



The Medieval Dress and Textile Society

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Editorial

I trust you enjoyed the last bumper issue. This one is a little more modest, yet I am sure you will find it just as worthwhile, for some interesting things have come to light.

Further offerings of data have been made for the Cumulative Bibliography of Medieval Dress and Textiles. Do keep them coming!

There is, alas, some bad news. Due to unforeseen circumstances, the committee has been compelled to defer the next meeting and re-assess our plans for next year. The meeting that was to be on May 10th has not disappeared entirely, but has been merged with the Autumn event, which will now occupy two days. It will incorporate the Annual General Meeting and a wider offering on the advertised topic of extant dress and textiles. The reason for this is that we now have a vacancy for a Program Secretary and warmly invite a volunteer to join the committee. The primary duty is in finding speakers for our meetings, so it should be an enthusiastic person with a wide knowledge of who is doing what in the field, perhaps a facility for ferreting out those researchers who are less well known, and a winning way with telephone and e-mail. If you think this might be you, or can suggest someone who might suit the position, please contact the Chairman, John Cherry, or any convenient member of the committee.

As ever, you can help in ensuring that future newsletters are a richer resource. In addition to the various categories you will find in this newsletter I shall be happy to see notices for other historical textile or dress-related events, notices of research planned or in process, forthcoming publications, lectures and anything else that may be relevant.

TIMOTHY DAWSON

COVER PICTURE: A fifth to ninth-century hat from Egypt held in the Textile Museum of Canada. Inv. no. T88.0043.

Again, if you had the newsletter sent electronically, you could see all the lovely pictures in this edition in colour!

COLLECTIONS

Recommendations and suggestions of institutions in Britain and abroad can be sent to the Editor, medatseditor@hotmail.co.uk, or by post to 45 Bismarck Drive, Leeds LS11 6TB.

Textile Museum of Canada

55 Centre Avenue, Toronto, Ontario, M5G 2H5

tel: (416) 599-5321, fax: (416) 599-2911, info@textilemuseum.ca

Hours: Daily 11:00 - 17:00, Wednesday: 11:00 - 20:00. Open Statutory Holidays during the summer. Closed: New Years Day, Good Friday, Thanksgiving, Christmas Day, Boxing Day. Note: the Museum closes at 14:00 on December 24 and December 31.

Admissions: General - \$12.00. Students - \$6.00, Seniors (65+) - \$8.00, Children (5-14) - \$6.00, Family (5 individuals; max. 2 adults) - \$25.00, Members - Free, Wednesday 17:00-20:00 - admission is 'Pay What You Can'.

The collection is mostly modern, but with some medieval and earlier pieces. Examples can be seen on line at <http://www.textilemuseum.ca/>

EXHIBITIONS

Bourgeois Pride and Princely Splendour: Costumes C16th to C18th

Abegg-Stiftung, Riggisberg, Switzerland.

20th April – 2nd November 2008, Daily 14.00 - 17.30

The Abegg-Stiftung is planning an exhibition of important historic costumes from the collections of the Hessisches Landesmuseum Darmstadt and the Staatliche Kunstsammlungen Dresden in Germany. The exhibition will show a group of around twenty bourgeois costumes from the seventeenth century, which originally belonged to families in Cologne and later came to Darmstadt with the collection of Baron von Hüpsch. A smaller number of women's costumes from the late eighteenth century complements this group. The second part of the exhibition presents a costume of the Elector Moritz of Saxony, datable to the first half of the sixteenth century, from the collection of the Dresden Rüstkammer. All of the costumes were examined and conserved in the conservation workshop of the Abegg-Stiftung over the last few years. The results of this research will be presented in a richly illustrated catalogue.

Accompanying Publication

Kölner Patrizier- und Bürgerkleidung des 17. Jahrhunderts: Die Kostümsammlung Hüpsch im Hessischen Landesmuseum Darmstadt
(Riggisberger Berichte 15)

Johannes Pietsch and Karen Stolleis, with Nadine Piechatschek.

c. 300 pages, with numerous illustrations and drawings; German text with an English translation of the main chapters

ISBN 978-3-905014-35-8

Price: CHF 85.- + postage; CHF 50.-- at the exhibition

Address

Werner Abegg-Strasse 67

CH-3132

Riggisberg

Kanton Bern, Switzerland

Tel (+41) 031808 1201 Fax (+41) 031808 1200 www.abegg-stiftung.ch

Charles the Bold (1433–1477)

Historisches Museum, Bern. www.bhm.ch

25th April 2008 – 24th August 2008

Groeningemuseum, Brugge. www.museabrugge.be

27th March 2009 – 21st July 2009

Charles the Bold was one of the wealthiest sovereigns of Europe. He wanted to be king and endeavoured to marry his daughter Mary to Maximilian, the son of the emperor, to that end.

However, Charles the Bold was brought down by his own ambition. In 1476, he was defeated by the Swiss forces in the battles of Grandson and Morat. He finally lost his life in the battle of Nancy in 1477.

Only now did his daughter Mary marry the emperor's son, Maximilian. The house of Burgundy was absorbed into the house of Habsburg, which went on to become an empire spanning the globe, on which the sun never set.

The exhibition displays outstanding works of art of the Burgundian court. It brings together valuable loans from the foremost collections in the world. Using up-to-date technology, the exhibition retells the dramatic life of Charles the Bold.

Experience the bloom of late medieval art, the glory of the age of chivalry, and the magnificent pomp of court festivals, yet also the cruelty of war, Charles' downfall and Habsburg's rise to world power.

Cranach

Sackler Wing of Galleries, Royal Academy of Arts, London.
8th March 2008 — 8th June 2008

The Royal Academy of Arts presents the first major exhibition in Britain devoted to Lucas Cranach the Elder (c.1472–1553). A collaboration between the Städel Museum, Frankfurt am Main and the Royal Academy, the exhibition brings together some 70 works chosen to represent the quality and range of this important master.

As the leading member of a German family of artists, Lucas Cranach was a painter, printmaker and book illustrator with a distinctly individual manner and a highly successful business. He was one of the most versatile artists of the Renaissance, court artist to the Saxon electors, a staunch supporter of the Reformation, and a close friend of Martin Luther. During the course of his long career, Cranach created striking portraits and expressive devotional works, propaganda for the Protestant cause, as well as his own brand of erotic female nude and inventive treatments of biblical, mythological and classical subjects.

The Städel has generously made available to the Academy its remarkable collection of paintings, drawings and prints by Cranach; foremost among the works it has lent is *The Altarpiece of the Holy Kinship*, dated 1509.

Royal Academy of Arts
Burlington House
Piccadilly
London W1J 0BD

CONFERENCES FORTHCOMING

Life in Fragments

A two day conference on assemblages, their stories, and the stories they tell.
Hampton Court Palace, Surrey, UK, 17th – 18th May.

Above and below ground objects group together. Some discarded and left to rot, others collected, saved and placed in buildings. In both cases they are handed down to us as the science of chance. What stories do we get from collections of artefacts, and are they true?

An exciting programme of speakers and tours is being finalised, details will be available shortly.

Saturday

Arrive from 10.00 for coffee at the Clore (education) centre.

10.45 Introduction; Marc Meltonville; Project co-ordinator Historic Kitchens,
Hampton Court.

11.00 Talks followed by discussion.

12.30 Lunch: There are two cafes on site and many a short walk over the Bridge.

14.00 Talk.

14.45 Questions and gather outside the Clore centre.

15.00 The re-colourisation of the Henrician Tapestries of Hampton Court, led by a Royal Palace Textile conservator. A live demonstration in the great hall on the work being done to bring the tapestries back to their former glory.

15.45 Free time to explore the Palace and gardens.

Sunday

Coffee served from 10.00 at the Clore centre.

10.45 Welcome; Marc Meltonville.

11.00 Talks followed by discussion.

Lunch: Two cafes on site and many a short walk over the Bridge.

14.00 Tour of the Hampton Court Palace Archaeological stores with a member of the Curators Department.

15.00 Tea and final comments.

The Palace and the grounds are open until 18.00. Entrance to the Palace and Palace grounds will be free for those attending. Members will be free to explore the Palace for the remainder of the afternoon should they wish.

Some of the Historic Kitchens team will on hand in the Tudor kitchens should anyone wish to ask them questions.

To round off the day members may wish to leave Hampton Court in style and in the manner of residents and visitors in the past. Thames River Boats run a daily service in May from Hampton Court to Westminster Pier departing at 3pm and 5pm; the trip takes about 3 to 3½ hours and costs £13.50 single. If you are a bit pushed for time the boat also stops an hour down stream at Richmond (£7) and half an hour later at Kew (£10.50), and I am told that both piers are close to tube stations and public transport.

The Clore centre is situated just inside the Palace gates with a car park just behind it (pay on exit). On arrival those attending should go straight to the Clore centre where you will be met by members of the Historic Kitchens team who will be serving teas and coffees.

Directions for travel to Hampton Court.

The train from Waterloo direct to Hampton Court takes 32 minutes.

Underground District Line to Wimbledon and then main line to Hampton Court.

By car from the M25 take either exit 10 and the A307, or exit 12 and the A308.

From central London take the A3 to the Hook underpass and then the A309. applicable.

Booking enquiries:

Jane Cowgill,

25 Main Street,

South Rauceby,

Sleaford,

Lincolnshire NG34 8QG

North European Symposium For Archaeological Textiles X

National Museum of Denmark, Copenhagen, 14th – 17th May 2008

North European Symposium for Archaeological Textiles (NESAT) was founded

in 1981 to promote study and publication of textiles from archaeological sites in Northern Europe . It is a forum for archaeologists, historians, conservators and crafts people with expertise and interest in the many aspects of North European textile history from prehistoric to recent times. The conferences have been held every 3 years in various North European cities and all proceedings have been published by the organizers.

The **Tenth Jubilee Symposium** will take place in Copenhagen on 14th –17th May 2008, organised by the Danish National Research Foundation's Centre for Textile Research (CTR) in cooperation with the Department of Conservation at the National Museum of Denmark and the Lejre Experimental Centre.

The organising committee: Marie-Louise Nosch (director, CTR), Ulla Mannering (research programme manager, CTR), Margarita Gleba (research programme manager, CTR), Eva Andersson (research programme manager, CTR), Maj Ringgaard (conservator, National Museum/CTR), Jesper Stub Johnsen (director of Conservation Department, National Museum), Irene Skals (conservator, National Museum), Marianne Rasmussen (Head of Research, Lejre Experimental Centre).

In the past, participation in the NESAT was based on initial attendance or invitation of the organisers. The participants presented a paper or a poster and only few listeners (previous NESAT attendees) were present. In the recent years, NESAT has grown and it is no longer possible for everyone to present papers. Furthermore, interest in textile archaeology has grown substantially and we feel that it is important to open NESAT to a wider group of researchers. Therefore, NESAT X will be based on open call and the papers to be presented will be selected by a scientific committee, consisting of the members of NESAT steering board and members of the organising committee. While the number of papers will necessarily be limited, we would like to encourage the use of posters as a way of presenting material. The poster authors will also be given time to present their posters, which will be published in the conference proceedings.

As before, priority will be given to unpublished material and inter-disciplinary approaches in textile research. Unlike the previous symposia, NESAT X will emphasise certain research areas. The scientific committee invites especially papers in the following areas of textile research:

- *The history of textile research*

Since the first NESAT textile research has come a long way. The jubilee symposium provides an appropriate forum to reflect on how far it has developed in the past 27 years.

- *New methodologies and approaches in textile research*

While remembering the past, we should also look into the future, particularly to advances in conservation and analyses of archaeological textiles.

- *Experimental textile archaeology*

Recreating textiles and testing textile tools is becoming a common method in textile studies. The aim is to discuss ways of using experimental archaeology in research.

If space is available, listeners are welcome.

Centre for Textile Research

Det Humanistiske Fakultet
Københavns Universitet
Njalsgade 102, DK-2300 København S
<http://ctr.hum.ku.dk/nosat/>

Contact:

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International Medieval Congress

Leeds, UK, 6th – 10th July 2008

As ever, there will be a number of sessions on dress and textile themes. Notable sessions will be on **Dress and Textile Terminology**, which includes a talk by Pam Walker on 'Illustrating a Lexis Project: Challenges in Collecting Art Sources for Medieval Costume'.

There will be a session on **Natural and Social Threads**, three sessions on **The art of the Carpet in the Mediterranean**, a session on **Textiles and Jewellery: the Colours of Anglo-Saxon England**, which includes 'Natural and Unnatural: Colour in the Bayeux Tapestry' by Gale R. Owen-Crocker. There will also be a session on 'The hole craft of silkwork: The Art and Trade of the London Silkwomen'.

The 2009 Conference will be on 13th – 16th July, and the dates for 2010 and 2011 are 12th – 15th July and 11th – 14th July respectively.

The BT@ the BM: New Research on the Bayeux Tapestry

An international conference at the British Museum

British Museum, London, UK, 15th - 16th July 2008.

The Bayeux Tapestry has attained near iconic status. Although extremely well known, because it depicts one of the most famous events in English history and is the subject of numerous studies, many aspects of the Tapestry remain contentious, even enigmatic. In recent years there has been increased interest in the tapestry and further advances in our understanding of it, with scholars examining how, where and why it was made, questioning its reliability and value as a historical source, and excavating its hidden meanings.

This conference seeks to highlight recent and new research on the Tapestry, and to disseminate those findings to a wider audience, in the hope of furthering discussion, debate and the sharing of ideas about this unique textile.

Speakers

David Bates, George Beech, Pierre Bouet, Shirley Ann Brown, Richard Burt, Michael R. Davis, Martin Foys, Jill Frederick, Jane Geddes, Carola Hicks, David Hill, Liesbeth van Houts, Sylvette Lemagnen, Michael Lewis, John McSween, Gale Owen-Crocker, Linda Neagley, François Neveux, Elizabeth Pastan, Derek Renn, David Spear, Patricia Stephenson, Dan Terkla, Hirokazu Tsurushima, Carol Neuman de Vegvar, Stephen White, Ann Williams, and Gareth Williams.

Conference Fee

The fees for this conference are £10 a day or £15 for both days.

Please send a cheque (payable to The British Museum), together with your contact details to Dr. Michael Lewis, Department of Portable Antiquities & Treasure, British Museum, London, WC1B 300.

For further details:

Michael Lewis

E-mail: mlewis@thebritishmuseum.ac.uk. Tel: (0044) 020 7323 8611

In the Loop: Knitting Past, Present and Future

A three day international interdisciplinary conference.

Winchester School of Art, University of Southampton, UK, 15th – 17th July 2008.

The resurgence of interest in knitting over recent years has inspired this conference to explore the field from a broad range of practical and practical angles. Proposals crossing geographical or temporal boundaries in the following areas are particularly welcome:

- Knitting narratives, including film, literature and the internet;
- Knitting, fashion and the industry;
- Knitting culture, including subversion, gender, tradition and stereotype;
- Knitting, technology and the future.

Keynote speakers: Sandy Black; Barbara Burman; Liz Collins; Sabrina Gschwander.

Enquiries to the conference administrator: J.A.Horgan@soton.ac.uk.

Organising committee: Linda Newington, Maria Hayward and Jessica Hemmings

Costume Colloquium: A tribute to Janet Arnold

Florence, Italy 5th – 9th November 2008

To commemorate the tenth anniversary of the death of Janet Arnold, the Romualdo del Bianco Foundation and the Friends of the Costume Gallery of the Pitti Palace is organising four days of study, lectures, site tours and visits.

Tentative program:

Wednesday November 5th -

- Arrival and registration.

Thursday November 6th -

- Participant Welcome and Opening.
- Presentations and Study Sessions.
- Specialised site visits (Palazzo Vecchio).
- Reception and cocktails

Friday November 7th -

- Presentations and Study Sessions.
- Specialised site visits (Palazzo Vecchio).
- Social events.

Saturday November 8th -

- Optional Excursion to Pisa (Palazzo Reale and Cerratelli Foundation).
- Presentations and Study Sessions.
- Specialised site visits (Palazzo Vecchio).
- Social events

Sunday November 9th -

- Presentations and Study Sessions.
- Specialised site visits

Registration for such a prestigious event in such a location will not be cheap (estimated £300 – £400) and is not yet open at going to press. Pre-registration expressions of interest may be made via www.costume-textiles.com

CONFERENCE REPORT

MEDATS Spring Meeting: Textile and Dress for Entries into Cities

Courtauld Institute, March 2008

As ever our last meeting was a feast for both the intellect and the eyes. A compact program covering the tenth to the sixteenth centuries offered papers which were outstandingly complementary.

'Wedded to the City: Triumphal entries into Constantinople, ninth to twelfth centuries'

Timothy Dawson

Illustrating the protocols governing an Emperor's return from a successful military campaign, which begin in a tent pitched on the polo field outside the walls of Theodosios. (See page 16) The Emperor and Kaisar (vice-Emperor) then ride through the Golden Gate into the City on horses draped with gold-embroidered and bejewelled caparisons, clad in ceremonial military garb and accompanied by officers in gilded armours. They are greeted by the Eparkhos, the city governor, and representatives of the populace and presented with glittering gifts. The parade then wends to the palace through streets hung with opulent silks, "like a bridal chamber" as one source says. At various junctures they are greeted by groups chanting acclamations.

'Henry V's Welcome into London after Agincourt'

Nicola Coldstream

Henry V's triumphant Entry into London after his victory at Agincourt took place on 23rd November 1415. The seven fixed pageants arranged for the event by the City and leading guilds were described in detail in a contemporary chronicle, the *Gesta Henrici Quinti*. The pageant structures were mostly wooden towers and castles, some covered in linen – probably unbleached brown Westphalian – and painted in fake masonry of white, green and purple, the colours of the New Jerusalem as described in *Revelation*. The one that represented the New Jerusalem itself was the largest, most elaborate pageant yet seen in London. Buildings were hung with cloths and tapestries. The Mayor, Aldermen and guild representatives wore scarlet and red livery, with appropriate badges. Henry was dressed in a purple gown. The citizens wore cloth of gold, scarlet and linen. Banners and flags bore coats of arms. The *tableaux vivants* included prophets, apostles and kings with appropriate costume and attributes. The dancing maidens, and choir boys dressed as angels with laurel wreaths and wire wings, were dressed in white. No financial accounts survive for this Entry, but further information can be gleaned from the accounts for the pageant that celebrated Henry's marriage in 1421.

"Marvellous & noble public display: the significance of the role of textiles and dress in early modern Italian secular ceremonial"

Jane Bridgeman

The very frequent, and much described, formal ceremonies of arrival and departure for persons of high rank in fifteenth century Italy (a traditional continuation of a similar Roman protocol), necessitated decorative textiles and splendid dress. Every reception was modulated according to the rank of the guest, the purpose of their visit and their relationship to the host city. The costly

textiles and clothing displayed on such occasions were intended to function as an eloquent visual and social language, capable of interpretation by those arriving and those welcoming, and by the spectators.

The importance of display as a manifestation of power was noted by Matteo Palmieri, a Florentine civil servant and humanist, in his treatise on civic life (*Della Vita Civile* c.1432-6), and the manipulation of splendid dress in order to impress, especially in formal entry ceremonial, could have political implications. Thus the appearance of Francesco Sforza and his retinue attracted fulsome praise from Pope Pius II, when the former arrived for the Congress of Mantua in February 1459.

"He was accompanied by a numerous and noble entourage of dignitaries, amongst whom there was no-one whose garment did not glitter with gold, or shine with silver. During his entry there was much talk of the dignity and glory of the Holy See. People said how sublime and exalted is the authority and majesty of the Prelate of Rome. Look, such a powerful prince has come to kiss his feet!" (Pius II, *Commentarii* II, 22).

New Books

Making History: Antiquaries in Britain 1707-2007

Royal Academy, 2007

ISBN 978-1905711-03-1

This exhibition catalogue is still available. It has some of the best illustrations of the grave textiles (stole, sandals, buskins and mitre) from the tomb of Hubert Walter, Archbishop of Canterbury, (died 1205), which was opened in 1890 and was examined and published by the Antiquaries.

Timothy Dawson, *Byzantine Infantryman: Eastern Roman Empire, c. 900–1204*

Warrior Series 118, Osprey Publishing, 2007

ISBN 978-1-84603-105-2

The Osprey Warrior series aims to give a compact insight into the lifestyle and experience of a particular category of soldier in each volume. The portions of most direct interest to MEDATS members are those relating to their dress, armour and additional equipment such as bedding and campaign accommodation (tentage). These are placed in the context of the soldier's specific tactical roles, as well as fitting into the broader context of his social background, methods of recruitment and training, lifestyle on campaign and experience of battle. These Osprey volumes have 8 colour plates representing clothing and equipment and approximately 40 black and white pictures illustrating other aspects of the subject.

The companion volume on cavalry troops is due out in May 2009.

Roberta Orsi Landini & Bruna Niccoli, *Moda a Firenze 1540-1580. Lo stile di Eleonora di Toledo e la sua influenza*,

(*Fashion in Florence 1540-1580, Eleonora of Toledo's style and its influence*), Polistampa, Florence, 2005. (translated by Aelmuire Helen Cleary)

ISBN 88-8304-867-9

Despite its Italian title, this lavishly illustrated, informative book has a bilingual Italian and English text and Italian and English footnotes. The authors draw on

wardrobe also contained a pair of drawers or breeches in red taffeta, perhaps needed for extra warmth as Landini suggests, when riding, although such items are now often assumed, erroneously, to have belonged only to prostitutes or courtesans. More curiously, Eleonora owned two steel corsets, supplied in Feb 1549 by an armourer and covered (p. 131) by her tailor with sky blue taffeta. These seem to have been worn for extra support, because she had contracted some form of lung disease that December, possibly tuberculosis, which caused her to lose weight and colour (p. 35). Eleonora was exceptionally fond of riding and hunting (and also gambling), and also travelled a great deal around Tuscany. She clearly spent more time outdoors than was typical of noblewomen in Tuscany, and this explains the large number of outdoor and travelling clothes in her wardrobe. Her riding capes were made of scarlet English cloth, or of scarlet *panno lucchesino*, a high quality cloth originally from Lucca, and of velvet, damask and satin, all embroidered with gold. In rainy weather she wore white waterproof, hooded, capes made from felt, or otter skin. Another characteristic item of Eleonora's personal taste was the *pappafico*, or cowl hood, with a cape or gorget covering the neck and shoulders, worn by Neapolitan court ladies for hunting. She also used travelling masks which completely protected the face and complexion whilst riding, and a *baviera* or scarf of sorts, attached to a hat, which covered the nose and chin, probably German in origin. Indoors *pianelle*, translated as slippers, but perhaps more accurately described as mules since they had high wooden wedge heels, were evidently a favourite. Eleonora had thirty-four made in one year, to coordinate with various outfits. Most were fairly low, but some could be as high as 19 centimetres or 7½ inches. This footwear, worn throughout Italy, was Spanish in origin.

In the final chapter Roberta Landini mentions the tailors and embroiderers employed by the court, noting that Mastro Agostino of Gubbio who worked for thirty years as Eleonora's tailor was paid the same salary as the court painter Agnolo Bronzino (p. 172). She also describes some extremely elaborate and costly examples of Florentine textile production, many of which are recorded in the surviving *Libro di Taglio*, the register in which, from 1560, all textiles entering the ducal household were listed. As well as identifying the suppliers, the author mentions two weavers who worked specifically for Eleonora at the ducal residence of the Pitti palace. Madonna Francesca di Donato her weaver of cloth of gold (...*tessitora sua di drappi d'oro...*), worked with her son-in-law, to provide a variety of textiles for dress and furnishing. As Landini points out, this was extremely unusual, if not exceptional. Women weavers generally produced lighter textiles such as taffetas and gauzes rather than the heavier silk weaves which required greater physical strength to create.

This book has three informative appendices which are, unfortunately, not translated. The first (pp.201-235) is a detailed record from March 1544 to December 1562 of the textiles and trimmings issued for making Eleonora's garments. Introduced as 'The Wardrobe of Eleonora di Toledo', it is actually a table compiled from the surviving *Giornali di entrata e uscita* or clothing register of the ducal household. The second (pp. 236-37), *Guardaroba Medicea* 55, is part of an inventory (folios 8-12) of Eleonora's clothing made after her death in December 1562, which was donated to the church of San Lorenzo, for the benefit of the church. Some garments were sold, some converted into chasubles, napkins, altar frontals and other items. The third appendix (pp. 238-39) is an inventory of clothing and other items belonging to Duke Cosimo's second wife Camilla (sic) Martelli (whom he married in 1570), and their

daughter Virginia, drawn up on 21st April 1574, after Cosimo's death.

There is a useful glossary of dress and textile terminology in Italian and English, and a good bibliography, but no list of illustrations. The index on the last page is actually a list of contents, there being no index as usually understood.

This is a fascinating book which is exceptionally well illustrated in colour, its large format photographs reproducing the well-known portraits of Eleonora and members of her family, and also very good details of dress, textiles, and decoration. It is an excellent addition to anyone's library.

Jane Bridgeman

A more extensive review of this volume will appear in *Costume*, Summer 2008.

RESEARCH GRANTS

Janet Arnold Fund

Although by the time you read this the January deadline for applications to the Janet Arnold fund of the Society of Antiquaries has passed, it is not too late to plan your application for 2008. Details of the fund and the grants that it can give for the study of dress may be found at the Society of Antiquaries website.

FOR SALE

Sam Fogg, dealer in medieval antiquities in the City of London has a remarkable piece of textile in stock at present. It is the complete skirt from a Caucasian man's Summer riding coat, dating from the ninth century. Composed mainly of plain linen without, the side vents are flanked by godets made of figured silk bearing roundels containing pairs of birds, and probably made in Byzantium. The piece retains its full original lining of brown silk pongee. The dating has been confirmed by Carbon 14 testing, and while it does not have a documented provenance, it is very comparable with similarly dated items found at Moshchevaya Balka near the eastern end of the Black Sea.



Further information:
Sam Fogg
15D Clifford Street
London W1S 4JZ
Tel: +44 (0) 20 7534 2100
Fax: +44 (0) 20 7534 2122

MEDATS FUTURE MEETINGS

Call for Papers

The committee would welcome proposals for papers or themes for future MEDATS meetings. Proposed papers may be for the projected themes below, but need not be restricted to them.

The committee has been discussing widening the range of venues for future meetings, including the possibility of meetings in the North. Again, we would very much welcome suggestions as to locations and venues for such meetings.

As noted in the editorial, a re-organisation has been forced upon us by the present lack of a Program Secretary. At present, therefore, we envisage that like this year, 2009 will only have two meetings, although, again, one may be two days, hopefully with the previous custom of three one day meetings resuming in 2010.

Autumn 2008 Meeting: October 4th – 5th

Annual General Meeting and *Dress and Textiles in Museum Collections*
The two days will be divided into streams of "Curators and their Collections", and "Conservation and Display". We look forward to having an overseas speaker.

Provisional topics 2009:

Summer 2009 Meeting: May

Annual General Meeting and *Henry VIII: Textiles and Clothing for a Renaissance Monarch*

Autumn 2009 Meeting: October

Aspects of Jewellery & Clothing

Including Elizabeth Heckett, 'The Limerick Mitre'.

Future topics

Reconstruction, Re-enactment, Living History

Dyes

Tapestries: Design & Production

Dress and Textiles for Coronations

MEDATS SUBSCRIPTIONS

A reminder from our Membership Secretary.

Members who do not pay regularly by Standing Order were sent individual reminders in November of their 2008 subscription payment due on January 1st 2008. Thanks to all who responded promptly. Outstanding payments should be sent, as soon as possible, to the Membership Secretary, c/o MEDATS, PO BOX 948, GUILDFORD, GU1 9AH, UNITED KINGDOM, in pound sterling, either in cash, or by cheque, payable through a British bank, and made out to MEDATS. Membership cards will be issued as soon as appropriate payment has been made or confirmed. Members requiring a separate receipt should enclose a stamped, self-addressed envelope with their payment.

Annual subscriptions (payable in pounds sterling only) run from 1st January – 31st December

- £10** Individuals in Britain and Europe
- £15** Households in Britain and Europe (2 members)
- £15** Individuals outside Europe and Institutions

Student membership (with proof of status) is as Individual, however all meetings in the first year of membership are free to attend.

MEDATS COMMITTEE ADDRESSES

President - Claude Blair OBE, 90 Links Road, Ashstead, Surrey KT21 2HW.

Chairman - John Cherry, 58 Lancaster Road, London N4 4PT

Hon. Secretary - Karen Watts, Royal Armouries, Armouries Drive, Leeds LS10 1LT

Treasurer - Jenny Tiramani, 47 Charles Square, London N1 6HT

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Imperial tents used to welcome royalty to Constantinople from the twelfth century *Eisitêrioi* for Agnes of France, Vatican Greek 1851 f. 6v. See MEDATS Spring Meeting report