

Methodology

This study of fifteenth- and early sixteenth-century European men's headdress is an attempt to create a database of aggregate information that could be used to re-examine some basic research questions about stylistic change over time and geography and which can be used in further research that involve other aspects of fifteenth- and early sixteenth-century life and culture.

Basic Research Design

Systematic studies that concentrate on the typical and cover a wide range of geographic territory and all classes are needed to give a more complete picture of fifteenth-century clothing. This study is based on content analysis, a systematic method of data collection for items that are difficult to study because of their large frequency or volume.¹ It can be used with verbal

or nonverbal communications, and is often used to study the hidden or implicit meanings of those communications. Form analysis is a variant of content analysis that creates quantitative data from formal (in an art-theoretical sense) or physical characteristics of source of information. In this case, the physical and formal qualities of fifteenth- and early sixteenth-century headdress, or rather from the art object in which the headdresses were portrayed.

The database is to be composed of information on headdress derived from fifteenth-century artwork that is systematically gathered from a large range of sources over a geographic and temporal range. It is created by defining a series of characteristics of men's headdress and coding each headdress used in the sample for each of these characteristics. Each headdress

¹Jo B. Paoletti, "Content Analysis: Its Application to the Study of the History of Costume," *Clothing and Textiles Research Journal* 1 (1982), 14–17.

is also coded with information about geographic area of origin and date. The information can then be sorted in a number of ways to look at headdress by type, complexity, geographic area, time, age-status of wearer, social class, how the hat is worn, and other aspects. These data can then be used with other types of information to examine literary and verbal correspondences, aesthetic ideals, social uses of headdress, and so on.

Nature of the Source Material

The Original Art Works

A form analysis technique is used to analyze the distribution of some formal and social characteristics over time and space. The two basic requirements for form analysis are well-documented sources, and a systematic data collection instrument. The sources used in this analysis are not original garments, but contemporary depictions of garments in art. In order to understand why portrayals of clothing were used rather than existing garments, the sources of clothing information for the fifteenth and early sixteenth centuries must be examined, and the relative availability of the different types of sources, and the limitations of those sources that are available must be understood.

While the preferred way to study clothing would be to study the extant artifacts of the time supplemented by the study of other contemporary objects and in comparison with artifacts of the same type along the dimension of time, and by the study of other visual and verbal documents relating to that artifact. For the fifteenth century, surviving masculine headdresses are so few and so unrepresentative as to be all but useless as a source of study of style change and geographic distribution. There are only a handful of existing hats and hoods tentatively dated to the fifteenth century and most of these are archaeological finds from Iceland, Scandinavia and England.

That leaves us with contemporary visual and verbal descriptions of headdress. Of these, verbal descriptions are less than adequate because few writers fully describe headdress other than to say that someone was wearing a red bourrelet, assuming that his reader would automatically know what a bourrelet was. If one does not have extant garments in sufficient numbers to study, the next best sources are visual renderings of clothing.

Clothing is a visual product. It has all the elements of visual design: line, color, shape, rhythm, balance, and so on. Just as words are insufficient to give a comprehensive description of a visual work of art, words likewise are insufficient to give a comprehensive picture of the effect of clothing in its context.

Words can amplify a description, convey how an author may consciously feel about items of dress, and give information about such surrounding systems as costs of clothing production and purchase, methods of production, purchasing habits, materials, trade and distribution, and sumptuary legislation. Clothing, however, should be seen, and preferably seen worn in original environment. From the fifteenth century, there are no candid photographs, no film, nor videotape that show people wearing clothing in everyday situations. The visual arts of the time are our best source for viewing clothing in its context.

All visual arts are limited as a source for costume study in that they are interpretations of how things look and how close that image is to what the eye sees depends on the goals and conventions of the artists of a particular time and place. The purposes of art are rarely to give a photographic depiction of what one sees. Medieval art is a particularly clear example of art used for purposes other than the imitation of visual perception.

Art in the Middle Ages had the purpose of teaching and exalting sacred truth rather than the representation of what the eye saw.² The artists did not bother to show realistic seam lines or drape in clothing; the colors chosen were more likely to be symbolic than an example of what was actually worn. For clothing before 1400, medieval

art can only be a guide to medieval clothing and it must be combined with other artifactual and verbal documents. Even with these, conclusions are highly speculative. After 1400, the emphasis in art is still on religion, but the nature of religious devotion had changed, becoming more internalized, more personal, and, dare we say, more humanistic. The art styles changed to reflect these new trends in religious practice and societal mentalities. Fifteenth century art did not abandon the purpose of teaching Christianity to the illiterate masses. Many of the art works commissioned for private use were often used for meditation and prayer. Fifteenth century art aided these goals through the portrayal of scenes set in contemporary settings and figures in contemporary clothing. This was believed to make the faith accessible and personally real to the individual believer. This was also a time when the mundane object could be suffused with mystical meaning. This encouraged the inclusion of accurately rendered everyday objects, including clothing, into art.³

Given the prevalence of religious art in the fifteenth century, it is fortunate for the costume historian that religious figures are so often portrayed in contemporary clothing. The time period of this study ends at 1520 because changing tastes produced religious artworks with figures wearing classical draperies rather than contemporary clothing, losing a major source of costume information.

²Michael Baxandall, *Painting and Experience in Fifteenth Century Italy: A Primer in the Social History of Pictorial Style*, 2d ed., (Oxford, UK: Oxford University Press, 1988), 40–41; Albert E. Elsen, *Purposes of Art: An Introduction to the History and Appreciation of Art*, 2d ed., (New York: Holt, Rinehart and Winston, Inc., 1967), 100–102; Creighton Gilbert, *History of Renaissance Art throughout Europe*, (Englewood Cliffs, NJ: Prentice-Hall, Inc. and New York: Harry N. Abrams, 1973), 15; and Gottfried Richter, *Art and Human Consciousness*, trans. Burley Channer and Margaret Frohlich. (Spring Valley, NY: Anthroposophic Press, Inc., 1985), 186.

³Frederick Artz, *The Mind of the Middle Ages AD 200-1500: An Historical Survey*. 3d ed., (Chicago: The University of Chicago Press, 1980), 400; Johan Huizinga, *The Waning of the Middle Ages: A Study of the Forms of Life, Thought and Art in France and the Netherlands in the XIVth and XVth Centuries*, (London: Edward Arnold, 1924), 240–244; Baxandall, 40–48; Elsen, 106–107; Richter, 186–191.

⁴Hugh Honour and John Fleming, *The Visual Arts: A History*, 2d ed., (Englewood Cliffs, NJ: Prentice-Hall, Inc., 1986), 329–331; Elsen, 145; Gilbert, 272–276; and Richter, 183.

⁵E. H. Gombrich, *The Story of Art*, (Oxford, UK: Phaidon Press Limited, 1984), 17–182 and 207–208; and Elsen, 105–122.

⁶Honour and Fleming, 333–335; Baxandall, 46–48; Elsen, 123–144; Gombrich, 167–175; 183–191, and 199. Baxandall discusses in great detail how Italian educational methods helped to educate patrons and artists who would be predisposed to this kind of mathematical and proportional bias in art on pages 86–108.

⁷Honour and Fleming, 351, and 357–360; and Elsen, 119.

⁸Christopher de Hamel, *A History of Illuminated Manuscripts*, (Oxford, UK: Phaidon Press Limited, 1986), 156.

⁹Frederick Antal, *Florentine Painting and Its Social Background*, (London: Kegan Paul, Trench, Trubner & Co., Ltd., 1947). 281–283, and 374; Baxandall, 1–14.

In the fifteenth century, a renewed interest in humanism became strong enough that artists all over Europe grew interested in a naturalistic depiction of people in a natural-looking environment.⁴ This was approached differently by Italian and Northern European artists. Northern European artists, especially Flemish artists, tried to achieve naturalism by using atmosphere, light, and the depiction of minute surface detail. Because of the latter, their artworks are often very informative about the details of clothing materials and construction.⁵ Italian artists approached naturalism by discovering (or rediscovering) classical laws of ideal beauty and proportion. Highly idealized human figures are set into mathematically-constructed space, and Italian artists often ignored, idealized or distorted some of the details that are useful to the study of clothing, but would interfere with their pursuit of the ideal.⁶

These were some of the objectives of fifteenth century art. What follows is a brief discussion of where art was being used, who the patrons and viewers of the art were, and finally what biases may be found in fifteenth century art regarding depicted clothing.

Public art was displayed in such public buildings as guild halls, town halls, and especially churches. This art was made to be understandable to an illiterate population. Even when it did not have an overtly religious subject, public art

was often moralizing in tone using popular stories and mythology as allegories to promote virtuous behavior. Private art, while produced for better-educated patrons and more likely to be avant garde in technique, theory, and skill, also shared in this moralizing character.⁷ Book illumination might have a broader range of subject matter as it was used both to illustrate books on technology, accounting, and practical skills, books on popular tales and chronicles, as well as religious books such as Bibles, Breviaries, Books of Hours, and other liturgical or prayer books.⁸

Most art works were commissioned. The exceptions were books and decorated household items that were usually commissioned, but also often produced and then sold at market to the middle and artisan classes. The patrons were, in contrast, either wealthy people of the noble or gentle classes, very wealthy merchants and tradesmen, the Church and religious orders, or guilds and religious or trade confraternities. They wrote the contracts for the art works produced and dictated specifications, not only for materials, but also for the design, that the artists had to follow. The imagery seen in these works of art reflected the views of the wealthier classes that initiated its creation.⁹ Since most artwork was for public viewing, the values depicted had to be religiously orthodox and were likely to instruct the public socially in ways that were to the advantage of the patrons in power.

In terms of clothing, how might these patterns of patronage and artist training and practice affect what we see in art? We would expect that the landed gentry and learned classes would be more often depicted than their proportion in the population. However, since much of the art is designed to appeal to and to teach the lower classes, it would have to have imagery that would not alienate them. There were some images of the lower classes used, and where the lower classes were not obviously being satirized or used as examples of vices, the images might be fairly accurate, since it does not appear that fifteenth century art idealized or glorified peasant simplicity.¹⁰ Books produced for and by the lower classes should reflect a greater number of images of those classes. Books of Hours, with their calendar pages showing the proper labors of the month, often have numerous and sympathetic portrayals of laborers and artisans.

Colors of objects portrayed in the art products of any time are limited to the available pigments. Pigments are not dyes, and the colors of the clothing shown may not match what was actually worn. During this time, color had both religious and social meanings, and it may well be that, at least in the cases of allegorical and symbolic figures, the colors used to portray garments had more to do with their symbolic functions than with the colors the garments really were.¹¹ However, we can get an idea of colors used in real

garments by examining such verbal records as household accounts for colors of cloth or garments purchased or for dyestuffs purchased for home use, trade accounts and customs records on the import and export of dyestuffs, and descriptions given in contemporary literature. Nothing has been found in the literature to contradict the assumption used in this study that the *basic* hues of everyday garments shown in art works were the same as those worn in real life.

In this period, there was also a tendency of portraying certain stock figures wearing stereotyped clothing. These included ceremonial garb for kings, emperors, popes, and upper-level clergymen; fools clothing, symbolic clothing for allegorical characters, angels, and some saints; and clothing symbolic of exotic or non-Europeans such as Moors, Jews, or Asian, African, or other exotic peoples.¹² The headdress worn by these people were not typical dress (and they rarely appear in scenes strictly from everyday life) and were often fantastic variations of everyday headdress, similar to the way that science fiction costumers create alien or futuristic clothing based on contemporary clothing. Only experience and some background in art history and iconography would enable one to distinguish between headdress portrayed as being worn in everyday life, and headdress serving particular symbolic functions in art. Iconographic headdresses were

¹⁰Keith Moxey, *Peasants, Warriors, and Wives: Popular Imagery in the Reformation*, (Chicago: The University of Chicago Press, 1989), 35–66, 140 ff. While the time period covered by Moxey's book is outside of the period covered by this study, his discussion of the theme of the peasant in art is instructive.

¹¹Baxandall, 81–85; and Honour and Fleming, 11.

¹²Margaret Scott, *Late Gothic Europe, 1400–1500*, The History of Dress Series, (Atlantic Highlands, NJ: Humanities Press, Inc., 1980), 34, and 70–72; Jacqueline Herald, *Renaissance Dress in Italy 1400–1500*, History of Dress Series, (Atlantic Highlands, NJ: Humanities Press, Inc., 1981), 96, and 113–116.

defined for this study but were not included in the analyses.

Contemporary Survivals

We have lost many artworks from this period. Many of the materials used were highly perishable, and many art works disintegrated over the last 500 years. Textile materials and many books were used until worn out. Most of the art that has survived have done so because they were of a very high artistic quality, were collected because they were particularly good examples of artistic style changes or were by noted artists, contained inherently precious materials such as gold or gemstones, or were very rare. Some pieces of less high artistic merit survived because they were heirloom items that were passed down along generations. Other less artistically superior works were discovered by chance within other objects into which they had been integrated. A number of informative manuscript pages have been found in book bindings as these were used to produce books produced years later.¹³

This selective survival of historical artifacts may bias our knowledge of a period. Clothing items often survive because they were garments used for atypical occasions, because they were worn by someone deemed famous or important, because they were unable to be adapted into the newest style,

or because they could not be worn by someone else until they fell apart.

The selective survival of art objects may bias the understanding of art production and style, masking what may have been a more widespread level of production that has been judged as mediocre, or is outside of the perceived mainstream of artistic development. However, for the study of clothing shown in artworks, no difference between clothing shown in surviving inferior works and that shown in works considered superior could be found. However, works of art outside of the mainstream of art historical development were less likely to have been collected; and consequently, less likely to have survived. Less information can be found on the developments of clothing represented in non-mainstream art works that did not survive.

For reasons that will be discussed later, reproductions of artworks were used in this study. Because fewer artworks from outside of the mainstream of artistic development were reproduced, reproductions of art works from such places as Germany, Britain, and Spain with which to make geographic comparisons were scarce. So for clothing, regional variations may be underrepresented.

Source Selection Process

Since measurements were a part of the analysis, physical handling the original

¹³De Hamel, 186.

artworks would have been necessary, and that would have been destructive to them, and is usually not permitted. It was decided to use photographic reproductions of artworks rather than to use original works. This would also broaden the range of artworks that could be studied as original works present in European or Asian collections could be studied by using photographs or prints of those works available locally. As stated before, for the particular type of classification system devised, the use of photographs and prints rather than originals should not have an effect on the headdresses studied. The only category that might be affected by the use of photographic reproductions was color. Comparison of color reproductions with their originals in the National Gallery of Art showed that for the type of color classification system used, there was no difference between color shown in the reproductions and the color used in the originals. Color reproductions were used most of the time, except when works for a geographic region could only be found in black and white. Certain types of artworks, sculpture, wood cuts, some styles of book illumination were not originally produced in color.

The reproductions were selected from those available in the University of Maryland Art Library, the Arlington Central Library (which has a good selection of popular-market art books), the Fairfax County Library system (which has numerous illustrated

histories), and the Library of Congress from illustrations in books on art history, reproductions from museums having collections rich in fifteenth and early sixteenth century European art, and from illustrated histories.

These reproductions had to meet certain criteria: they had to be dated by historians or art historians, and not by costume historians; they had to be dated to a ten-year period; they had to show men wearing everyday head-dress clearly. It was preferred that if the original artwork had been produced in color, that a color reproduction was used. Exceptions were made to get examples from full geographic spectrum, and the only category this seemed to affect was color.

It is impossible to know how many original fifteenth century art works there are. There is no known database of all the existing art works from the period of study. Many pieces are in private hands and are unknown to scholars. To sift through all the art works, even if they could all be known, for all that met the criteria, then draw a statistically random sample would take years, if not decades. Even cataloging all the reproductions that met the criteria found the University of Maryland Art Library and the Library of Congress alone would have taken one or more years to accomplish. After examining the sources, no reason could be found that a sample drawn subjectively from the

sources used would have any systematic difference in terms of the types and characteristics of the headdresses found therein from those found in a statistically random sample.

Characteristics of the Sample

Table 1 displays the decade and place of origin of the sample used for this study. Relatively more works of art were available for particular places and times and these decades and places were better represented in the sample.

Classification System

The data collection instrument consisted of thirteen categories; each of

which involved two or more classes into which the headdress, the wearer, or the environment in which the wearer was set, could be classified. Each class in a category was defined in such a way that it was mutually exclusive of the other classes. The criteria for each class were not shared by any other class in that category. The thirteen categories were headdress type, brim type, color, materials, decoration type, position of headdress, coverage of the hair-growing area, coverage of the ears, social class of wearer, interior or exterior use headdress, aspect ratio, place of origin, and source decade.

In defining the categories and the classifications, both verbal and pictorial definitions were used as it was easier

Table 1. Temporal and Spatial Characteristics of Sample

	BFN	British Islands	France	HRE	Italy	Spain/Portugal	Total
1400 to 1409	1	12	22	13	7	10	65
1410 to 1419	33	1	13	6	4	3	60
1420 to 1429	11	9	12	2	5	0	39
1430 to 1439	13	6	0	0	16	1	36
1440 to 1449	8	8	1	12	15	0	44
1450 to 1459	6	0	16	3	18	8	51
1460 to 1469	16	5	22	1	16	6	66
1470 to 1479	39	0	6	15	17	8	85
1480 to 1489	24	4	19	10	11	8	76
1490 to 1499	22	12	19	11	19	28	111
1500 to 1509	7	1	14	19	18	11	70
1510 to 1519	29	12	1	17	12	17	88
Total	209	70	145	109	158	100	791

to use an image to get the general idea of a visual type, and then to use the verbal definitions to draw the boundaries between one type and another. A verbal and visual definition packet was created that gave both a verbal description of each classification and a series of visual examples of common variations.

Pre-test and Reliability

The instrument was pre-tested to refine categories and improve the description. The revised instrument was tested for reliability using a panel of four judges and a sample of forty (40) headdresses. Each judge categorized each headdress for each of the categories used. The agreement between judges was compared and a coefficient of agreement was calculated from the following formula for composite reliability when more than 2 judges are used:¹⁴

$$\frac{N(\text{average interjudge agreement})}{1 + [(N-1)(\text{average interjudge agreement})]}$$

Where: N = total number of judges.

The following are summaries of each of the categories. The coefficient of agreement for each category has been included with the heading of each of the categories. Mean composite reliability for the entire instrument is .93.

Summaries of Categories

Headdress Type (.93)

The nature of the artwork was not detailed enough allow the use of the construction of the headdress as the defining factor of headdress type. Visual characteristics of headdress that could be easily perceived from artwork of this period had to be used to form headdress type definitions. The distinguishing factors for headdress type were the overall silhouette of the hat, the shape of the crown, the construction of the crown (if it could be determined from the source), the presence or absence of a brim, type of brim, and how the brim projected from the crown.

The types defined are briefly described below. The names of the types used are based on contemporary and modern, often-used terminology for these headdresses, but the way they have been defined may differ from the way these terms are sometimes defined in the literature. **Figures 1 through 15** illustrate the different headdress types.

Coifs

Coifs are close-fitting caps that conform to the shape of the head and cover most of the head, excluding the face. They have no brim.

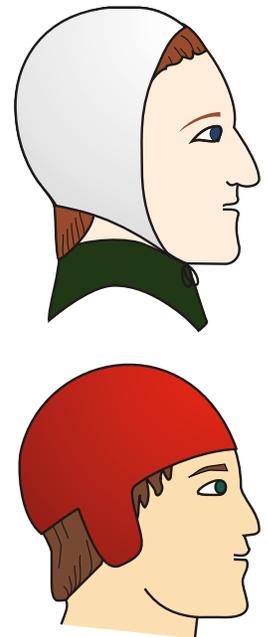
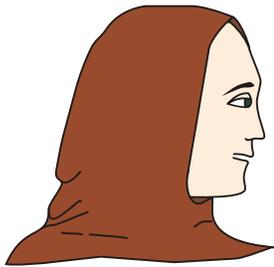


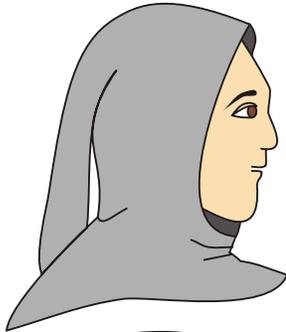
Figure 1.
Examples of Coifs

¹⁴Ole R. Holsti, *Content Analysis for the Social Sciences and Humanities*, (Reading, MA: Addison-Wesley Publishing Company, 1969), 137.



Hood

A hood is a loose-fitting covering of the head and shoulders. The hood has a face opening, a shoulder cape (and opening) and sometimes a tail (also called a liripipe or tippet). The hood has no brim.



Chaperones

These are variation of the hood in the earliest form of which, the hood is worn with the face opening around the top of the head, with the tippet often wound around the head, and with the shoulder cape, also called a cockscomb, hanging from the top of the head. In later forms, the head opening is formalized into a brimmed or padded or twisted roll opening. Allowable brim types include padded or twisted rolls or continuous brims.



Sack Hats

Sack hats are similar to chaperones, but have eliminated the tippet and converted the shoulder cape into a sack-shaped crown. Allowable brim types include padded or twisted rolls or continuous brims.

Figure 2.
Examples of Hoods

Rondelles/Padded Rolls/Chaplets

This category includes a stuffed ring or roll of cloth or a chaplet of flowers or of metal imitating flowers or other plants. Allowable brim types include padded or twisted rolls for rondelles or continuous brims for chaplets.

Cauls

Cauls are net or cloth caps consisting of fabric gathered into a band to confine the hair and fit the head opening closely. Allowable brim types include padded or twisted rolls or continuous, split, or overlapping split brims.

Acorn Hats and Sugarloaf Hats

These are light hats that either fit the head closely, but do not cover the amount of head that the coif covers (the acorn hat rarely covers the ears). The hats could be stiffened or soft. The crown is either pleated or smooth. At no point is the crown of the acorn hat wider in profile than at the head opening (see Figures 9 and 10). The main difference between an acorn hat and a sugarloaf hat is the height of the crown. The acorn hat has a crown defined as less than 1.5 times the face measurement (or the distance from the chin to the bridge of the nose) and a sugarloaf had a crown 1.5 time the face measurement or larger. Allowable brim types include brimless, continuous brims, partial brims, split brims, or overlapping split brims.

Bonnets

The bonnet is a square-crowned hat, covering the head similarly to the acorn hat, but usually broader than tall. The main difference between bonnets and acorns/sugarloafs is that the crown generally widens from

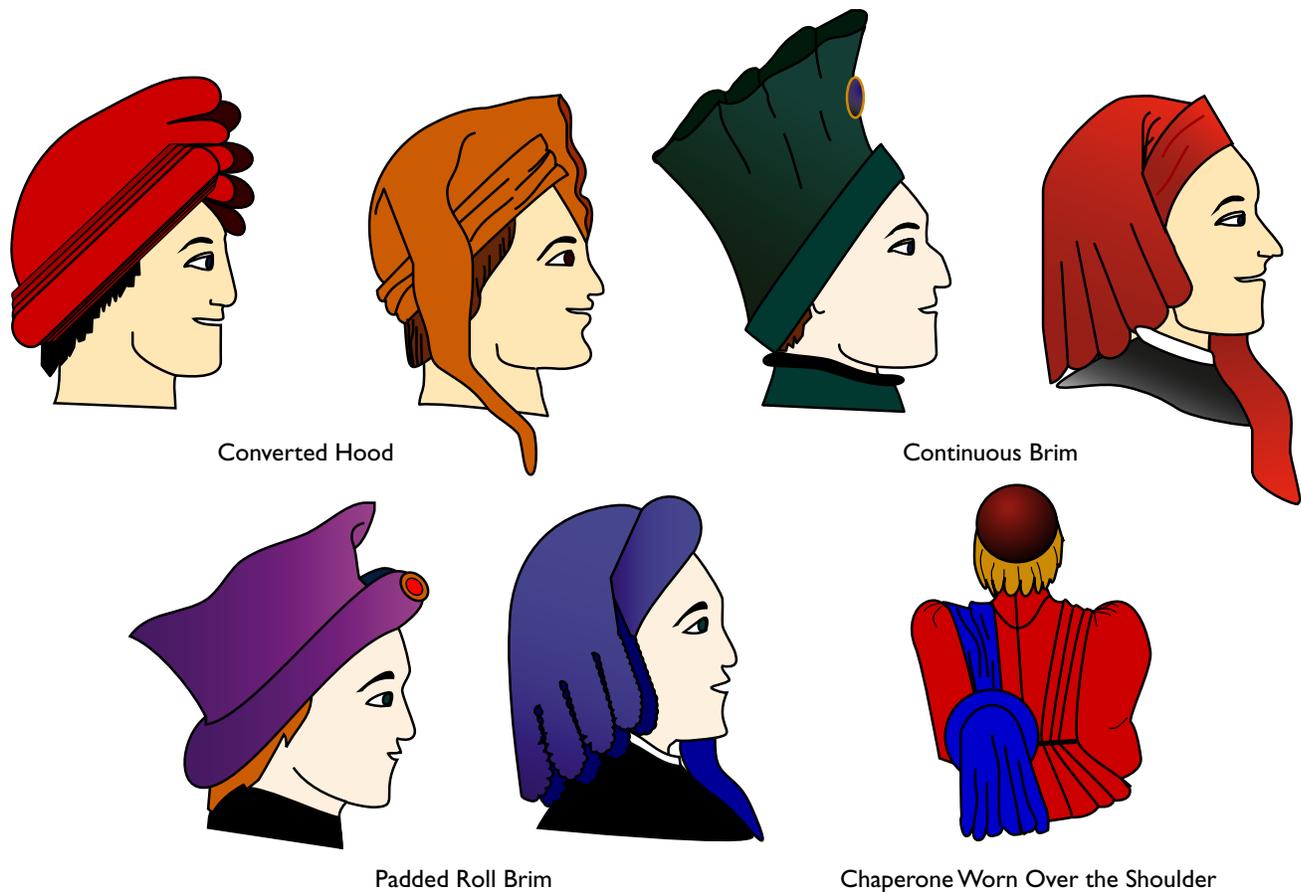


Figure 3.
Examples of Chaperones

the head opening, then diminishes towards the top of the crown. The silhouette is usually pentagonal, or trapezoidal. Allowable brim types include brimless, continuous brims, partial brims, split brims, or overlapping split brims.

Stiffened Hats

These are hats of blocked felt, stiffened or supported fabrics, or straw or other plant fibers usually having brims; not classifiable as an acorn hat, sugarloaf hat, or bonnet; and often worn over other types of headdress. Allowable brim types include brimless, continuous brims, partial brims, split brims, overlapping split brims, rolled brims, or Robin Hood brims.

Flat Hats

The flat hat is a usually brimmed hat with a soft crown constructed as a circle pleated into a brim or knitted to shape. These differ from sack hats, which also have sack-style crowns, in the way that the brim projects from the head and the configuration of the crown. Allowable brim types include brimless, continuous brims, partial brims, split brims, overlapping split brims, rolled brims, or Robin Hood brims.

Stocking Caps

These are soft cone- or truncated-cone-shaped caps in which the top of the crown is sometimes gathered at the tip and there is often a tassel at the tip, as

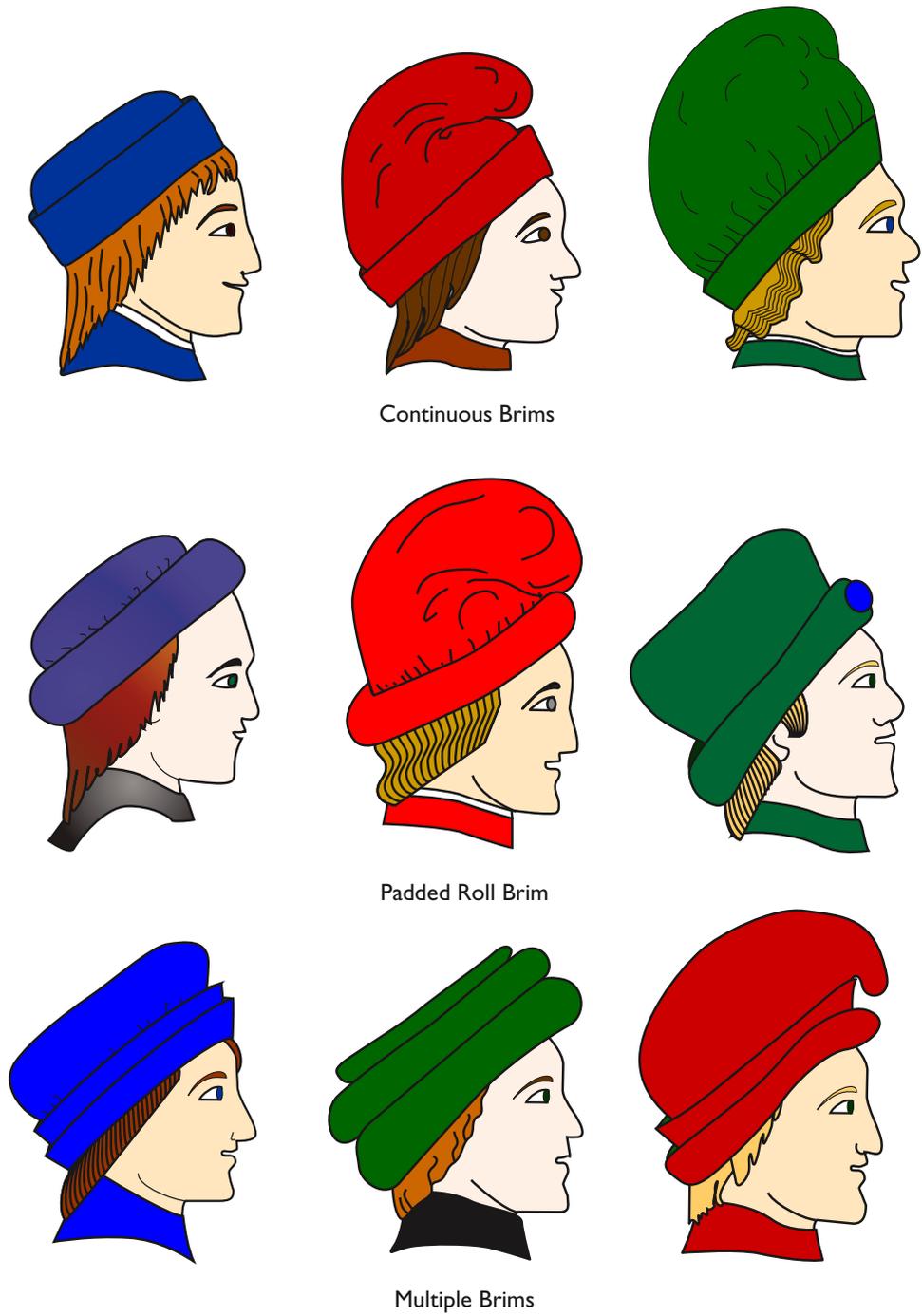


Figure 4.
Examples of Sack Hats



Figure 5.
Examples of Chaplets

well. Allowable brim types include brimless, continuous brims, partial brims, split brims, or overlapping split brims.

Draped Headdresses

Draped headdresses consist of pieces of fabric wrapped or twisted around the head. Allowable brim types include brimless, continuous brims, or padded or twisted roll brims.



Figure 6.
Examples of Rondelles

Ceremonial/Iconographic Headdresses

This class includes headdress used for religious or secular ceremonies such as masses, coronations, addresses to parliaments, headdress used to denote social rank, or headdress used to denote stock figures such as fools, angels, allegorical characters, Magi, Moors, Jews, or Asian, African, or other exotic peoples. This class includes four types: ecclesiastical headdress, or ceremonial headdress used in religious ritual such as miters and papal tiaras, not headdress worn by clergy doing other daily activities; crowns, coronets, or fillets, or metallic rings, plain or decorated, hinged or solid, that show noble rank excluding metallic chaplets; iconographic headdress, or headdresses which can include cone-shaped, truncated-cone-shaped, or cornucopia-shaped crowns with one or more twisted roll brims, fools caps, or headdress worn by obviously non-European men; and military headdress, or metal plate or mail helmets and coifs.

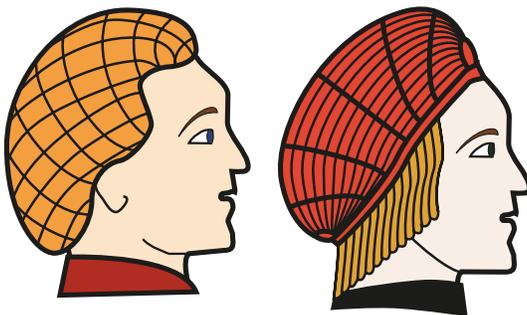


Figure 7.
Examples of Cauls

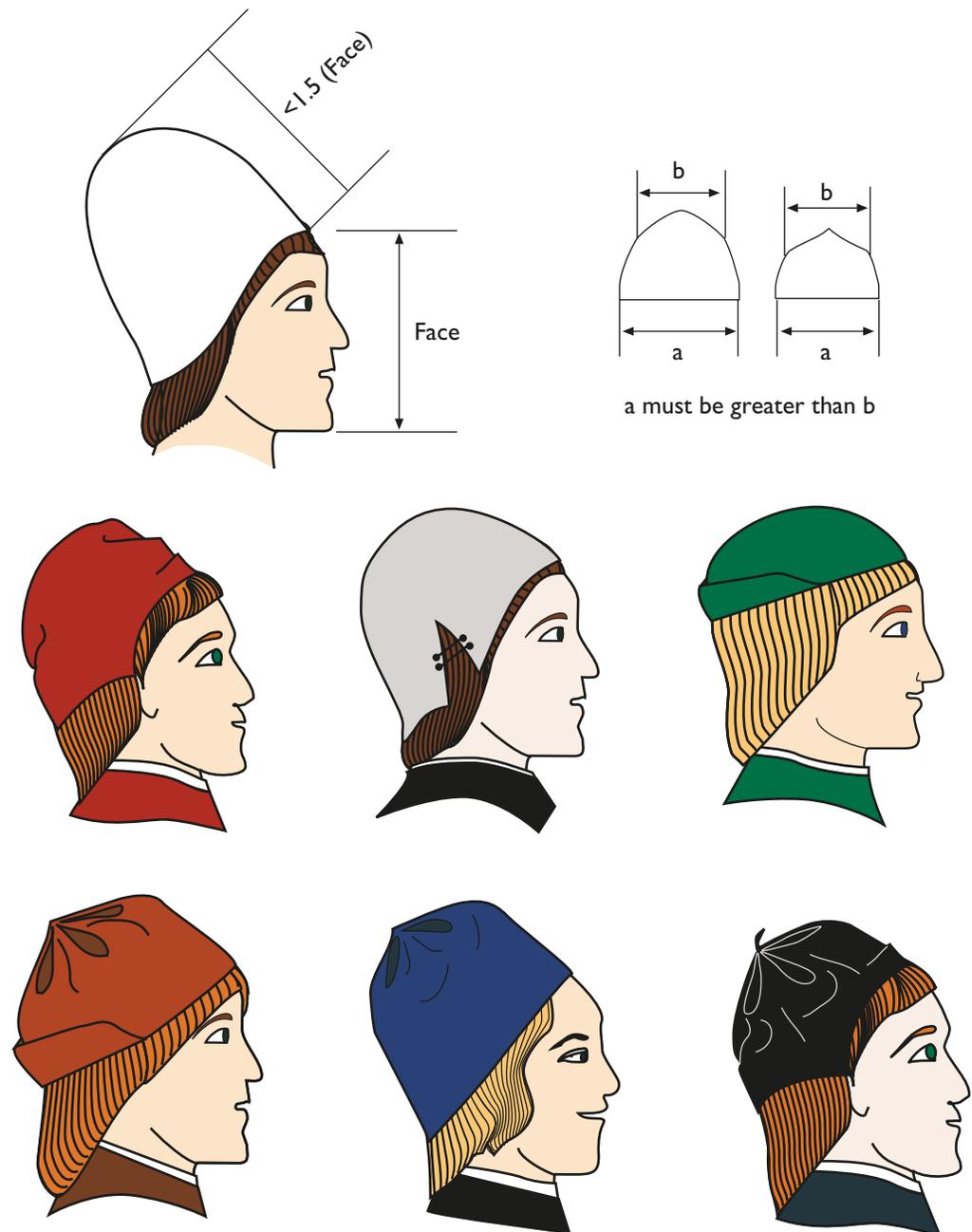


Figure 8.
Examples of Acorn Hats.

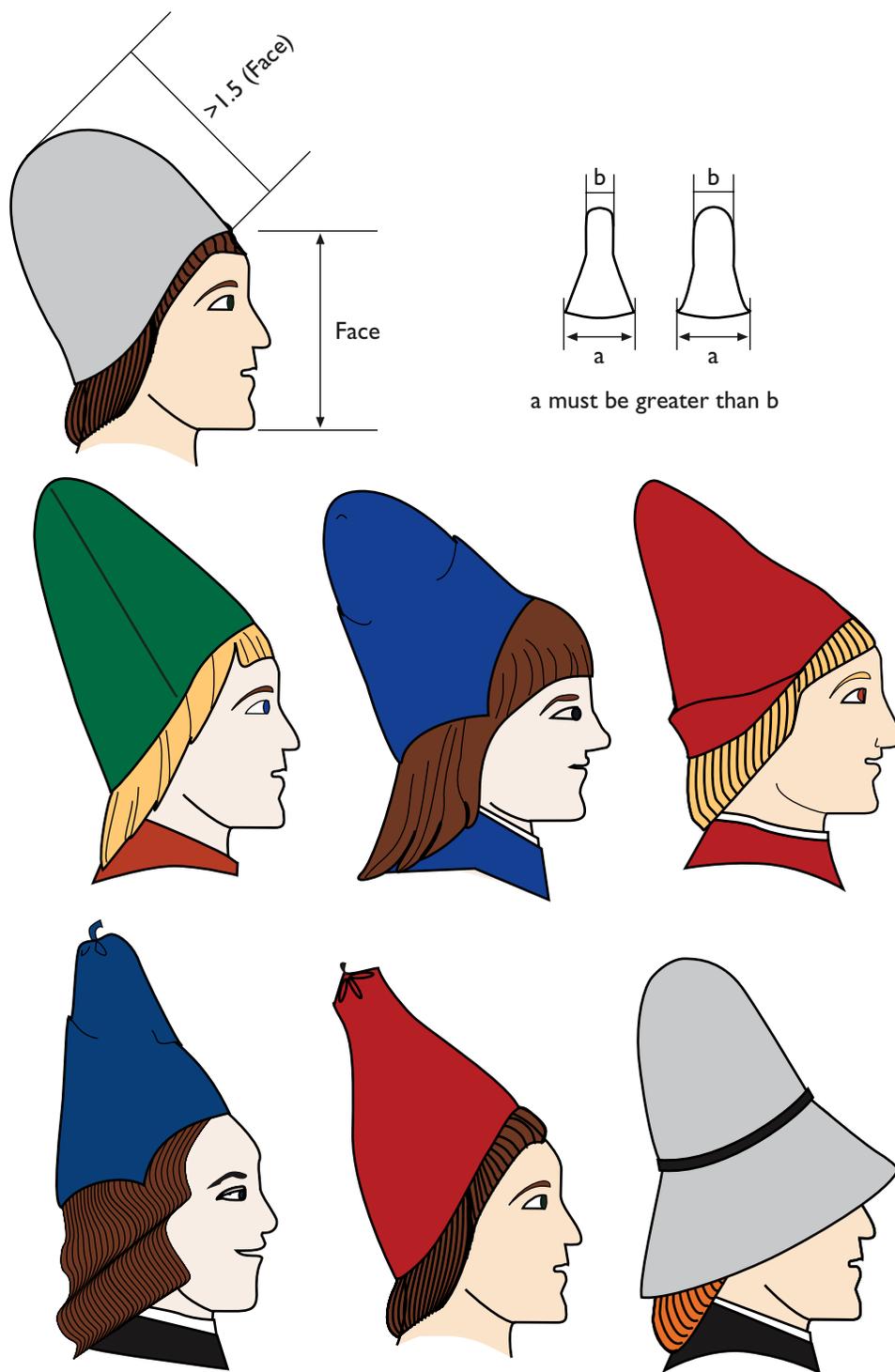


Figure 9.
Examples of Sugarloaf Hats.

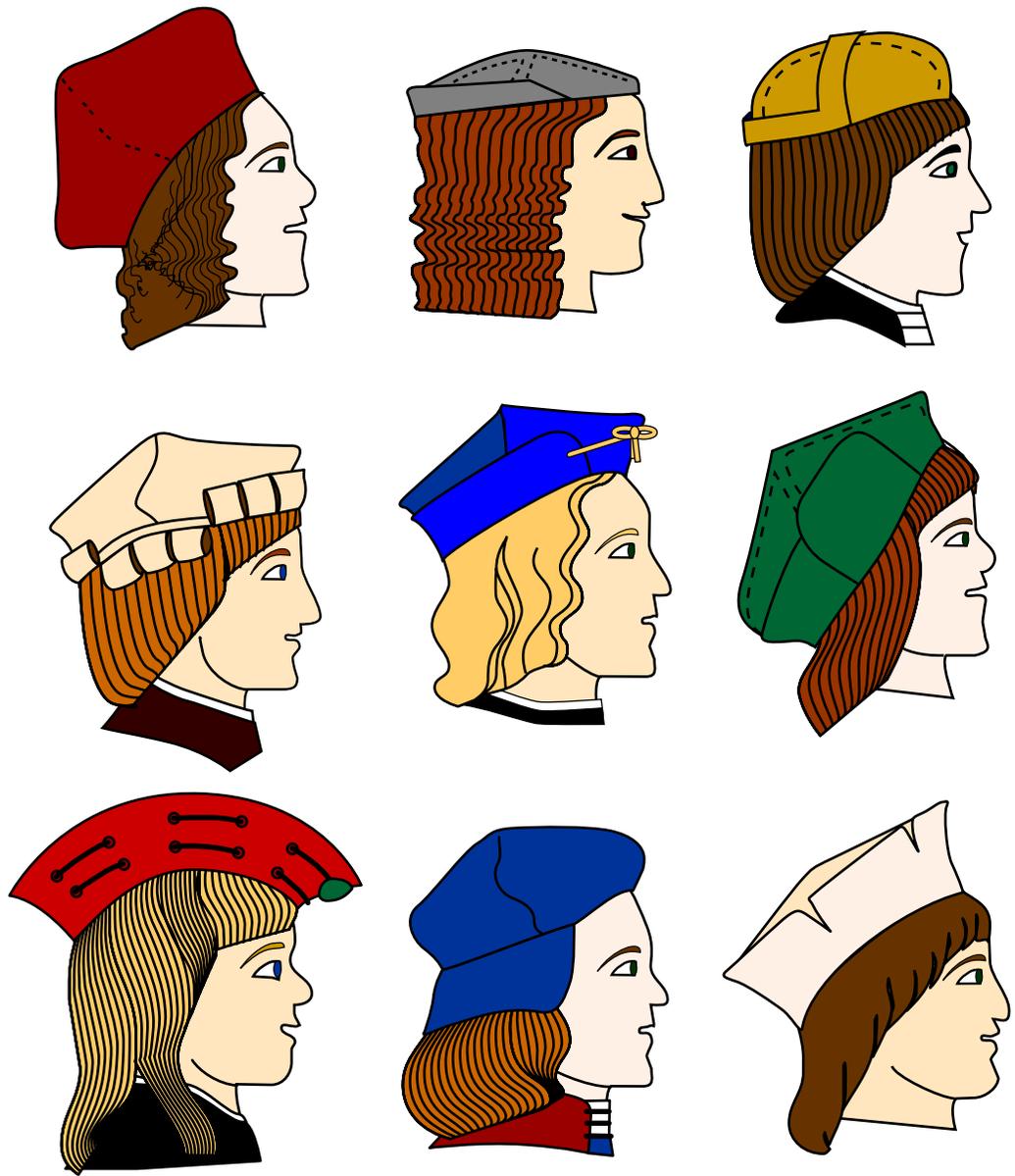


Figure 10.
Examples of Bonnets.

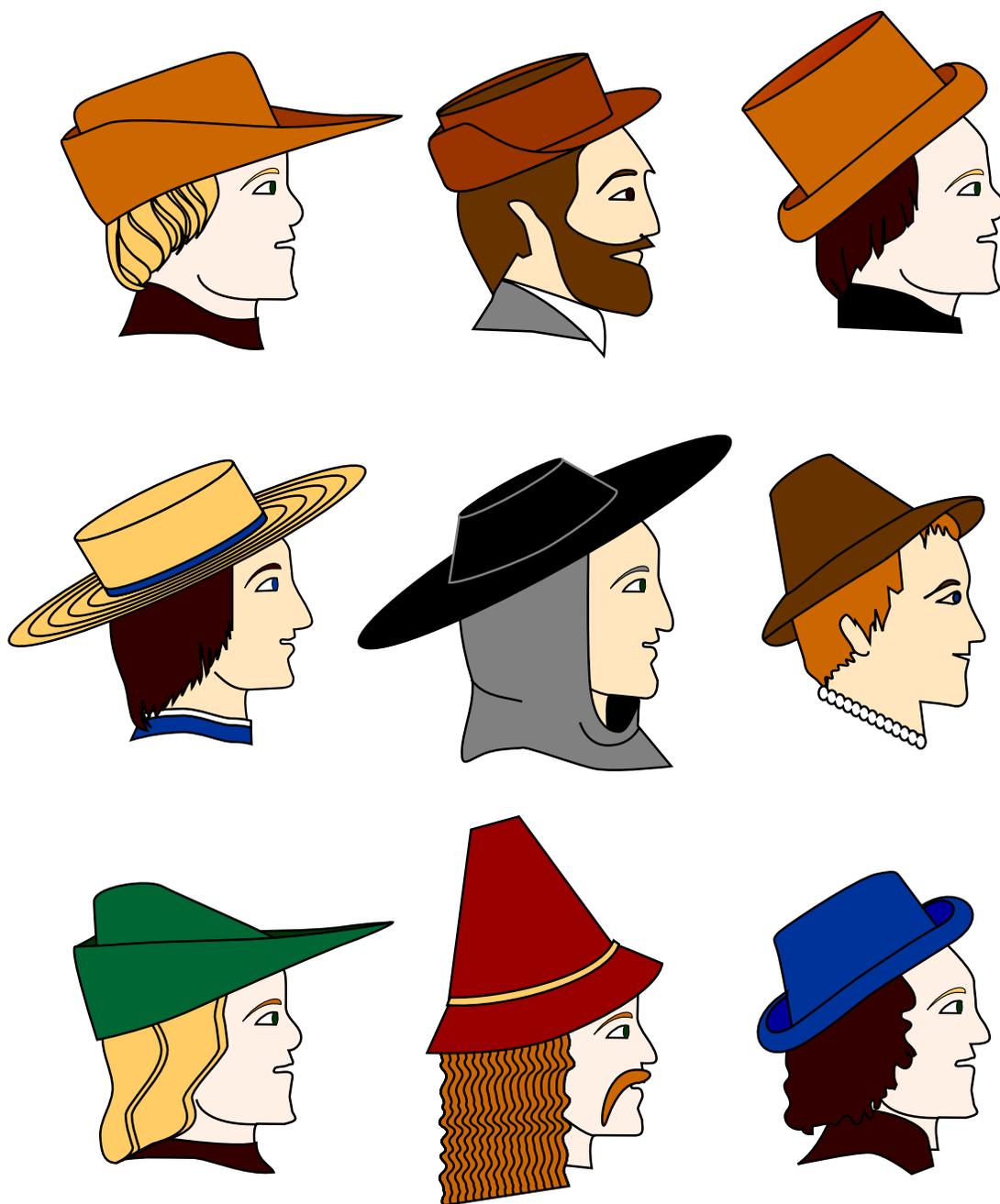


Figure 11a.
Examples of Stiffened Hats.

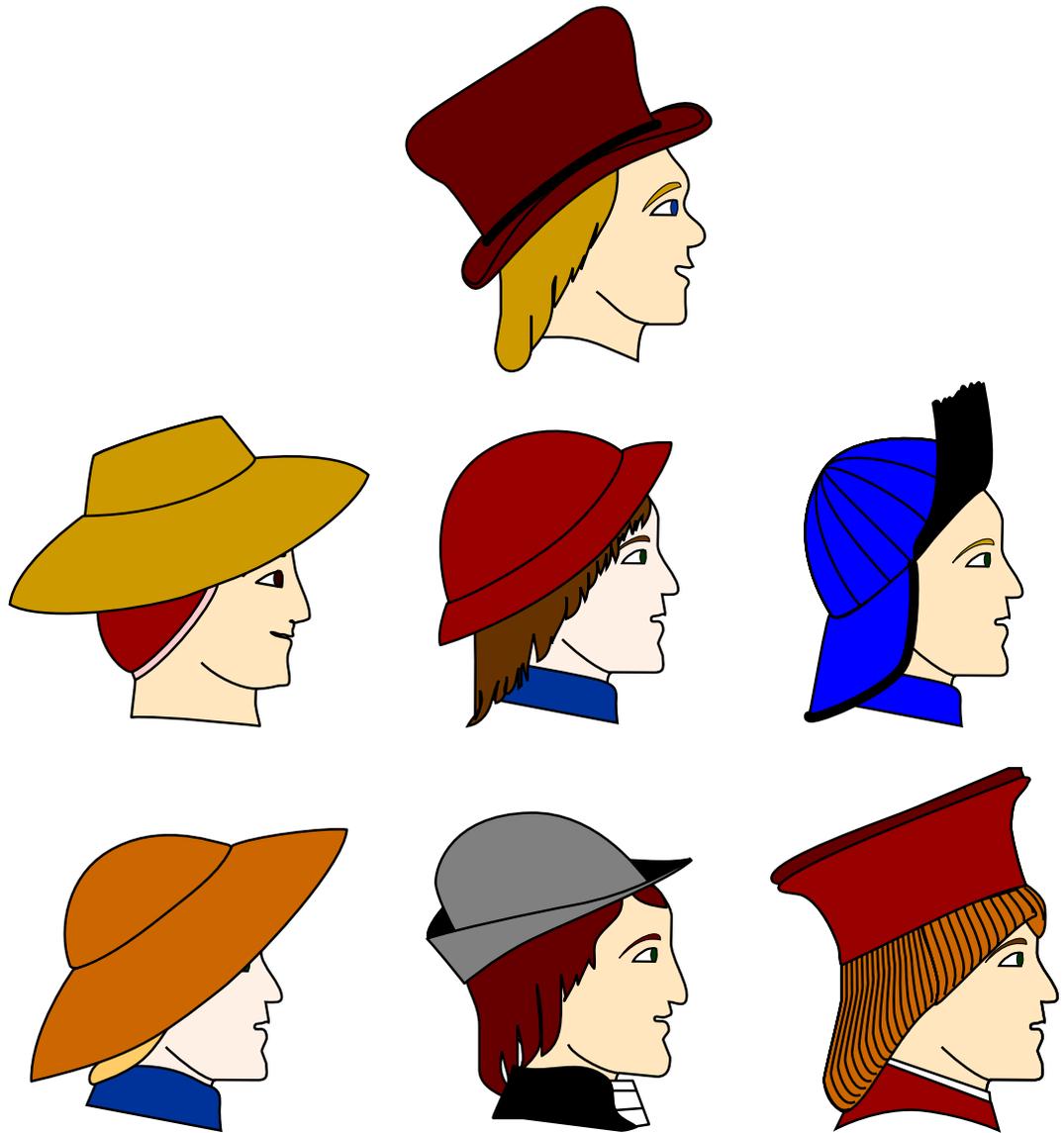


Figure 11b.
Examples of Stiffened Hats.

Levels of Complexity

The categories of brim type, material, and decoration type were designed

to test conventional wisdom about certain presumed characteristics of late medieval and renaissance art. These collectively form a measure of complexity

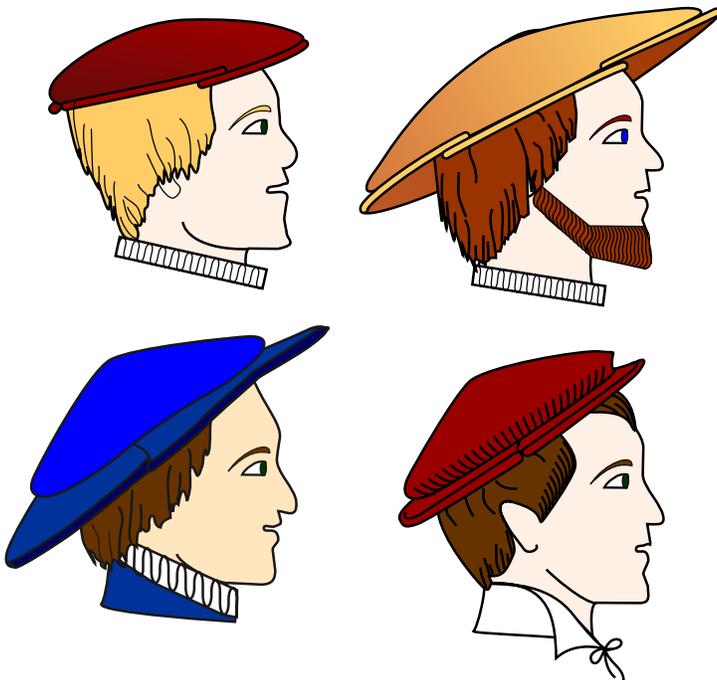


Figure 12.
Examples of Flat Hats.

of the headdress. Low complexity headdresses are those that have no or a plain continuous brim, and are undecorated. As the headdress acquires brims with sections, cuts, or multiple brims and/or acquires increasing amounts of added decoration, its complexity increases.

Brim Type (.91)

The brim type category records whether a hat has a projecting or encircling rim. The classes of brim type include: *brimless* in which the hat has no brim; *continuous brim*, which is flat brim that completely circles the head opening;¹⁵

partial brim which is a flat brim that only circles part of the head opening; *split/slashed brim* which is a flat brim in which the outer edge is cut at one or more places or the brim is made in separate sections; *overlapping split brim* which is a flat brim that is cut at one or more places or made in separate sections and the sections overlap at one or both sides; *rolled-edge stiffened brim* which is a flat brim curled up at the edges; *Robin Hood brim* which is a flat brim that is close to the crown and relatively tall on one side and tapers to a point extending away

from the crown on the other side; *padded roll or twisted roll brim* for which the brim consists of a stuffed roll or a roll made by twisting together a length of fabric; and *multiple brim* where there is more than one brim, usually a flat brim/padded roll brim combination, on the headdress. Examples of the various brim types are shown in Figure 16.

Materials (.98)

It would be nearly impossible to determine from what materials a hat is made from such a stylized and



Figure 13.
Example of a Stocking

¹⁵“Continuous” to refer only to *flat* brims, i.e., brims that are not curled up or down or composed of a padded or twisted roll, as there are special categories for these. Flat brims may project 90° to the head opening, or may be turned up parallel to the crown or tuned down forming a continuous line from the crown.

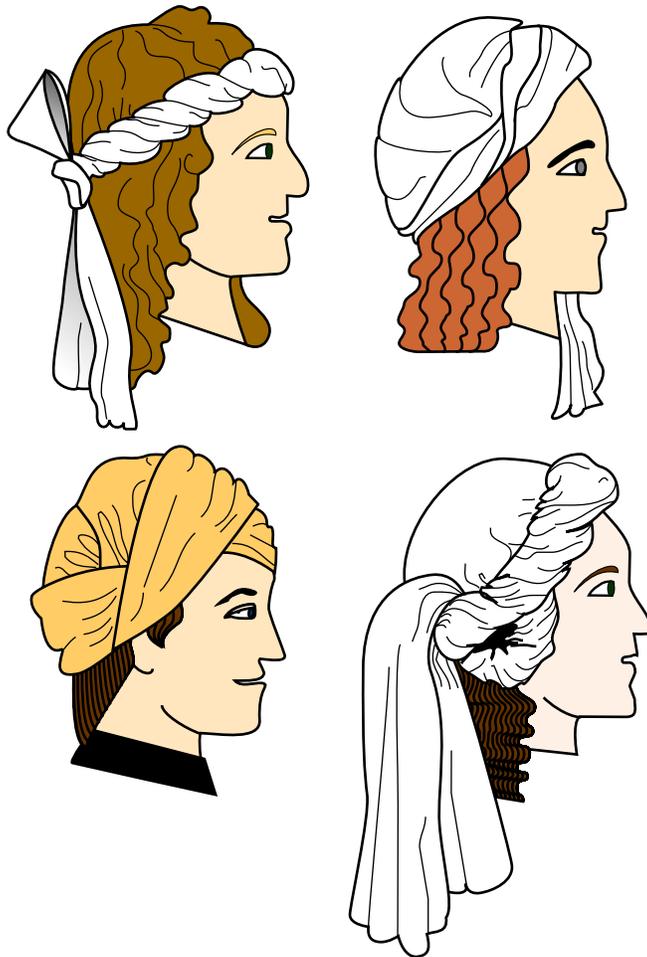


Figure 14.
Examples of Draped Headdress.

schematic depiction such as we have in most period art. For this category, the hat was coded as to whether the material of the hat was plain or decorated.

Decoration Type (.94)

If a headdress was embellished in any way, either by application of other materials, the use of figured fabrics, or by modification of the cloth by decorative cuts, it was coded as decorated in the materials category, and the types were

recorded. Types include hatbands, hat badges, embroidery, trims, lacing, decorative cuts and slashes, feathers, flowers, jewelry, and figured fabrics.

Head-Covering Practices

The categories of coverage of hair-growing area, coverage of the ears and position of headdress help to determine head-covering practices. Further research may link these practices to societal and religious attitudes towards covering the head.

Coverage of Hair-Growing Area (.86)

Coverage of the hair-growing area is a measure of how much of the head is covered by a headdress and for coding purposes, refers only to the portion of the head which *normally* grows hair (even if the person in question is bald). This was done by using a set of drawings, illustrated in Figure 17, which showing brim positions for established categories of coverage. These are: 0%–25%, 25%–50%, 50%–75%, 75%–100%, or NA.

Coverage of the Ears (.93)

This category records whether the headdress covered the ears, and if it did, did it cover the ears fully or partially? If the ears can not be seen because they were covered by hair, code completely if the brim even with



Figure 15.
Examples of Iconographic/Ceremonial Headdress.

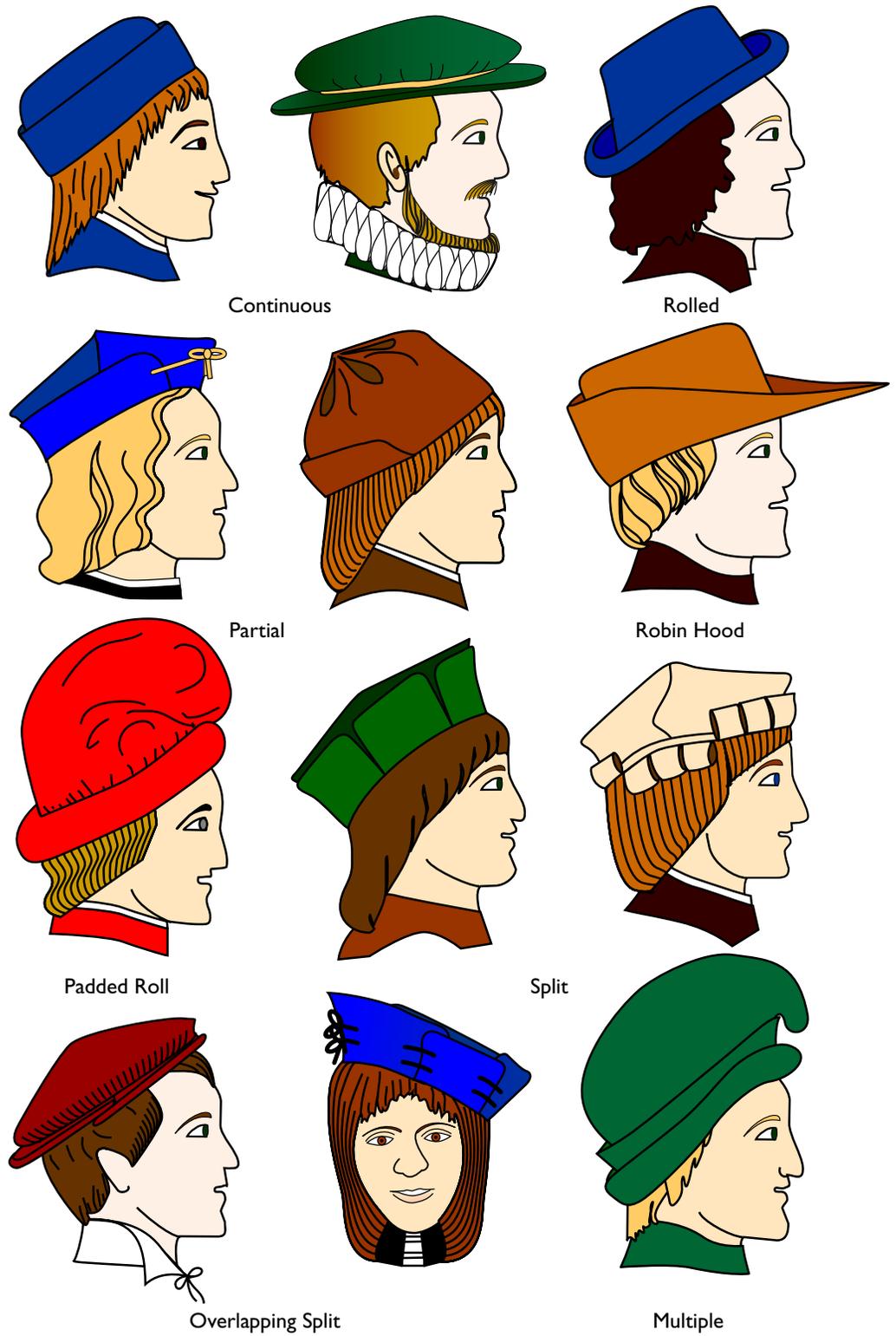


Figure 16.
Brim Types.

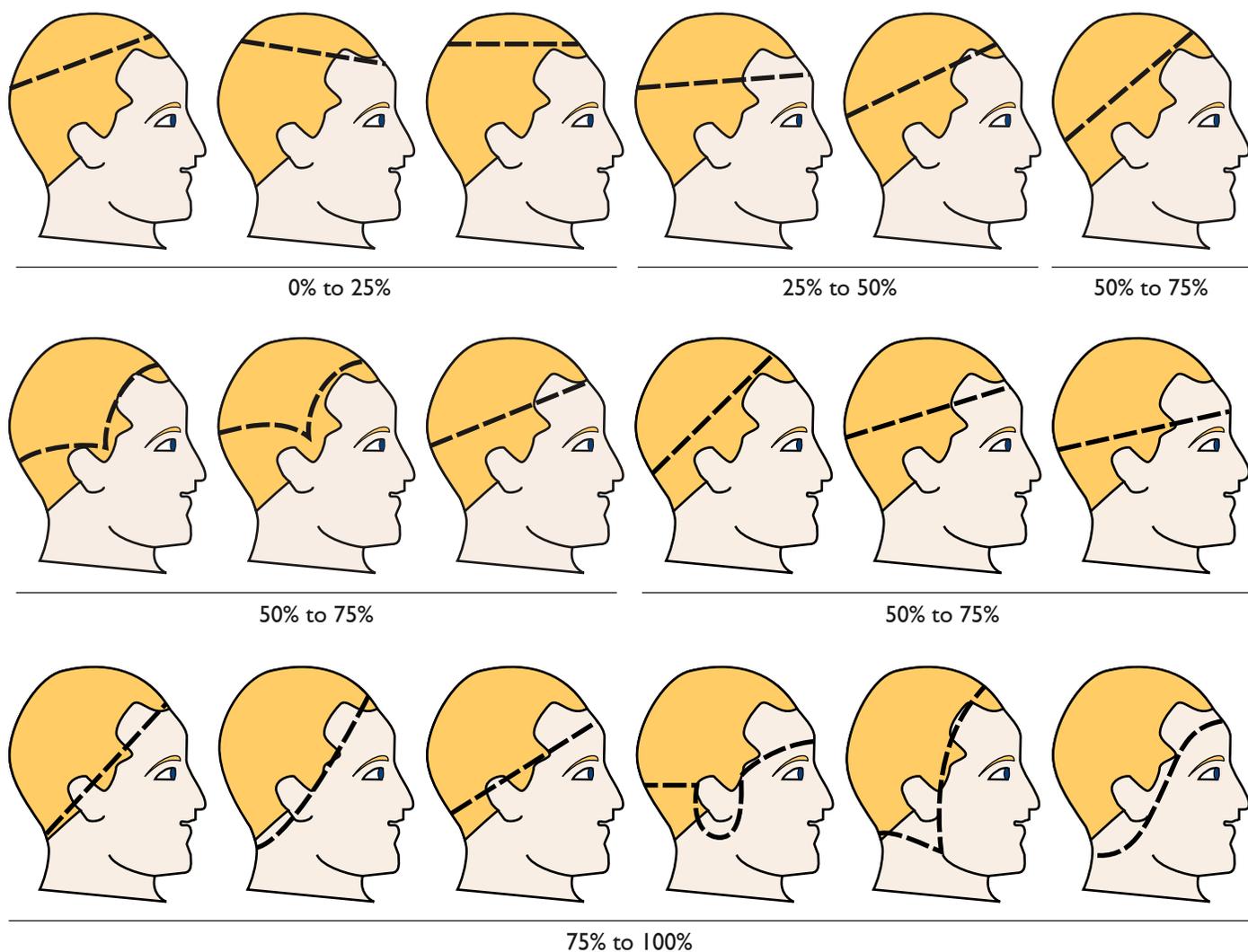


Figure 17.
Coverage of the Hair-growing Area Guidelines

the jaw line lies lower than the bottom of the nose, code partially if the brim even with the jaw line lies between the bottom of the nose and the level of the bridge of the nose, and code not covered if the brim lies above the level of the bridge of the nose.

Position of Headdress (.98)

This category determines how the headdress is positioned relative to the wearer. The headdresses were coded as to whether the headdress was worn on the head, and how it was positioned there; was worn over the shoulder, or if a hood, pushed back onto the shoulder, was carried in the hand, or was placed on the floor or ground near the wearer; and whether or not more than one headdress is worn or carried at the same time. The doffing of the hat was a mark of deference. Hand-carried means that the hat is being carried in the hands rather than worn on the head. Carried on shoulder means that the headdress is draped over the shoulder rather than worn on the head or a hood that is being worn down (not covering the head). The code multiple is used in addition to the center, right, left, hand-carried, and shoulder codes if the person is wearing and/or carrying more than one headdress.

Other Physical Characteristics

Color (.97)

Color used 10 hue classifications: red, orange, yellow, green, blue, purple,

brown, black, grey, or white. If the illustration used is black and white, then this category should be coded NA.

Aspect Ratio (Height to Width Ratio)

Another bit of conventional wisdom says that headdress of this period mirrored the aesthetic interest in verticality (Gothic styles) or horizontality (Renaissance classicism). The purposed of this measure is to get an idea of verticality versus horizontality. Three measurements were made: the vertical major axis of the headdress which runs from the center front of the headdress to the center or top of the crown, the horizontal major axis, which runs perpendicular (90°) to the vertical major axis, and a measure of facial proportions which was defined as the distance from the bridge of the nose to the bottom of the chin. The face measurement was used to normalize the vertical and horizontal measurements. This proportion of the face for this time period represented 2/3 of the total face length and the width of the face facing forward.¹⁶ Since the coif and hood conformed to the shape of the head, there was no appreciable extension of the headdresses in either upwards or outwards, and these headdresses were considered to have no height or width measurements, and hence, no aspect ratios. Figure 18 shows the positions for measurement.

¹⁶Erwin Panofsky, *Meaning in the Visual Arts*, (Garden City, NY: Doubleday Anchor Books, 1955), 78, and 99–103.

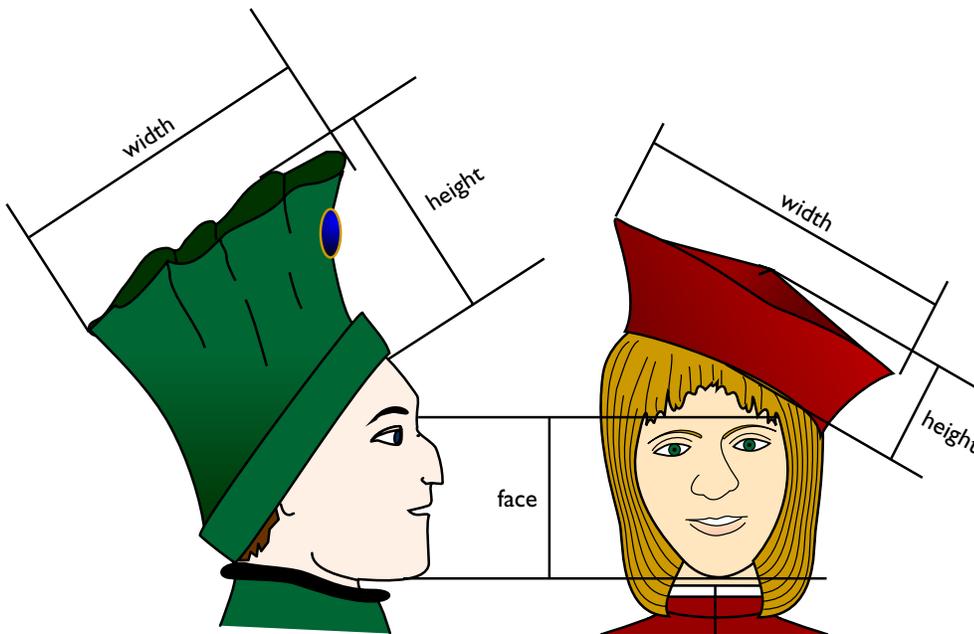


Figure 18.
Measurement Positions for Aspect Ratios

Apparent Social Class/Occupation (.87)

Various social classes may wear different types of hats, and some hats may be identifiers of members of a given social class. Criteria were developed to help determine the social class of the headdress wearers. All information given with the artwork, as well as the coders general knowledge of the period could be used in making social class determinations. The categories used were *gentry* which included named nobility, those who bore symbols of such rank, and those wearing especially rich clothing and accessories; *courtier/professional/official*

which included those present at court but lacking the symbols of nobility, liveried servants, and named court officials; *burgher/merchant* which included well-to-do merchants, guild masters, businessmen, traders, bankers, and persons with local authority; *yeoman/artisan/laborer* which included farmers, small merchants, artisans of all types, beggars, and those involved in manual labor; and *clergy* which included anyone depicted as part of the Church hierarchy, or in religious orders.

The criteria included:

Gentry:

- | | |
|--|---|
| <p>1. Person is identified in caption having a secular title such as King, Prince, Duke, Marquis, Earl, Count, Viscount, Baron, Knight (or Sir), Seigneur, etc., or the equivalents in any European language, and/or</p> | <p>academic robes, characteristic garments or accessories used by lawyers, doctors, teachers, etc. and/or</p> |
| <p>2. Person is wearing symbols of rank such as coronets, orbs, scepter, robes of state, etc., and/or</p> | <p>3. Person who is in a court setting or accompanying a member of the gentry who does not have obvious gentry status himself, and/or</p> |
| <p>3. Person is presented as having heraldry (coats of arms) or emblems of knightly orders such as the Garter, the Golden Fleece, the Estoile, etc., and/or</p> | <p>4. Well-dressed household and court servants and retainers, and/or</p> |
| <p>4. Person is dressed in rich clothing or has expensive accessories and furnishings. Include people who are wearing:</p> <p style="padding-left: 2em;">Cloth of gold
Figured velvets
Complex brocades
Garments decorated with gold and/or jewels, and/or</p> | <p>5. Well-dressed household and court heralds, and/or</p> |
| <p>5. Person who is wearing plate armor (either whole or in part).</p> | <p>6. Well-dressed household and court musicians.</p> |
| <p>CPO (Courtier/Professional/Official):</p> | <p>BM (Burgher/Merchant: A person is not of the upper classes, but has power and influence, especially locally, and some wealth.)</p> |
| <p>1. Person is identified as such in the title or caption, i.e. Steward, Professor, Doctor, Exchequer, Retainer, etc., and/or</p> | <p>1. Person who is identified in the title or caption of the artwork as Merchant, Burgher, Bürgermeister, Trader, Hansa, Sheriff, Reeve, Guildmaster, etc., or the equivalent, and/or</p> |
| <p>2. Person who bears symbols of office or profession such as</p> | <p>2. Person who is dressed in good, but less elaborate clothing or who appears well off, but not extravagantly so. Clothing or furnishings may have a few costly elements, but for the most part are plain and may be slightly unfashionable, and/or</p> |

3. Person who is identified as having authority on a local or urban area or a leader of the common folk, and/or
4. Person who is shown counting or weighing coins or keeping accounts.
2. Person who is wearing priestly vestments or monks habits and/or is tonsured (has a small shaved area on the back of the head as opposed to a person who is naturally bald).

Interior/Exterior Wear (.97)

YAL (Yeoman/Artisan/Laborer):

1. Person who is identified by title or caption of artwork as such, and/or
2. Person who is doing manual labor such as masons, peddlers, men carrying materials, farmers, woodcutters, tailors, men digging, and other such labors, and/or
3. Person who is making and/or selling handmade wares such as food stuffs, clothing, or pottery, and/or
4. Person who is dressed in plain, unfashionable clothing which may be ill fitting. The clothing may also be torn or dirty, and/or
5. Barbers, dentists, hangmen, beggars, fools, vagrants, or the disabled.

The wearer was coded as being indoors, outdoors, or NA if a determination could not be made. If a person was standing under a portico, on a porch, or under an arbor, he was coded as outside.

Place of Origin

The place where the artwork source was created; also location of wearer in the few rare cases where a figure wearing a headdress is identified as being from a particular place. Each headdress was given a code based on geographic origin. For analysis, the headdresses were placed in geographic regions consisting of France, Italy, the British Islands, Spain and Portugal, Burgundy/Flanders/Netherlands all of which were united under the control of the Duke of Burgundy at this time, and the Holy Roman Empire which included the German states, Austria, Switzerland, Poland, and what is now Czechoslovakia.

Clergy:

1. Person who is identified as such in the title or caption, and/or

Source Date

The date assigned to the work by art historians or historians and deter-

mined by dates given by the artist, date ranges provided in contracts, inventories, or other verbal documentation, or dates determined by stylistic or material clues. If a range was given, then the mid-point of the range was used in this category. For purposes of

analysis, headdresses were grouped into decades.

In the next chapter, the distribution of these categories over time and geography will be discussed, as will be the characteristics of the different headdress types.