



The Medieval Dress and Textile Society

Volume 5 Issue 1

www.medats.org.uk

January 2010



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Editorial

Prior to the last MEDATS committee meeting I had just over an hour to make a quick circuit of the Victoria and Albert Museum's new medieval and renaissance galleries. Excellent, and meriting far more time. It was a delight to see a whole lot of large architectural pieces which had not been available to the public for a very long time. The more modestly sized items from the museum's early textile and dress collection had been reasonably accessible in the old textile gallery, but the new ones provide the opportunity to display a considerable number of larger items, such as the Tristan Quilt (back cover) and the ecclesiastical vestments shown on the cover. The only quibble I personally have with the new galleries is the usual one – curators are often unhelpful to those interested in the substrate of functionality, that is, the evidence for how things are made, and still focus far too much on pretty superficialities. Despite that, I heartily recommend that anyone who has the chance wastes no time in getting in to the V & A to see the new galleries.

MEDATS has had its own series of banking tribulations in 2009, which we fervently hope are now behind us. If you have not received the information directly, our new bank details are to be found under **Subscriptions**.

To receive the newsletter as a colour PDF file electronically, e-mail me via medatseditor@hotmail.co.uk.

Otherwise, information about MEDATS, and membership forms, may be had from the Membership Secretary, Carole Thompson, P.O. Box 65458, London SE7 9AR, or from the society website: www.medats.org.uk

TIMOTHY DAWSON

COVER PICTURE:

A few of the textile treasures on display in the Victoria and Albert Museum's new Medieval and Renaissance Galleries.



Another of the V & A's treasures: Silk, Byzantium or Persia 900–1100

EXHIBITIONS

Staffordshire Hoard

An official website for the Staffordshire Hoard is now running. <http://www.staffordshirehoard.org.uk/> There is lots of information, and an appeal for the purchase and care fund.

Silk, Gold and Kermes. Secrets and technology at the Visconti and Sforza Courts

Museo Poldi Pezzoli, Milan.

Until 21st February 2010

The exhibition **Silk, Gold and Kermes** shows the outstanding artistic production connected to the silk manufacturing in the second half of the 15th century. About fifty works (velvets and damasks, mostly gold and silver brocaded, embroidery with gold and pearls, playing cards, illuminated manuscripts, paintings) illustrate the link between lavishness and technology in the Milanese production, giving evidence to the origins and development of a new textile manufacturing of an extraordinary quality.

The exhibition presents the cultural and social background of the Visconti and Sforza court. The show points out the qualities of a town able to encourage and attract skilled workers as well as to develop new technologies. These qualities, typical of the Milanese entrepreneurship may offer new inspiration to the European textile production.

In the exhibition *kermes* plays a very important role. This dyestuff, made of cochineal insects, with its countless red nuances gives evidence of the refined taste of the Lombard silk workers as well as of the complex economy of time. Millions and millions cochineals from Eastern and Mediterranean countries were traded also in distant markets, from Baghdad to the Black Sea. This highly priced and expensive dyestuff was everywhere considered a criterion to determine the textiles' quality and value. "

<http://www.poldipezzoli.org/it/mostre-attivita/seta-oro-cremisi.html>

Exhibition catalogue:

Chiara Buss (ed). *Seta Oro Cremisi : Segreti e tecnologia alla corte dei Visconti e degli Sforza*.

Milan, Silvana, 2009. (Seta in Lombardia. Sei secoli di produzione e design, 1)
28cm., pbk., 190pp. illus., most in color. ISBN: 9788836614912 US\$57.50

The Mediaeval Wedding

Dick Institute, Kilmarnock

11th September 2010 to 10th December 2010

This exhibition relates to the work of the Dean Castle Textile Team, Kilmarnock, who are creating a set of costume (working with a fashion student) replicating those portrayed on one of the museum's tapestries of c.1500, which depicts a mediaeval betrothal scene. They are also creating coats-of-arms cushions to be used along with the costumes for display and education, and re-storing our collection of Ayrshire Needlework baby robes. In addition, there are a range of smaller projects, such as making banners for community use. This project is supported by Maggie Dobbie, Textile Conservator who worked at the V&A for many years.

CONFERENCES PAST

MEDATS Autumn Meeting

London

October 31st 2010

The day began with the Annual General Meeting. Elections were held. Most committee members were returned, while a new Membership Secretary and Ticketing Secretary were elected, all without opposition. Unfortunately, we are still in need of a Program Secretary. Officers reported that the administration of the society is generally proceeding smoothly. Finances are something of an issue, and after long discussion the committee concludes that membership fees, long unchanged, should be increased. This decision must be made by the membership, and so a resolution to that effect will be put to the 2010 AGM for implementation in 2011.

Those at the A.G.M. with e-mail addresses were asked to share them with the committee so that time-sensitive news could be shared in the long intervals between newsletters. If you want this mode of communication to be available, e-mail the editor <medatseditor@hotmail.co.uk>. Any such bulletins are completely separate from the practice of sending the newsletter electronically, and you will continue to get a paper copy of the newsletter unless you specifically state otherwise.

The rest of the day dealt with **Aspects of Jewellery & Clothing.**

Elizabeth Wincott Heckett: An Irish *mitra pretiosa*

The O'Dea Mitre, 1418, belonged to Cornelius O'Dea, Bishop of Limerick from 1400 to 1426. Now the property of the present Bishop of Limerick, he has placed it with the Hunt Museum, Limerick

The Mitre falls into an unusual category of religious clothing. By the fourteenth century three types of mitres were used by the Pope. Most impressive was the *Mitra pretiosa*, originally worn only by the Pope, but with his permission also by favoured bishops and abbots. This type of mitre was made from silver-gilt or fine silk, perhaps richly embroidered with pearls and embellished with precious and semi-precious jewels. The second was the *mitra aurifrigiata*, embroidered with gold threads but not decorated with jewels. The third was the *mitra simplex*, without ornamentation and often made of linen.

The O'Dea mitre is a very fine example of the *Mitra pretiosa*, made of silver-gilt plates, and adorned with many semi-precious jewels, pearls and enamelled studs. It has four small precious metal figures, two of the Virgin and Child and a kneeling bishop offering a gift to Our Lady. Remarkably there is a clear inscription showing who owned the Mitre, who made it and when it was made (ME FIERI FECIT – CORNELIUS ODEAYGH – EPISCOPUS 1418; THOMAS O'CARRYD Artifex faciens).

Bet McLeod: The Chalcis Treasure – a late medieval treasure found in Greece.

The Chalcis Treasure takes its name from its find spot, the town of Chalcis, now Halkida, on the island of Negroponte, now Euboea, Greece. It is assumed the Treasure was hidden prior to the Ottoman invasion in 1470. The treasure comprises different categories of small items of personal adornment such as jewellery, buttons and belt fittings, in silver and in silver-gilt. Two particular types of dress fittings were the subject for discussion, buttons and decorative mounts fitted with fibres.

The buttons were of the filigree type, sewn to the edge of a garment and decorative, rather than functional, in nature. Examples were shown of similar buttons in the *Portrait of Doge Loredan* (Giovanni Bellini, 1501-2, National Gallery) and the *Portrait of Alexander Mornaeur* (Mornaeur Master, c. 1480s, National Gallery).

Each of the two different examples of dress fittings contained fibres that were intended to be seen; firstly, through the quatrefoil-shaped aperture at the front of the rectangular fitting, and secondly, within the spherical 'cage' and held by a prong fitted with a pearl. The lecturer proposed that the existing fibres were remains of 'padding' which would have been covered by a coloured outer cloth, possibly silk.

www.britishmuseum.org/research/searchthecollection/halkida

Pam Walker: Jewellery on Medieval Monumental Brasses

The representation of jewellery items show significant divergences between funeral effigies and monumental brasses. In research funded by the AHRC and forming part of the Lexis of Cloth and Clothing Project led by Professor Gale Owen-Crocker at the University of Manchester, Pam's research involves both quantitative and qualitative methods. By statistically analysing the occurrence of clothing items over periods of time between 1250-1450, she has built up a picture of the chronological changes in depiction of costume on effigies and brasses.

Her talk expanded on the results which revealed that jewellery such as finger-rings, necklaces and brooches are rarely depicted on brasses, while effigies are much more likely to be shown wearing such jewellery items. A number of ideas were put forward to explain this but the key argument was that after the Black Death, brasses became more stylised and therefore any items of jewellery depicted must have a specific meaning. Using examples, Pam showed that those women shown wearing jewellery were trying to assert their status, or that of their husbands, or were giving messages about their religious identity. Pam has been approached by the Monumental Brass Society to publish the article in their Transactions.

Geoff Egan: Found in the Ground – some dress accessories from excavations and the Portable Antiquities Scheme

The talk concentrated primarily on mass-produced jewellery mainly in base metals. Lead/tin accessories were made in some numbers in London from the mid-11th century, probably boosted by economic conditions following the Norman Conquest. A slightly earlier, Saxon-period origin for the tradition, which lasted into the late medieval period, is not yet attested, though it remains possible. Lead-glass gems of green and yellow were set into the metal of brooches, pin-heads, pendants, finger rings and from the 13th century, buttons. The play of light in all-over raised hatching in a variety of linear motifs may well have been enhanced with coloured paint which has very largely disappeared.

Brooches, together with finger rings were the most varied accessories in the medieval period, with a range of alloys used in base and precious metals (iron only exceptionally appearing) and an immense variety in designs, including some long-lasting favourite forms. Archaeological finds greatly emphasise the base-metal end of the market, with very few medieval silver finger rings being found until the advent of the metal detector. The great rarity of buckles, mounts and strap-ends in silver (with none in gold) is notable, particularly when set against the frequent and ubiquitous finds of coins in this metal - scarcity of silver was not the reason it appears so infrequently in this context. Presumably the attitudes favouring the restriction of

precious metals for these basic accessories, which in other countries resulted in repeated sumptuary laws to limit just who among the nobility and rich could wear what, with others excluded from participating, were equally strong in England, though there was markedly less legislation than on the Continent. Several silver brooches seem to be of weights that correspond with those of specific sum totals of contemporary whole or half pennies (?fourpenny brooches etc.).

Some evidence in the form of moulds and wasters, for the manufacture of jewellery in London was discussed: from the casting of copper-alloy strap-ends in the late Saxon period through the turning of beads of amber and jet, to the casting of various lead/tin accessories in the 15th century. The cold-working of (?)Norman-period copper-alloy brooches may be attested at Meols, a small fishing village on the Wirral. A series of standard copper-alloy buckles and other accessories from at least the 13th to the 15th centuries were being produced in towns right across western Europe. Assemblages from two foundries in London suggest the repertoire of their products included particular forms of finger rings and brooches. The late 15th / early 16th centuries saw the breakdown of many traditions of production, and the rise to prominence at lower end of the social scale at least of wound copper-alloy wire decoration and new varieties of clasps. The primarily religious popular brooches of lead/tin (pilgrim badges) were supplemented by numerous secular versions - retainers, festive, political and even satirical and pornographic brooches.

Beyond London, the metal detector is beginning to transform the understanding of medieval jewellery in rural areas. The occasional very spectacular results among Treasure (mainly gold and silver), the reporting of which has increased markedly since the Portable Antiquities Scheme's Finds Liaison Officers took up their posts from the late 1990s, features prominently in the media.

John Cherry: Attachment and Loss – dress fittings and decorations

The way in which medieval dress was fastened by metal ornaments needs more study. Dress was also fastened by wood, leather, bone, or laces, but these have not survived. Two principal fastenings were the pin (piercing the material) and the loop (through which thread could be sown). Brian Spencer (Spencer 1998) pointed out the difference in pilgrim badges (English with pins, and Continental (including Scottish) badges) attached by loops. The pin was used for the ring brooch (usually used for fastening dress at the neck). Some were too small to be used in this way and some have projections (round plaques or shields) that prevent the use of the pin in this way. The latter type of brooch can be found in the Pritzwalk Berlin hoard (Krabath und Lambach, 2006) deposited 1392. The use of brooches and other dress fittings in Germany and Austria can be studied by three recent publications of the Fuchenshof (Austrian) hoard, and the Erfurt and Pritzwalk hoards (both in Germany). Some brooches were fastened with a pin which can be fastened in a catch. This type of fastening (Dunstable swan brooch, c. 1400) goes back to the 12th century, possibly earlier, and continues today. Hat badges in the early 16th century used either pins or loops. The painting of Arthur, Prince of Wales (d. 1509), done c. 1520, shows three badges. It is likely that the largest badge (St John the Baptist) was sown through loops while the two smaller, linking the fold in the brim of the hat together, had pins at the back (possibly s-shaped), like the Farnham pin (Cherry, 1997). Dress hooks were used in the late 15th and early 16th century for keeping skirts out of the mud. Hans Holbein's drawing of an English lady walking shows a pair of hooks holding up the front section of her gown. A recent study (Gaimster et al, 2002) divide the hooks into a number of types - ornamental hooks with bars, hook fasteners, and novelty forms.

The hooks are u-shaped rather than s-shaped.

Bibliography

Cherry 1997 : Cherry, J., 'The Farnham Pin', *Antiquaries Journal*, 77, 388-393.

Gaimster et al 2002 : Tudor silver-gilt dress-hooks : a new Class of Treasure Find in England', *Antiquaries Journal*, 82, 157-196.

Krabath und Lambacher 2006 : Krabath, S. und Lambacher, L., *Der Pritzwalker Silberfund*, Berlin.

Spencer 1998 : Spencer, Brian , *Pilgrim Souvenirs and Secular Badges*.

PS. Since giving the lecture, my attention has been drawn to the very useful publication by Brian Read, *Hooked Clasps and Eyes : a classification of sharp and blunt hooked clasps, and miscellaneous hooks, eyes, loops, rings and toggles*, 2008. This is available, priced £17.96 from Portcullis Publishing, Meadow View, Wagg Drove, Huish Episcopi, Layport, Somerset TA10 9ER.

CONFERENCES FORTHCOMING

Underpinnings: The Evolution of Underwear from the Middle Ages through Early Modernity

Binghamton University, Binghamton, New York State, U.S.A.

Saturday, April 24 2010

An undergraduate conference organised by the undergraduate students of the Centre for Medieval and Renaissance Studies at Binghamton University in conjunction with Troubadours and Trebuchets, the Medieval Studies Club.

From the trailing sleeves and towering head dresses of the High Middle Ages to the ornate, jewel-encrusted ensembles of Elizabethan England and the elaborate turbans of the Mamluk and Ottoman empires, clothing and headgear have captured the imagination of historians for decades. Few, however, have given thought to what lies beneath, which, even while having a functional role, comprises a system of sartorial signs that tell much with respect to social mores and shifting views of the body.

This conference aims to explore the evolution of undergarments from the Middle Ages through the early modern era in a variety of contexts, from the material forms of the garments themselves to their symbolic associations and latent meaning. Geographic and temporal reach: global, 500-1750.

Possible topics of discussion include:

- Differences and similarities in men's and women's undergarments according to class, social status, age, and distinctions between the laity and religious;
- Changing notions of modesty, comfort, and hygiene and their effects on the under-covering of bodies;
- The materiality of undergarments;
- The decorative range of undergarments, from the utilitarian to the elaborate, including the use of lace and embroidery;
- Underwear as outerwear (the exposure of undergarments through sleeves, necklines, and cutaway skirts; the display of underwear in private spaces; the role of underwear in the public stripping of the body);

- Shaping the body: the use of undergarments to achieve desired silhouettes;
- The effects of sumptuary laws on undergarments;
- The rise of certain industries related to the production of undergarments, including the whaling trade in relation to the rise of the whalebone corset;
- The erotics of underwear;
- The myths and realities of the chastity belt;
- The representation of underwear in painting, poetry, and song.

Further Information:

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International Medieval Congress

Leeds, UK,
 12th - 15th July, 2010

IMC 2010 commemorates the 550th anniversary of the death of Prince Henry 'the Navigator' by making 'Travel and Exploration' a special thematic focus. The voyages undertaken in the name of Henry exemplify many of the motives that had long driven people to travel and explore: the prospect of wealth, trade, and territory, knowledge and curiosity, piety and religious zeal, legends and external salvation.

The IMC seeks to provide a forum for debates on the motives, processes, and effects of travel and exploration, not only by Latin Christians in the so-called 'Age of Discovery', but across cultures, and throughout the medieval period and beyond.

Paper proposals will be closed by the time paper copies of this newsletter arrive (31st August), but session and roundtable proposals close on 30th September. See http://www.leeds.ac.uk/ims/imc/imc2010_call.html

Plans for next year's Congress are well underway. As in previous years, papers and sessions on all aspects of the study of the European Middle Ages are most welcome, in any major European language.

Further Information

24-hour Telephone: +44 (0)113 343 3614 Fax: +44 (0)113 343 3616
 E-mail: imc@leeds.ac.uk Web: www.leeds.ac.uk/ims/imc/index.html

Future IMC dates are 11th - 14th July, 2011.

COSTUME COLLOQUIUM II: Dress for Dance

Florence, Italy
 November 2010

Following the great success of the first Costume Colloquium (Florence 2008) there will be a second symposium in November 2010 on the subject of Dress for Dance. Costume Colloquium II: Dress for Dance will explore interdisciplinary aspects of dance dress and costume, this multi-cultural mode of human expression, from a variety of practical, historical and creative perspectives. For four days participants will attend lectures, see demonstrations, have on-site visits as well as observe or participate in exclusive dance performances.

This symposium will be of interest not only to costume and dance historians, costume

designers, costume makers, museum curators, archivists, textile and costume conservators, dancers and dance re-enactors, etc, but also to students and members of the public with a desire to learn about dress for dance from the experts in the fields examined.

The topics covered will include the use of historic dress for re-enactment dances, and the interpretation of dance dress in documents and visual images, the creation of costumes employing traditional and contemporary materials and techniques and their conservation and museum display, and they will incorporate both theoretical and practical perspectives on these subjects.

A wide variety of papers and presentations will provide participants with in-depth knowledge and new information about unpublished research, new creations and/or practical experiments related to the international, interdisciplinary and intercultural themes associated with dress for dance.

The topics of **Dress for Dance** will include the following themes:

- History of dance costume for professional performance;
- Dress for traditional and ceremonial dance: costume as expressions of culture;
- Fashion and popular dance: relationship between popular music, new styles of dance and fashionable dress, past and present;
- Creating dance costume: designers, artists, artisans, stylists, tailors, seamstresses using traditional, experimental and/or contemporary materials and techniques;
- Historical dance re-enactment: getting the steps and the clothing right;
- Dance costume in museums and archives: collecting designs and surviving costume, conservation, display techniques;
- Documenting dance dress: dress as documents and documents of dress;
- Dance costume and artistic expression: their reciprocal relationship.

Promoters:

Romualdo Del Bianco Foundation; Friends of the Galleria Del Costume.

For further information:

E-mail: dressfordance@costume-textiles.com.

<http://www.costume-textiles.com/pages/page.asp?idcontent=80>



Dressing for the Dance: "belly dancers" from a Constantinopolitan manuscript.

NEW AND FORTHCOMING PUBLICATIONS

Lisa Monnas, *Merchants, Princes and Painters: Silk fabrics in Italian and Northern Paintings 1300-1550*.

Yale University Press, New Haven & London 2008.

352 pp. 100 black & white and 150 colour reproductions.

ISBN9780300111170.

£40.00.

This pioneering and lavishly illustrated study examines the representation of Italian woven silks in painting and explains how the textiles were designed, constructed and marketed, as well as some of the social and religious reasons for their depiction. The author's notable achievement is, however, her examination of the pictorial record by comparison with extant examples and documentary evidence.

For about four centuries (1200-1600) the Italians supplied nearly all the costly silks used by rulers and high ranking ecclesiastics throughout Europe, as the author convincingly demonstrates. Following a discussion of the production and sale of silks, and the extraordinary sums of money spent on them, the author investigates the possibility of artists owning silks as 'studio props'. She concludes it was very unlikely since the prohibitive cost of such textiles made them the prerogative of the Church and a restricted wealthy elite. Indeed contemporary documentation shows that artists and their families wore chiefly wool and linen until at least the mid-sixteenth century.

Rich fabrics of all types, however, might be seen in abundance at all public civic and church ceremonies, as well as at princely courts. In fourteenth century art, lively animal and floral motifs, often with symbolic meaning, were particularly appropriate for devotional imagery, whilst textiles with the motifs of pomegranate, thistle, dianthus (nail flower), caper leaves and branches were usual in paintings of the fifteenth and sixteenth century, and there is evidence from artists' sketches and model books that they frequently recorded textiles for iconographical purposes. It is interesting to note that painters might alter and reuse a textile pattern and its motifs over long periods of time. In the Strozzi Altarpiece of 1357 Jacopo di Cione (Orcagna) depicted a textile with confronted parrots and flowers for St Catherine's mantle, and for the apparels of St Lawrence's dalmatic. This design was repeated in various adaptations by at least ten Tuscan artists in the subsequent fifty years. Later, some artists, like Carlo Crivelli, for example, made use of a single pattern many times, altering its scale, repeats, colour and texture so as to render it almost unrecognisable in different contexts. A few artists are also known to have designed for embroidery and tapestry, but there is little evidence that artists also designed textiles. Monnas discusses the role of artists and embroiderers in the creation of vestments commissioned by the Calimala guild for Florence cathedral baptistery in 1466, and by Pope Sixtus IV in 1472 for the basilica of St Anthony at Padua. The surviving documents for these different commissions show that both Pollaiuolo, and the Paduan artist Pietro Calzetta who designed orphreys for the vestments, collaborated with embroiderers, but had no professional contact with the weavers. Extant artists' drawings such as those by Pisanello (Codex Vallardi, Louvre, Paris) demonstrate that they usually recorded textile designs related to studio practice and, although there is evidence for some specialised designers (who also set up the looms) working with weavers in Florence, Siena and Venice, it is probable that the most skilled weavers were also designers. The author notes that eight pages of textile designs in Jacopo Bellini's sketchbook, formerly attributed to the artist himself,

are now thought to be survivals from a weaver's pattern book which the artist reused. It was perhaps inherited from his wife, a descendant of Lucchese weavers who had migrated to Venice.

The reproduction of weaves in paint was a challenge for painters, and their methods are examined in chapters discussing cloth of gold and velvet in fourteenth century Sienese, and fifteenth century Florentine and Netherlandish art. The author suggests that Simone Martini may have been the first to depict a figured velvet c. 1317 in his St Louis crowning Robert of Anjou (Capodimonte Museum, Naples). This work records ceremonial garments made from contemporary 'Tartar' silks, probably imported from Tabriz in Ilkhanid Iran, of which some similar examples survive. St Louis' cope of crimson velvet was created by Simone with layers of crimson tempera over silver leaf, whilst its brocaded coin-like gold octagons were reproduced by raised and punched gilded gesso. By the fifteen and sixteenth century the use of oil paint encouraged realistic representations of silk, especially velvet pile and brocade. As Monnas points out, the brown velvet cloth of gold gown in which Jan Van Eyck portrayed Chancellor Rollin in about 1436 (The Virgin & Child with Chancellor Rollin, Louvre, Paris) is one of the earliest representations of an *alluccioiato* fabric in two heights of velvet pile. This weave, documented from the 1420s, displays the innovation of small raised loops of gold weft intended to glitter in the velvet pile like fireflies (*lucciole*) against a velvety night sky.

In portraiture artists often, but not always, had access to the garments worn by the sitter. Monnas suggests that Giovanni Bellini probably painted Doge Leonardo Loredan's gold brocaded white satin damask mantle from life (National Gallery, London) since, as the author notes, its pomegranate motifs are upside down as they would have been seen when this semicircular cloak was worn. She compares Bellini's skilful depiction of the exceptionally fine fabric with a similar textile in the Victoria & Albert Museum (Inv.8326-1863). Another equally well-known portrait is Agnolo Bronzino's, Eleonora of Toledo and her son (Uffizi, Florence). Eleonora is shown in a gown created from a very striking *teletta arriciata*, or cut black velvet with a silver ground, in which large arabesques in black pile enclose ogival plant forms brocaded in gold. Monnas shows that this extremely lavish textile was not Spanish, but distinctively Florentine. It was produced from around 1507 onwards, and a similar example of approximately the same date survives in the Museo Civico, Turin (Inv.1512/12). Monnas discusses the creation of royal portraits, with reference to Bronzino and to Hans Holbein, both court painters. If the sitter was unable to give an artist several sittings then he had to rely on quick sketches, as well as access to the royal wardrobe. Such portraits show the sitter wearing fabrics and jewellery selected to emphasize their status, especially if the image was destined to serve diplomatic purposes. The artists' depictions, however, were always based upon existing garments and textiles even if not strictly drawn from life.

In the penultimate chapter the author touches upon the depiction of ceremonial furnishings and archaic or unusual textiles in devotional or mythological imagery. These were sometimes included by an artist to allude to a location both foreign in time and place. In the central panel of his Altarpiece of the patron Saints of Cologne c.1442-5 (Cologne Cathedral) Stefan Lochner, for instance, refers to ancient Christian tradition by depicting a late-thirteenth- or early-fourteenth-century cloth of honour with parrots and palmettes, although his figures are dressed in contemporary weaves. Similarly two centuries later, Rubens and his pupil Van Dyke used antique fabrics to convey a sense of history, a practice Van Dyke continued when in England, as several of his paintings include drapery based on a large scale gold brocaded velvet similar to that used for a chasuble c.1525 from Utrecht (Rijksmuseum,

Amsterdam).

Church treasuries, public and private collections testify to the survival of Italian silks from the fourteenth century onwards. The final chapter discusses the longevity of silk weaves and their designs in art, whilst the epilogue touches upon the influence of Renaissance Italian textile design upon British nineteenth century architects and designers. Designs for furnishing fabrics and wallpapers by William Morris and Charles Vosey which incorporated Italian motifs or pattern layouts are still, for example, in production.

Lisa Monnas' book is the fruit of many years diligent research and scholarship. It has helpful glossaries and appendices, as well as an excellent bibliography. It should become a standard text for anyone interested in textile and art history, and is highly recommended.

Reviewed by Jane Bridgeman,

Cordelia Warr, *Dressing for Heaven: Religious Clothing in Italy, 1215-1545*

Manchester: Manchester University Press, 2010

hardcover, 288pp. illus.

ISBN: 9780719079832

Price: \$95.00

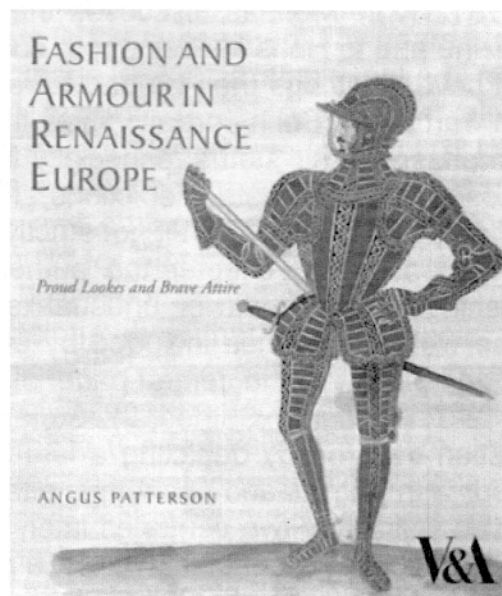
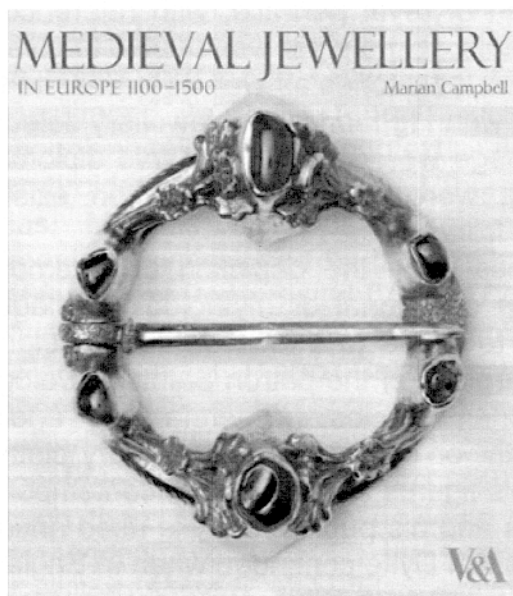
Available March 2010

Books for Review

I have the following books available for review. I stress, however, the importance of ensuring the review gets to me in good time for the May issue, that is, no later than **April 20th**. Also, the tight financial situation means that the Society is not able to pay postage, hence, a book available for review will go to whosoever first gets me stamps to cover the postage. That is the monetary figure accompanying each title. Stamps from unsuccessful bids will be returned with the next newsletter.

Marian Campbell, *Medieval Jewellery in Europe 1100-1500*, V & A. £3.25

Angus Patterson, *Fashion & Armour in Renaissance Europe*, V & A. £3.25



MEDATS FUTURE MEETINGS

Call for Papers

The committee would welcome proposals for papers or themes for future MEDATS meetings.

We would particularly from, or about, people working on the following subjects: **fur, black, checks, and stripes.**

Help!

In addition, we would most eagerly like to hear from anyone who would be interested in organising a meeting on any theme whatsoever! The question of who is to organise our meetings is one of the reasons why our future meeting schedule tends to be in a state of flux from one newsletter to the next.

Spring Meeting: Saturday March 13th

Riche Robes & Stuffs: A celebration of Medieval and Renaissance Dress and Textiles

A special event in co-operation with the Costume Society to be held at the Victoria & Albert Museum to celebrate the opening of the ten new galleries.
6-8 speakers will be announced shortly.

Tickets will cost £36.00 for MEDATS members (and those of the Costume Society) and include refreshments, but not lunch. The price for the public is £45. Tickets are available from the **Victoria and Albert Museum**, rather than MEDATS. Be sure to insist on your right to a discount, as there are hints that some of the booking staff are not aware that MEDATS members are entitled to it as well.

Summer Meeting: May 15th

Quilting, stuffing and stiffening

Autumn Meeting: October 16th

Tapestries

2011

Spring Meeting: February

Technology

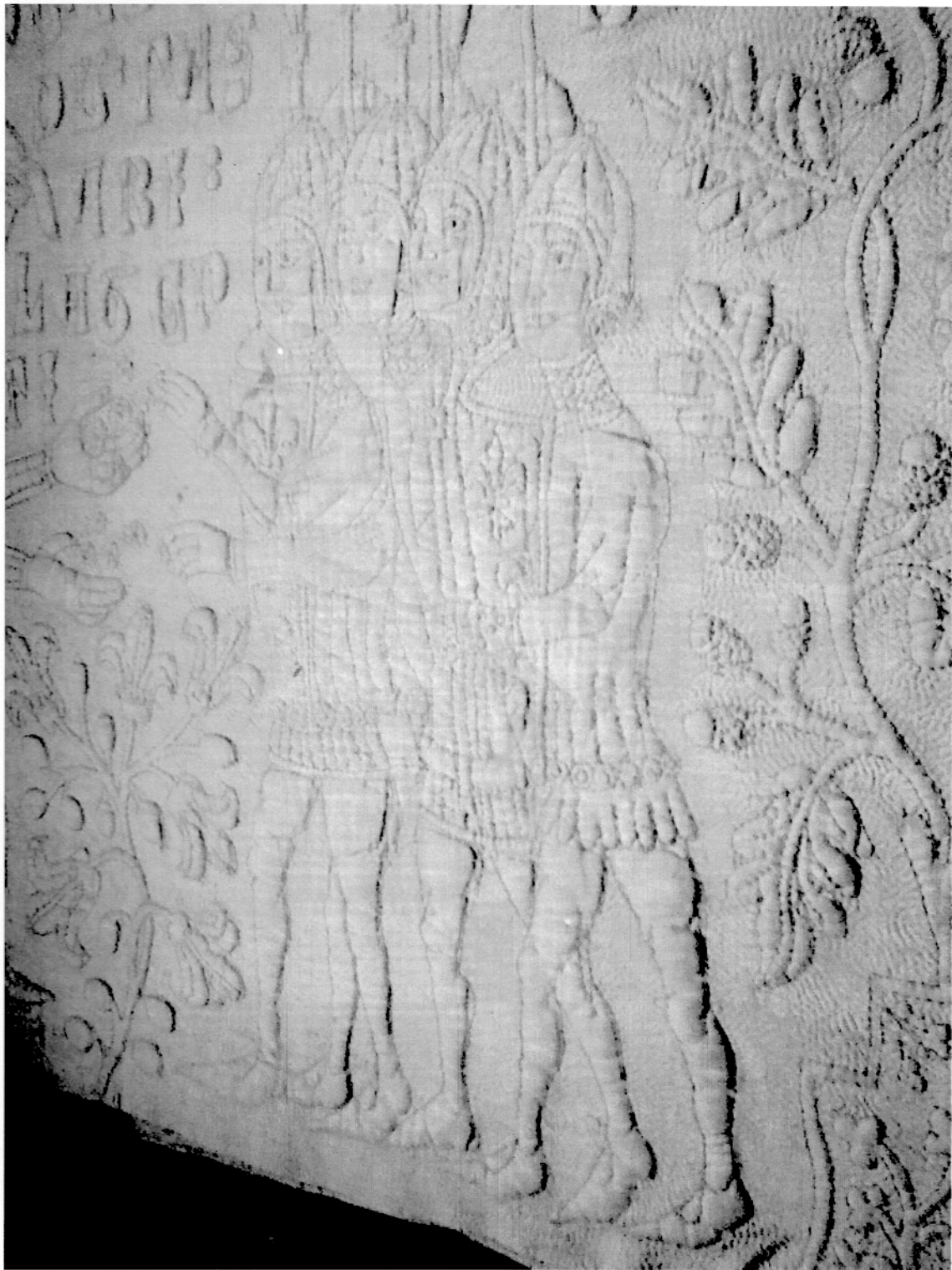
Future topics

Underwear/linens against the skin

Reconstruction, Re-enactment, Living History

Dyes

Dress and Textiles for Coronations



A small snippet of the Tristan Quilt.