

**How I Stopped Worrying and Learned to Love Layers:
An analysis of fitted dress styles of the late 14th/early 15th
centuries**

**By Tasha Kelly McGann
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The problem with costume terms

The historical clothing sleuth is bound for confusion when searching for a consistent definition of the word cotehardie. Costume historians assign the term to widely differing garments. In at least two instances, Blanche Payne, author of History of Costume – a survey text used in college courses – refers to gowns worn under other gowns as 'cotehardies'. (p. 190) Millia Davenport, in her popular reference, The Book of Costume, refers to a "cotehardie which is completely sideless..." (p. 211). Stella Mary Newton, the respected scholar who authored Fashion in the Age of the Black Prince, can only offer up evidence that cotes hardies – a two-word term in the original textual sources – were part of a suit of clothing considered the standard male "sports wear" of its time. (p. 32). Later she mentions a wardrobe account describing a cote hardie found in the traveling trousseau of Joan, daughter of Edward the Third, in the mid-14th century. None of Ms. Newton's scholarly references tell us what the garment is specifically. A Dictionary of Costume and Fashion by Mary Brooks Picken offers this definition of a cotehardie: "Close-fitting, tunic-like garment with sleeves; usually hip-

length, buttoned or laced down front. Worn by men in late Middle Ages;... Also worn by women." (p. 84) This is closer to a real answer, but general enough to be relatively useless.

Unfortunately, there is no period concordance in which terms are matched to a concise definition. To expand the problem, consider words like kirtle, cotte, and surcote, which suffer much the same treatment by well-meaning but vague experts. This convention of vague definitions and arbitrary applications of costume terms to multiple, contradicting clothing styles opens the door to misinterpretation by the modern-day historic clothing student. I believe it is better to throw out the terms and concentrate on garments as portrayed by artists of the time.

As a result, I set out to analyze and categorize the fitted dress styles seen in artistic renderings of the period between 1340 and approximately 1420. This period loosely spans a time when fitted gowns were a popular style in Europe. Though the fitted gown persisted throughout fifteenth century art, the focus of my interest was the period in which most dress historians agree the 'cotehardie', was a popular fashion.

What I found was that regardless of social rank, women often wore two gowns, each layer distinctly different from the other and routinely conforming to a set of specific dress elements in order to compliment the other. When wearing a single

gown, the garment frequently exhibited dress elements that would make it easy and comfortable for the woman to wear another layer on top of it. It is this set of dress elements, or rules, that allows one to think in terms of dress layers, rather than arbitrary costume terms.

The data pool

I surveyed 145 separate works of art comprising sculpture, brass, painting, tapestry, and embroidery that contain one or more images of women dressed in the fitted gown style. Within those works, 240 images of clothed women told a story of fashion complexity.

Though the data set is not exhaustive, it does range widely among artists, media, location, and time period. I used many commonly referenced works, though a fair number of images are somewhat less available in historic art books, websites, and costume tomes. I passed over images of women wearing gowns that were loose through the bodice, as the focus of my study is the fitted dress styles. For a complete list of sources, see Appendix A. The following two charts give a simple breakdown of how the images disperse over time and geography.

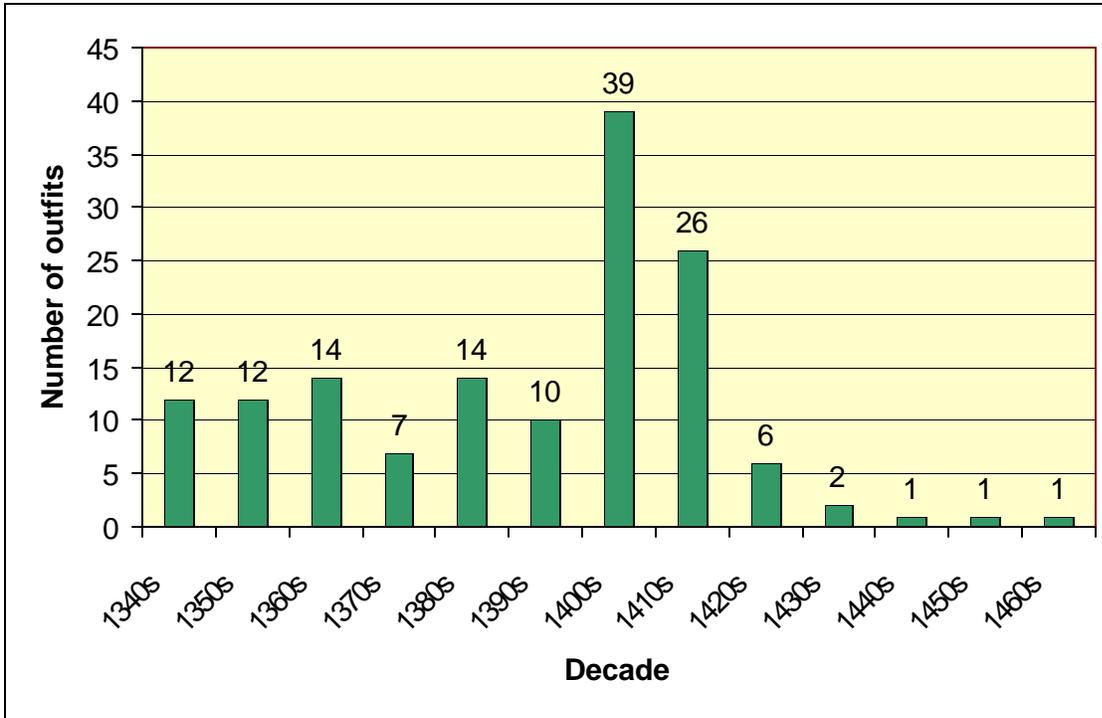


Chart 1: Number of outfits examined by decade

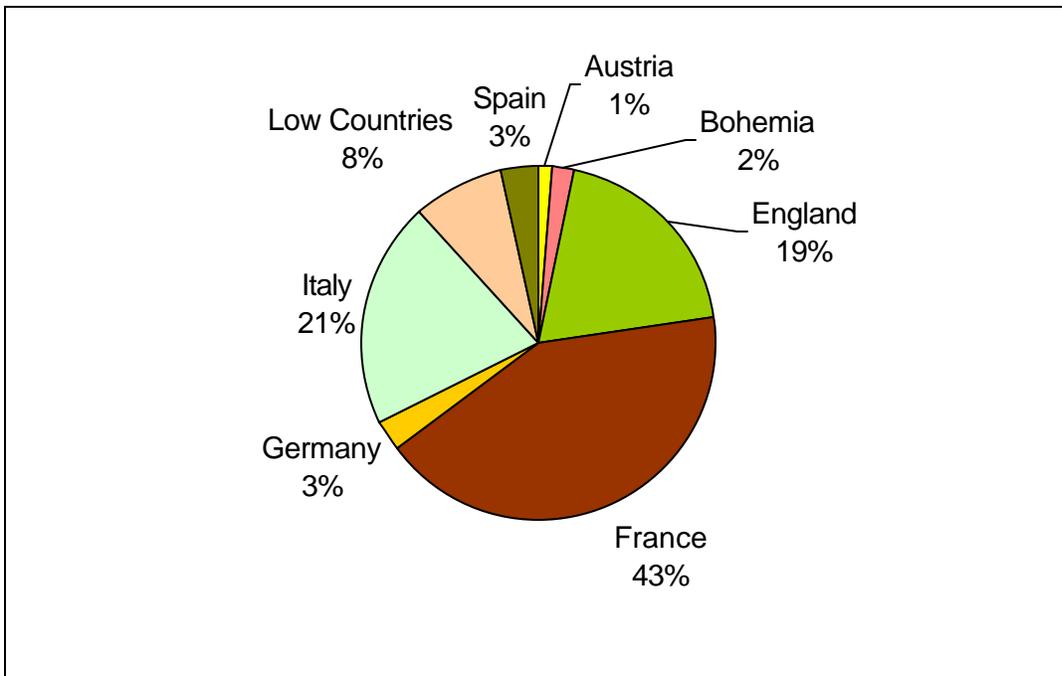


Chart 2: Geographic origin of sources

Out of the 240 women portrayed, 150 of them wore two distinct gown layers. Of those 150 two-layered women, 117 of them wore a sleeved gown over another sleeved gown. In the other 33 of the 150 two-gown-layer images, the women wore a sleeveless gown, or "sideless surcote", over a sleeved gown. Sixty four images portrayed women wearing a single, sleeved gown, which was the next-most prevalent style in my sampling of works. Finally, 26 out of 240 women wore what can only be described as ambiguous outfits. These, in addition to the other styles described above, will be covered in greater detail. The following chart gives a visual overview of the layers portrayed in the images I examined.

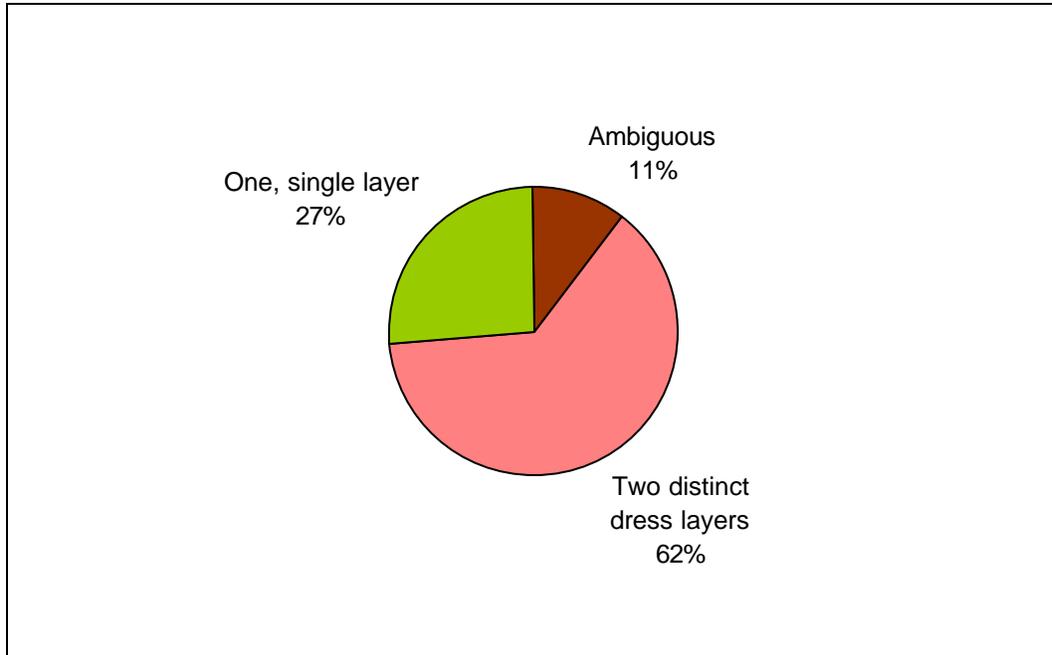


Chart 3: Layers: the favored style

Rule 0: The invisible layers

For the analysis that follows, I have discounted the undergarment – sometimes called a shift, a smock, a chemise, a shirt – as a fashion layer. 'Fashion layer', used in this context, implies a garment worn with the purpose of being seen in a public setting. In the period covered, the chemise was mostly invisible to the polite eye. I have also precluded mantles from the study. A fair number of the images I studied include a mantle draped over the shoulders of the figure. Since this garment is not a fitted one, I've eliminated it as a relevant player.

Rule 1: The versatile layer

The most common fitted gown in the art of the late 14th/early 15th centuries was something best described as the versatile layer. A gown's ability to fit comfortably under and in compliment to another gown defines its versatility. Many images show the versatile layer performing its duty as an underdress for a fancier top layer. Women also wore the versatile gown as their sole fashion layer, and as such, it appears to be the practical gown of choice during its time.

Two style elements combine to form the versatile layer: close-fitting sleeves, either long or short and lack of buttons on the bodice. The versatile gown almost always has a close sleeve fit, whether the sleeve is short or extends to the wrist and beyond. There is a practical consideration: loose or generously-cut sleeves would be hard to slip through the armhole of another gown. Once through, there is the added problem of fabric-bunching, which creates two displeasing results: physical discomfort and an unattractive bulging or lumpiness. Loose-sleeved gowns worn under another layer are not typical in the art of this period.

What one does see is a wide range of fitted sleeves. In some cases, long, tight sleeves flare dramatically from the wrist onward, a point at which loose fabric ceases to interfere with the sleeves of a top-layered gown (Figure 1). One of the

simplest and yet common styles seen in Gothic art is a single gown with long, tight, buttonless sleeves (Figure 2). Another recognizable style has buttons on the long, fitted sleeves, ranging from the wrist to the top of the forearm or occasionally, from the wrist to somewhere between the elbow and the top of the arm (Figure 3). More rarely, the short-sleeved variety of this gown pops up, though only in the 15th century for the scope of this study, in a well-known painting portraying a couple of women working in a field in their chemises and short-sleeved versatile gowns (Figure 4). As the 15th century advanced, the short-sleeved versatile layer appears to have become the de rigueur gown worn under later-period houppelandes and V-necked gowns, as these top-layer fashions evolved closer-fitting sleeves.

The treatment of the versatile gown's bodice, particularly the center-front, also determines how comfortably and attractively another fitted gown will lay over it. Judging from the art, buttons of this period appear to have been exclusively of the shank variety, which raises them off the surface of the cloth. If the gown has lacing or is a pullover requiring no bodice closure, the bodice – which is the area most snugly touched by another layer – is free of the bulky protrusion of buttons that would only be pressed into the flesh by an equally tight top layer. Worse yet, an unattractive ridge of bumps would

appear through the over-gown. I have found no evidence in the period art to suggest that such a practice was ever adopted.

The next area of bodice closure I studied was lacing. Of the 150 images of women wearing solo versatile gowns, most show no evidence of lacing anywhere on the bodice. This by itself is not proof that lacing was less common and that these gowns were pullovers. Artists of this period often stylized clothing. An example would be images executed in grisaille, a popular gray-tone technique of the mid-to-late 14th century. Some images show color clothing, but multiple figures all wear the same color, even on multiple clothing layers. An artist who generalizes with color may also generalize with fine line details. Another consideration is that artists often worked within a small physical perimeter. For example, manuscript illuminations by nature of their size do not exactly encourage attention to fine details such as lacing or seam lines.

In activities requiring attention to gowns' laces, however, artists make a point of portraying them, regardless of the size of the figure. Instances include nursing a baby (Figure 5) and dealing with hot weather (Figure 4).

In a few pictures, one can see a partially unlaced gown with what appears to be smooth cloth a mere inch below the loosened area, where the gown is still tightly fitted (Figures 4 and 6). The first image implies that the eye of the period

beholder saw a laced closure as just another form of closed seam – utilitarian, not decorative. Where the laced cloth is held together, the lace itself ceases to be noteworthy. The second image, the oft-discussed “Agnes Sorel” portrait, is one of a few post-1420 images I included in my study because the gown styles pictured are still of the traditional, fitted variety found between 1340 and 1420. The Agnes Sorel gown gives an intriguing peak at a method of lacing that uses small, rigid rings set on the inside of the closure to hide the lacing entirely when the gown is fully closed. While it is certainly possible that this method was in use in the earlier period I am examining, there is solid, extant as well as pictorial evidence that lacing through eyelets sewn into the surface of the cloth was common. I think it likely that the Agnes Sorel portrait confirms that lacing was not considered a decorative closure method as it shows a method designed to hide the appearance of a lace.

Another tell-tale sign that lacing may have been more common than the surviving art would have us believe is the shape and tight fit of cloth across the bust and upper torso. Many versatile gowns with no visible bodice closure appear to give a lift and close fit around and under the bust, which is only achievable with a closure through that area (Figure 7).

One might ask: what about side-lacing, or back-lacing? Though I have seen side-lacing in later-period art than the time

I cover in this paper, the images I surveyed only showed center-front closures, when closures were evident. I also have not found any pictorial evidence for back-lacing in this period.

One may contrast the idea of laced closures as a mundane, negligible detail with the idea of button closures as notable signs of fashion and status. Lacing was not nearly so decorative or costly as fine buttons were. A number of images in which the artist has carefully wrought sleeve buttons but no center-front bodice buttons lend credence to the idea that the artist would not arbitrarily exclude some – but not all – buttons from portrayal (Figure 8). There is no logical reason to detail the buttons on sleeves but leave off buttons on the center-front bodice when buttons were such popular fashion elements. It is reasonable to assume that gowns portrayed with no buttons on the bodice but plenty on the sleeves were accurate depictions by the artist. Such gowns also neatly fit within the parameters of versatility.

In some cases, front-lacing appears on gowns of women in repose – women who have no practical reason for an obvious portrayal of lacing, like nursing a child or letting heat escape. A few sculptured effigies include center-front lacing (Figures 9 and 10), as well as the occasional painting (Figure 11). It may be worth noting that the lady in Figure 11 is dead

by recent defenestration and most certainly has no practical use for her lacing any longer.

All of these dress styles, whether clearly laced or seamless, share one common trait: a flatness of cloth across the entire bodice. That facet is key for the smooth and comfortable fit of another layer over the versatile gown.

Rule 2: The restricted top layer

Over the versatile layer, women wore a wide variety of gowns, from sleeveless ones with exaggerated armholes extending below the waist – also called the sideless surcote – to gowns with decorative sleeve treatments allowing the versatile gown's sleeve some unencumbered space and visibility. As mentioned earlier, 150 out of 240 images of women clearly showed them wearing two gowns together. The common element among all top layers in these images is that the top layer cannot practically accommodate another layer over it, thereby restricting its versatility. Almost equally worth noting is that most of these gowns cannot be worn as the sole fashion layer without exposing a significant portion of the woman's chemise along the length of her arms.

The ways in which gowns acquired their restricted status were varied. Some common reasons for restriction were: buttons down the center-front bodice (Figure 12), short sleeves with flaps extending beyond the sleeve opening (Figure 13), short

sleeves with tippets (Figure 14), voluminous sleeves cut generously, either as a loose tube (Figure 15) or a wide triangle (Figure 16), and no sleeves combined with an exaggerated armscye (Figure 17).

Bringing the layer rules together

The complimentary and varied methods for layering gowns can be explained easily enough even by modern fashion standards. Humans tend to maximize their fashion possibilities, no matter the style. Since the climate was often cold and heating systems were mediocre at best, the layering of clothes was a practical necessity. Cloth in the 14th century was not cheap for those who bought it nor fast and easy to make for those who produced their own. With cloth being a dear commodity and yet also required in greater volume for warmth, it is no wonder that top-layer gowns were designed to afford a view, limited though it was, of the gown worn underneath. Rule 1, the versatile layer, and 2, the restricted top layer, provide a system by which both layers co-exist harmoniously, enhancing each other's appearance. For an overview of how individual style elements often come together to create a versatile layer or a restricted layer, see the following matrix.

	Smooth bodice w/wo lacing	Buttoned bodice	Sleeveless	Short sleeves w/o embellishment	Short sleeves w/ embellishment -- fur bands, tippets, flaps	Long, voluminous sleeves (angel, loose tube)	Long, fitted sleeves w/wo buttons
Versatile layer 1	X			X			
Versatile layer 2	X						X
Restricted top layer 1	X				X		
Restricted top layer 2	X					X	
Restricted top layer 3	X		X				
Restricted top layer 4		X	X				
Restricted top layer 5		X			X		
Restricted top layer 6		X				X	
Restricted top layer 7		X					X

Chart 4: Matrix of styles

Using the matrix as a guide, a few 'rules' emerge.

Versatile layer 1 is recognizable as the short-sleeved gown worn throughout the 15th century, primarily as a single layer in casual or work settings and presumed to be the versatile layer of choice under tight-sleeved top-layer fashions later in the century. Versatile layer 2 is the most common fitted dress style across Europe in the late 14th/early 15th centuries. This gown style can always be worn with restricted layers 1-6.

Restricted layers 1 and 5 are distinguished by whether or not the gown has buttons on its center-front. Restricted layers 2 and 6 became more fashionable during the turn of the century and appear to have been especially popular in Italy. Restricted layers 3 and 4 represent sideless surcotes. Restricted layer 7, which could be a gown with buttons on both the sleeves and the

center-front, is especially popular in the SCA, but amazingly scarce in the art of the period.

Chasing the 'Scotehardie'

What inspired this detailed analysis of dress styles worn during this period was my desire to document the 'cotehardie' as I so often saw it represented in historical costuming circles, such as the Society for Creative Anachronism (SCA). This garment, as it so often appears, is a fitted gown with buttons along the forearms and down the center-front, or in other words, restricted layer 7 – most specifically, the variety with buttoned sleeves. What I thought would be a quick look-up turned into a several-year meandering search for something that hardly seemed to exist at all.

During this recent review of 240 outfits, I found a total of 26 outfits that I liberally placed into the "ambiguous" category for reasons like: occluded view, mono-chromatic portrayal (often grisaille, or the stylized outlining of brass rubbings), stylistic simplicity, or damage to the work in question. I also placed into this category all images that could possibly be the mythical creature that I have come to call the 'scotehardie', a gown with a life of its own within contemporary costuming communities. Of the 26 ambiguous images, a grand total of twelve were tagged for detailed analysis as 'scotehardie' candidates.

The most frustrating and profound coincidence emerged. Of those twelve images, every single one was in some way occluded, damaged, or otherwise debatable. There was not one, clearly detailed image that I could point to and say, "This is the classic scotehardie: buttons down the front of the bodice and up the sleeves." Up until now, the only clear image I have found of a feminine garment with obvious buttons in both places is folio 71v of the Manesse Codex, in which a lady's overdress has buttons at her neckline and her long sleeves (Figure 18). There may well be multiple examples of this gown in this series of illustrations, but the gown is loose, and the work itself is outside the time period surveyed.

The images of possible scotehardies are worth discussing. In Figure 19, we see a lady standing between two lovers, her arms occluded behind their bodies. Her gown has buttons from neckline to hem, which is noteworthy on its own, as this surfeit of buttons is rarely seen in the art of the time. Most bodice buttons end around hip-level, where the dress flares enough to allow a body to step into it, or pull it on over the head. I decided to include this lady in the possible scotehardie category because I cannot confirm whether she is wearing one layer or two, and what the sleeve treatment is in either case. There are no tippetts dangling from the area where her elbow is positioned, providing an argument in favor of her wearing one

restricted layer with long, fitted sleeves. The other lady in the picture wears two gown layers with tippetts dangling from the end of her short-sleeved over-gown. Since this image is executed in grisaille, we cannot assume that the monochrome clothing implies the same garment above and below the elbow. The conflation of two gown layers into one is a common mistake made by costume interpreters, especially in works executed in grisaille or other monochromatic portrayals. Some images with full-color detail give the clear impression that tippetts were added as a decorative flair to the end of short sleeve dresses, since the fabric below the tippet is often a different color than the fabric above it (Figure 20).

An excellent clue in the case for tippetts' role in this regard can be found on the sculpture of the female weeper on Edward the Third's tomb (Figure 21). The difference in relief between the area above the tippet and the area below suggests that the tippet was attached to a short-sleeved top layer and that the bottom half of the sleeve is part of a versatile under-layer.

Figure 22 shows a lady on the far right of a crowd of people dressed in contemporary Italian fashions in a scene from the life of St. Ursula. Her gown is palest blue with long, fitted sleeves buttoned about three quarters up the arm. The questionable factors are her use of a fitchet, which is a

decorated slit in the side of her dress, and the partial occlusion of the front of her gown. Fitchets typically appear on restricted layers 1 and 5 – gowns always worn over a versatile gown. The fitchet begs questions like, “Is this gown a restricted top layer? Might it also have center-front buttons?” In examining the other women in the scene, however, I see that none of their varied outfits show clear evidence of buttons. I will never know for sure, but I believe it is possible that this gown is still a versatile style, and that the fitchet simply allows her access to items she may be wearing on a belt underneath.

Pictorial evidence points to a feminine practice of wearing a belt under whatever layer is top-most – especially obvious in images of women wearing sideless surcotes. As pockets are not yet documentable for this period, but purses or drawstring pouches are, it is safe to assume that ladies wore belts and purses under their versatile gowns, especially if it was their sole fashion layer. Fitchets would, therefore, make a lot of sense on versatile as well as restricted top layers.

Figure 23 is rather promising. A lady wears a fitted gown with buttons down the center-front. Of note, her long sleeves are tightly fitted. There is no sign of layers on her sleeves; nor of tippets or flaps. Though her sleeves do not show any sign of buttons, this gown begins to suggest the scotehardie.

Figures 24, 25, and 26 are all taken from rubbings of funeral brasses made for nobility in England between 1380 and 1405. All three have one thing in common: the lady in each image appears to wear a single gown with buttons down the center-front and along the forearms. One might assume these are three clear-cut examples of the scotehardie, except that each lady also wears a mantle conveniently occluding most of her arms. There is no way to know whether or not the ladies' outfits might in fact be two layers with a short-sleeved, tippeted layer atop a versatile gown. One may even argue that some of the vertical lines inside her mantle are tell-tale signs of tippets, rather than folds of the mantle cloth.

Figure 27, however, is even more of a conundrum. A young girl appears on a brass with her father, dating to 1391. Her hands, held piously together in prayer, neatly expose a line of buttons from wrist to elbow on her long, fitted sleeves. There is the faintest set of markings along the center-front of her gown, but again, it is impossible to tell whether one sees buttons, lacing, or random damage to the brass. Where the previous three brasses clearly show their center-front buttons, this one is less clear in that area. Where the previous three have ambiguous sleeve treatments, this one includes no mantle, and is quite clear. In the end, proof eludes me.

Figures 28, 29, 30, and 31 are taken from the same image, a popular selection from a late 14th century Italian manuscript called The Romance of Guiron le Courtois. Though many more than four women appear as spectators of a melee, only four present enough of a clear view of their outfits to be deemed worth reviewing, thanks to extensive damage. The ladies in figures 28 and 29 appear to be wearing fitted gowns of plaid or striped fabric. Most of the knights in the melee below these ladies are rendered in grisaille, which in contrast, lends weight to the carefully detailed fabric of the spectators. The first lady is buttoned up the front, and appears to have a long, fitted sleeve on that same gown. Unfortunately, at the point of the elbow, her arm disappears behind the stand she occupies. Her companion has a raised hand, though, confirming that her dress is indeed one layer, restricted as a top layer with buttons down the center-front. Ladies 30 and 31 tell a similar tale, though the lady in Figure 30 offers a rare argument for the idea that tippetts may have occasionally been attached to long-sleeved dresses in order to mimic the two-layer look of a tippetted over-gown atop a versatile dress (for reasons of cost, or perhaps warm weather?). Lady 31, much like lady 28, hides her arms below the stand. I suspect that she too has long, fitted sleeves.

The last example of a possible scotehardie is a weak one at best, as the artist's portrayal of clothing is highly simplified

both in detail and color usage. This lady, an older woman, wears what appears to be a long-sleeved versatile gown at first glance (Figure 32). She has made a point of lifting up her top layer to show another, colored layer beneath. Are we seeing her chemise under there, or a versatile gown? Did the artist color the under-dress a lighter shade of blue for aesthetic reasons, or because it is meant to represent another fashion layer? It is hard to be sure. If it is another gown, this image proves the possibility that women may have occasionally worn two gowns with long, fitted sleeves together, though it would serve fashion much less than it would serve conservation of heat. Perhaps this woman has lifted and gathered the skirt of her top layer in her hand as a way of advertising an otherwise unseen fashion layer. Regardless, I found that gowns with long, fitted sleeves were usually the garment worn next to the chemise. This image remains ambiguous.

What popularized the scotehardie in the SCA?

In the end, I did not find proof of the gown style so popular in the SCA that many call a cotehardie. A number of images strongly suggested its existence, but they were in a vast minority among solo versatile gowns and two-layered outfits. Why, then, would large numbers of historical costume enthusiasts wear this specific gown style while simultaneously neglecting

other, more common and documentable styles? A number of guesses come to mind.

Well-known costuming tomes such as Patterns for Theatrical Costumes by Katherine Strand Holkeboer provide a pattern for a male garment that has a tippet attached and hanging from the long sleeves. Though the author's feminine patterns for the same period do not show this particular feature, the male pattern suggests that tippets were routinely attached over long sleeves, rather than as decorative endings to short sleeves, as seen in so many sources. This implies a flattening of layers that I found in only one arguably solid source out of 240, Figure 30. More curious yet, is the assertion by Ms. Holkeboer that a kirtle – otherwise known as an under-dress, or a versatile gown – could be “worn under sideless gown with buttoned sleeves from elbow to wrist; often buttoned through plastron to hold gown in position.” (Holkeboer, p. 132) In the 33 images of sideless surcotes I studied in this survey, I found no evidence to suggest that buttons were placed on the center-front of the under-dress for anchoring the surcote down. If costumers takes Ms. Holkeboer's advice, they may well set about making all their gowns in the scotehardie fashion.

The Known World Handbook is another easy source of well-intended but inaccurate information about clothing in the 14th century: “The cotehardie was another unisex style, the only

consistent difference being hem length." (Stewart ed., p. 54) This sentence, perhaps more than any other, sums up a thought process that probably helped popularize the scotehardie. If one takes a documentable man's garment with buttons from wrist to elbow and down the center-front of the torso and extend it to the floor, you get a lovely, feminized version of it. Sadly, such a gown is rather hard to document as a common style.

Conclusion

A more accurate way to assess authentic clothing styles for periods in which extant garments are scarce or non-existent is to go directly to as many contemporary, pictorial sources as possible. Period texts dealing with clothing are a boon and a useful piece in solving the overall puzzle of "what did they wear", but they rarely provide concrete evidence of specific dress elements such as the ones analyzed here. A suspect substitute would be to read the interpretations of historical clothing in most of the respected costume survey books. Doing so brings to mind the Latin phrase, caveat emptor.

What women actually wore appears to be more complicated than our modern interpretation usually reflects. Feminine clothing was frequently designed with layering compatibility in mind. Dress elements such as buttons, lacing, and sleeve-length/fit/decoration were deciding factors in whether or not a gown was versatile or restricted as a top layer over another

gown. In order to maximize fashionable appearance, gowns worn in combination allowed for the public exposure of both layers.

For the fitted, layered fashions of the late 14th and early 15th centuries in particular, the contemporary costumer may be combining dress elements with minimal thought for the role their garment would have played in a period setting. Just as medieval women maximized their fashion opportunities when working with garment layers, historic costumers may find new pleasure in doing the same.

Figure 1



Story of Procis, Cephalus' Beautiful Wife, Boccaccio's Decameron. Bibliothèque Nationale, Paris. MS Fr 12420, f. 39v, circa 1400-1410

Figure 3



The Nativity. Mayer van den Burgh Museum, Antwerp, circa 1395

Figure 2



The Garden of Paradise, Master of the Middle Rhine. Städelches Institut, Frankfurt, circa 1420

Figure 4



The très riches heures of Jean, Duke of Berry, f. 6v

Figure 5



The Virgin Mary, Heures de Rohan, Bibliothèque Nationale, Paris. Lat. 9471, f. 33v, circa 1420

Figure 6



Virgin and Child/Agnes Sorel, Jean Fouquet, circa 1460

Figure 7



Christine de Pisan, Harley MS 4431, F. 259v, circa 1410s

Figure 8



Alterpiece of St. John the Baptist,
Catalan, circa 1348.

Figure 9



Effigy of Catherine, Countess of
Warwick, England, circa 1375

Figure 10



Effigy of Queen Philippa of Hainault, wife of Edward III, England, circa 1366

Figure 11



The Death of Jezebel, Francois, Bible of King Wenceslas, Vol. II, f. 145

Figure 12



Plums, The Four Seasons of the House of Cerruti, circa 1380s

Figure 13



Aristotle and Phyllis on an aquamanile, circa 1400

Figure 15



Cecco d'Ascoli: L'Acerba; Physionomia. Laurenziana Library, Florence. MS Plut. 40152

Figure 14



A wedding, The Parament Master, circa 1380

Figure 16



Tapestry made in Alsace,
Germanisches Nationalmuseum,
Nuremberg, circa 1400

Figure 17



Jean de Bourbon visited by Charles IV [neither pictured], Grandes Chroniques de France, Bibliothèque Nationale MS Fr 2813, f. 477

Figure 18



Kristan von Hamle visiting his lover, Manesse Codex, Universitätsbibliothek, Heidelberg, Cod. Pal. germ. 848, f. 71v

Figure 19



A knight and lady exchange rings,
Manuscripts of Guillaume de
Machaut, circa 1350

Figure 20



The très riches heures of Jean,
Duke of Berry, f. 4v

Figure 21



Joan, daughter of Edward III as a
weeper on her father's tomb, circa
1380

Figure 22



Scenes of the life of St. Ursula, fresco from Dominican Charterhouse, Museo Civico, Treviso, circa 1352

Figure 23



"Looking at this will make you remember"; leather casket, Musée de Cluny, Paris, circa 1380

Figure 24



Sir _ de Redford's wife, funeral brass, circa 1390

Figure 25



Sir Dallingridge's wife, funeral
brass, circa 1380

Figure 26



Sir R. Drury's wife, funeral brass,
circa 1405

Figure 28



J. Corp's granddaughter, funeral
brass, circa 1391

Figure 28



The Romance of Guiron le Courtois,
A tournament, f. 55, circa 1395

Figure 29



The Romance of Guiron le Courtois,
A tournament, f. 55, circa 1395

Figure 30



The Romance of Guiron le Courtois,
A tournament, f. 55, circa 1395

Figure 31



The Romance of Guiron le Courtois,
A tournament, f. 55, circa 1395

Figure 32



The Comedies of Terence, A scene
from "Hecyra" (The Mother-in-law),
f. 210

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