veil or a piece of cambrai on their head, which covers their curls, ears and entire neck and ends gracefully at their shoulders. They wear overgarments of silk, velvet, satin or tabino, with short bodices fastened with colored silk ties. They adorn their necks with gold necklaces supporting a single jewel that hangs at their breast. And they cinch these gowns with a gold chain. Their gowns have wide, open sleeves, from which their arms emerge, covered in the same fabric as the sottana, which is of figured velvet or damasco, and floor-length.



FRENCH NOBLEMAN



French noblemen are very magnanimous by nature and skillful in every profession, as much in literature as in music; they devote themselves to the practice of arms, both on foot and on horseback. They have good health and they are very friendly, but also prone to rage and quick to be angry. They keep their promises, and they go to war well outfitted. The French people never keep or maintain one style of dress but change it according to their caprice; this is the result of their wealth, originating in the fertility of the country, which is abundant in all good things.

Their usual style of dress is to wear silk or any other beautiful rich fabric available. They wear short capes of fine wool and also of velvet, but very badly made. They curl their hair and cover their heads with a velvet cap with precious plumes. Sometimes they wear long ferraiuoli of very thin wool. They wear velvet colletti trimmed with gold lace and gold buttons, and underneath a doublet of ormesino in white or other colors, with long, rounded bellies padded with cotton. The sleeves of these doublets are very wide in the arms but narrow at the wrist. They wear short bracconi, very tight on the thigh, which practically reveal the veins of their flesh. They wear their knees uncovered, and silk stockings. They used to belt on long, narrow swords but today they carry them three fingers wide.



THE CLOTHING OF THE KINGDOM OF SPAIN

CLOTHING OF A LADY OF ANCIENT TIMES
in Spain

Spain is a large kingdom, bathed by the sea on every side, except the one that separates it from France by means of very high mountains called the Pyrenees [born of fire], so named for the frequent bolts of lightning that fall from the sky there. Spain was formerly divided into three provinces, that is, into Bettica, today called Granada; Lusitania, today Portugal; and Aragon, which today comprises Catalonia, Castile, Navarre and Galicia. The first king of Bettica was Jubal, the nephew of Noah, who built a city there and called it Jubal after his own name; next, Ibero succeeded to this kingdom, from whom the River Iber afterward took its name. The tenth king who came to power in this kingdom was named Hispalo, from whom the entire kingdom of Spain took its name; today this is owned by the most powerful Catholic King Philip of Austria, son of the Emperor Charles V of beloved memory. The Spanish people are grave by nature, shrewd, and very thrifty, given to lust, sober in eating and moderate in drinking, of middle height and dry rather than otherwise in their bodily humors, satisfied with little food, and vainglorious in many matters. They dress in black more than in any other color. The Spaniard is astute, brave in warfare, and able to endure every sort of discomfort when necessary.

The women are brown in complexion, and the girls go out covered up; they are very withdrawn in social exchanges and rarely seen at public festivities, though when they do go out, they adorn themselves with many ornaments. The clothing shown here

is from former times and was customary a hundred and forty-four years ago, though it is true that it is still worn in some parts of Spain. And in some elements it imitates our Italian style, as in the beaddress and arrangement of the hair, which they wore covered with a veil pinned on top and falling down to their shoulders. They wore a pleated, floor-length overgown of satin or velvet, with a round-necked low-cut bodice allowing the *camicia* underneath to be seen. This gown was sleeveless, but they covered their arms with linen sleeves, quite full, which they tied around their arms; and these sleeves were snugly bound at the ends, near the hands. This gown had a train of some length, embroidered all around the hem at the feet, with various trims. In their hands they used to carry large, round feather fans, and in this way, without further pomp or ornament, they went out in public.



THE CLOTHING OF AFRICA

THE CLOTHING OF CAMPSON GAURI,¹
the Great Sultan of Cairo

The ancients divided our world into three parts: that is, Europe, Asia, and Africa. The last of these is separated from Asia by the Nile river, reaching down to Ethiopia in the south and flowing through Egypt, making the land very fertile by watering it, and then entering the sea by seven mouths. This border of Africa, according to some writers, goes as far as the Red Sea in the north.

A very large section of this region of Africa is uncultivated because it is covered with sterile deserts and vexed by various sorts of poisonous animals. It is bordered at the north by the Libyan Sea, at the south by the Ethiopian Sea, and at the west by the Atlantic. It is inhabited by Peru [?] and by Ethiopians, who live in the west and the east of the country. From the beginning they were very crude, like beasts, eating meat and grasses, and having no laws or government, but then they were made more human and reasonable by Hercules. He brought settlers to these lands, who started to sail around these river banks and sea coasts and made them more accessible. In this country there is tremendous heat, and as a result the earth turns into very sterile sand because it receives no rain from the skies. And there are many poisonous animals there, such as dragons and serpents. The men and women have very black skin, more than in any other region, and those of inland Africa live in caves and grottos underground. The land shifts so much that where you see level ground today, tomorrow, because of the wind, it has become a cave or a mountain of sand.

I will describe the clothing worn by the Great Sultan of Cairo, because it is shown here. In 1512 this Great Sultan lived very grandly in the huge city of Cairo, in his castle or palace, according to the report of Messer Zaccaria Pagan, a nobleman of Belluno, who went there with the famous ambassador Domenico Trevisan,² in turn sent by the most Serene Venetian Republic to this Great Sultan. In his palace, then, are many guards stationed at all the doors and in various immense rooms. These rooms are beautifully decorated in gold and other colors, such as turquoise and ultramarine, and make a very beautiful sight; the doors are beautifully inlaid with ivory and ebony, and intricately made, and the windows are of bronze worked in beautiful patterns, and one walks on very fine mosaic floors. In this palace there are two hundred steps. In one of the final rooms sat an Admiral of the Castle, on a seat two feet high called a Mustabè in their language, which was surrounded by two hundred slaves playing various instruments including cymbals, flutes, and drums in the Turkish fashion; they had certain shields with which they made a loud noise by clashing them together. Then, passing further through many other doors, they arrived in another room, where two hundred people were working on weapons and armor; from here, going through other rooms full of Mamluks, they entered a large room, two hundred feet long and a hundred feet wide, at the end of which, raised a foot from the ground, on a Mustabè covered with green velvet, sat the Great Sultan, who wore on his head a turban of sessa with two corni, as in the print shown here. He was dressed in a belted casacca of white lisaro and an overgarment of dark green moiré ciambellotto or zendale. He sat with his feet crossed and had a shield and scimitar at his side, which it was his habit to take everywhere he went. This Great Sultan had a pleasant appearance and a genial expression, with a brown

complexion and a long black beard with a few white hairs. He was large, with a big belly. The palace he lived in was almost three miles in circumference, located on a rock, and in it were very many fountains filled with the water of the Nile, artfully built, and many beautiful gardens, lovely and delightful.



ADMIRALS AND COUNSELORS
of the Great Sultan

ARMIRAGLI, ET
CONSEGLIERI.



The Great Sultan had almost two hundred Admirals, who all had the title of Colonel or Captain, each of them with about a thousand lancers. They dressed entirely in white with turbans, some tall, some wide and pointed at the sides, and some similar to those worn by the Great Sultan, as can be seen in the drawing shown here. Their garments were of very white lisaro or ciambellotto or moiré zendado, beautifully needle-worked and floor-length, fastened in front with gold buttons and belted with pieces of silk. They all stood around the Great Sultan's hall, in addition to the multitude of other kinds of people there. These men made a splendid sight, each one having a handsome appearance, and they responded very reverently to the arrival of the Venetian Ambassador. I will not spend time describing the ceremonies they observe, carried out with a bow, as is their style, in which they place a hand on the ground and then put it to their mouth and onto their head, along with many other rituals; the Ambassador approached and delivered his message. But at the present time many of their customs have changed, for they have changed from the Sultan to the Grand Turk. So they follow the Turkish style more than any other.



CLOTHING OF THE KING of the Island of Florida

The King of Florida wears this clothing, including a deerskin tied over his shoulders. The rest of their bodies are naked. But they take great pleasure in painting themselves and they wear the nails of their fingers and toes long. On their necks they wear a three-strand necklace of copper or silver, and chains of the same metal on their arms and legs, below the knee. They carry tall staffs in their hands, made very elegantly with feathers and tassels at the top. They have servants who hold up their garment so that it does not touch the ground when they go out; two others precede them with fans, to protect them from the sun. They wear their hair tied at the top of their heads, animal tails hang down behind them, and they wear fish bones in their ears.



CLOTHING OF THE QUEEN

This king, when he wants to take a wife, always chooses from among the noblest and most beautiful women who can be found, and he carries out many ceremonies. They set the Queen upon a platform decorated with painted animal skins, and at the back of it they make an arrangement of leaves and flowers for her. Then four men carry the platform; some go ahead of them, sounding trumpets, and two pages hold fans of bird feathers; a great number of unmarried girls carrying baskets full of fruit and flowers follow behind. The queen precedes them with her hair loose on her shoulders, wearing many necklaces on her neck, arms, and legs. They take great pleasure in painting their bodies; they cover their shoulders and private parts with tree leaves; and through their ears they wear fish bones.



CLOTHING OF THE WOMEN
of Virginia Island

The women of Virginia Island have an admirable way of carrying their children, resting them on their shoulders, as can be seen in the sketch. They wear their hair long and loose on their shoulders; they wear no clothing except for an animal skin, with which they cover their private parts. They delight in fishing. They have vases of a highly perfected material for cooking, they mix fish with various fruits, and they live in a sober fashion.



CLOTHING OF THE PRIESTS OF SECOTA,
on Virginia Island

The priests of this island wear garments of animal skin with the skin turned outward; they shave off their hair except for some in the front and on top of their heads; the rest of their bodies are naked, that is, their arms and legs. They practice magic arts, and they enjoy fishing and hunting. The majority of them are old.

They inhabit a part of the island called Secota,
and for this reason they are called
Secotan priests.

