



PROANTIC

LE PLUS BEAU CATALOGUE D'ANTIQUITES

Portrait Dated 1707



1 300 EUR

Period : 18th century

Condition : Prévoir restauration

Material : Oil painting on copper

Width : 8

Height : 10

Description

Woman wearing a brämikappe A borrowing from the French word "fur" is possible, at least for the second part of the word hinterfür. And indeed, the origins of this headgear are probably to be found in our near neighbours: when the austerity of Spanish fashion - dark colors, heavy fabrics, dresses with high collars hugging the neck - lost its influence at the end of the 16th century and France began to set the tone, French fur headdresses were probably copied in what is now Switzerland. At first, however, Spanish-style clothing was retained. With its puritan aspect, the brämikappe was the ideal headdress. In the past, a woman's hair was considered provocative and it was indecent to show it. That is why after the wedding, at the latest, the hair had to disappear under a headdress. Hence the expressions unter

Dealer

Antiquites Quattrocento

Antiquaire

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La Girouardière

Peuton 53360

die Haube kommen ("to take the headdress") or jemanden unter die Haube bringen ("to put the headdress on someone"), this someone always being female. The signal sent by the ladies thus "coiffed" was clear: I am married. From the moment of marriage, the headdress was an integral part of women's clothing, indicating a "well-ordered situation". His subliminal message: I am well educated, decent and discreet. The brämikappe was not placed directly on the head, but on a white cap made of fine linen, decorated with a more or less rich decoration of lace and embroidery. Invisible under the headdress, this cap could protrude slightly, depending on the fashion, on the sides and/or on the forehead. Throughout the 17th century, and sometimes even well beyond, this type of headgear was very popular with us as well as in southern Germany and Tyrol. This accessory had become a must to prove that we were in fashion. At the same time, it was a sign of distinction making it possible to display one's social status. If the most chic models were in sable, highly prized, very often sable fur was used. People who couldn't afford it were content with sheep's wool. The demand was therefore high. Soon, the manufacture was no longer reserved for furriers alone, and a new profession in its own right appeared: the hinterfürmacher, the manufacturer of fur headdresses. A borrowing from the French word "fur" is possible, at least for the second part of the word hinterfür. And indeed, the origins of this headgear are probably to be found in our near neighbours: when the austerity of Spanish fashion - dark colors, heavy fabrics, dresses with high collars hugging the neck - lost its influence at the end of the 16th century and France began to set the tone, French fur headdresses were probably copied in what is now Switzerland. At first, however, Spanish-style clothing was retained. With its puritan aspect, the brämikappe was the ideal headdress. In the past, a woman's hair was considered provocative and it was indecent to show it. That is why after the wedding, at the

latest, the hair had to disappear under a headdress. Hence the expressions *unter die Haube kommen* ("to take the headdress") or *jemanden unter die Haube bringen* ("to put the headdress on someone"), this someone always being female. The signal sent by the ladies thus "coiffed" was clear: I am married. From the moment of marriage, the headdress was an integral part of women's clothing, indicating a "well-ordered situation". His subliminal message: I am well educated, decent and discreet. The *brämikappe* was not placed directly on the head, but on a white cap made of fine linen, decorated with a more or less rich decoration of lace and embroidery. Invisible under the headdress, this cap could protrude slightly, depending on the fashion, on the sides and/or on the forehead. Throughout the 17th century, and sometimes even well beyond, this type of headgear was very popular with us as well as in southern Germany and Tyrol. This accessory had become a must to prove that we were in fashion. At the same time, it was a sign of distinction making it possible to display one's social status. If the most chic models were in sable, highly prized, very often sable fur was used. People who couldn't afford it were content with sheep's wool. The demand was therefore high. Soon, the manufacture was no longer reserved for furriers alone, and a new profession in its own right appeared: the *hinterfürmacher*, the manufacturer of fur headdresses.