The Medieval Dress and Textile Society

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Image: Detail from the Tree of Jesse Cope. © Victoria and Albert Museum, London.
This detail, in a black and white version was used as the frontispiece to May Morris's Decorative Needlework of 1893

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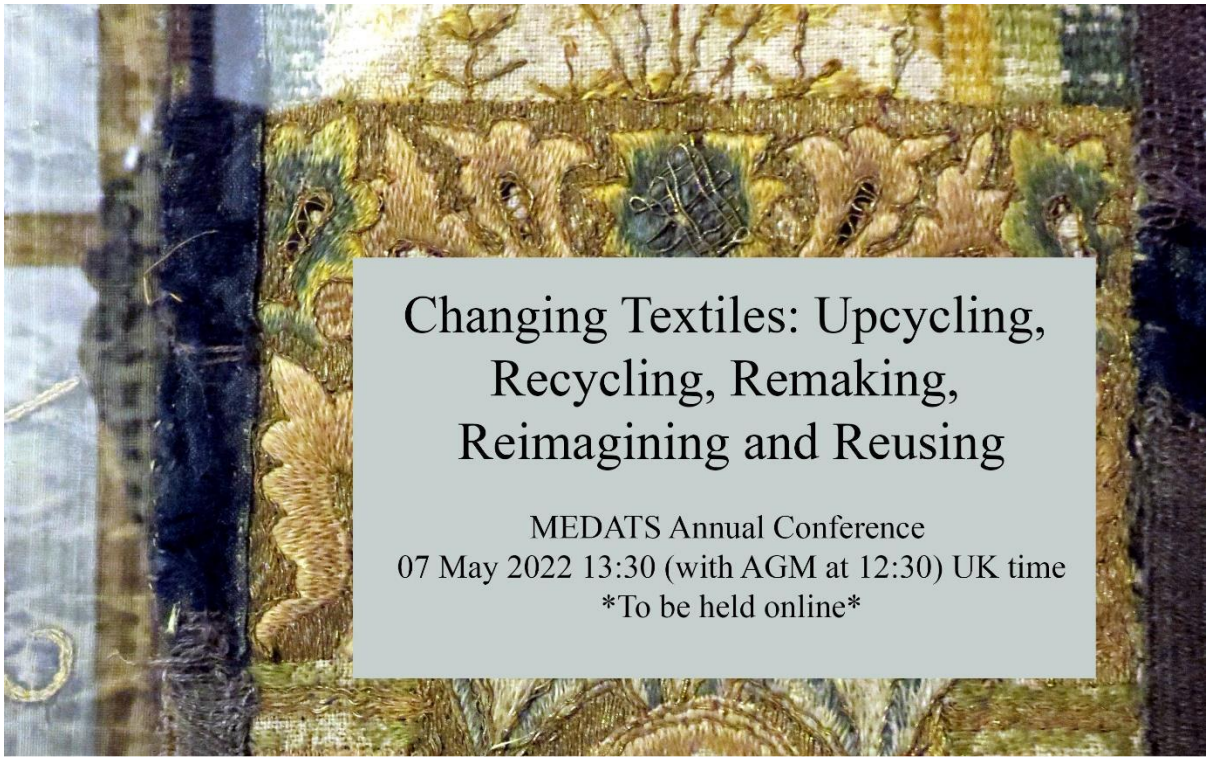
Forthcoming Online Chat

Coming soon! Heather Mbaye visited the Medici: Portraits and Politics Exhibition that was held at the Metropolitan Museum, New York. The exhibtion featured the Pisa extant sottana (kyrtle/petticoat), and she will be give a Zoom chat on her visit at a date to be announced.



Call for Papers

The Medieval Dress and Textile Society invites proposals for 20 minute papers on the theme of 'Changing Textiles', relating to the period c.400 – c.1625.
Topics may include, but are not limited to:

- • Surviving garments and textiles that have been re-tailored, re-worked, mended, or altered.
- • 'Handed down' textile objects that illustrate a genealogy of intergenerational wearers.
- • Textiles which have been given a second life as something completely different from their original purpose.
- • Second-hand textile and garment trades and consumers.
- • Garments and textiles made from recycled materials or waste products from other industries.
- • Curation and conservation of textiles or relevant works of art which have been altered in the past.
- • Clothing and textiles that have been recreated or reimagined in other periods than their own.
- • Textile objects that have travelled across boundaries between nations and cultures, and been given different lives in new places.

TO APPLY:
Please submit a 200 word (approx.) abstract explaining the subject matter of your paper to Events Secretary, Natalie Bramwell-Booth, at events@medats.org.uk, by **07 March 2022**.

(Image: liturgical vestments reworked into a funeral pall, The Yatton Pall, St Mary, Yatton, Somerset. Photo credit: Challe Hudson).

The Bamberg Imperial Vestments – MEDATS informal chat by Dr Jessica Grimm on 26th September 2021

The Diocesan Museum Bamberg in Germany holds half a dozen goldwork embroidered vestments that belong to the oldest in Europe. Although the vestments you see today are the result of 1000-years of alterations, the embroidery was originally produced in the first quarter of the 11th-century. All vestments are associated with the Holy Roman Imperial couple Henry II and his wife Cunigunde. They created the diocese of Bamberg in AD 1007 and were both later canonized. The regular display of these vestments through the centuries ensured the memoriam of the founders of the diocese.

For the past five years, the Reiter mantle, the Bamberger tunic, the blue Bamberger rationale, the Star mantle of Emperor Henry II, the white Cunigunde mantle and the blue Cunigunde mantle, were part of a multi-disciplinary research project organised by the University of Bamberg. The goldwork embroidery on the various vestments share some characteristics: near-pure goldthreads are couched down as single threads with coloured silks on samite. There is no linen backing layer through which the embroidery is also worked. Whilst the majority of the couching stitches is normal surface couching, the turns on the Star mantle are in fact underside couching. Many intricate couching patterns were observed. The finished goldwork surface was apparently flattened, but the exact process remains a mystery.

Above: Blue Mantle of Saint Kunigunde, wife of Holy Roman Emperor Henry II, made c.1020
Photo by Dr. Jessica Grimm

Over the past two years, I have conducted several low-key reconstructions in order to understand the goldwork embroidery process a bit better. The recent publication of the results of the research project in the first of three monographs will mean that I can base future reconstructions on better data. Although the exhibition related to the research project has now come to an end the imperial vestments themselves are on permanent display in the museum. The research monographs can be ordered through Schnell & Steiner (www.schnell-und-steiner.de, put Bamberg in the search box). You can read more about the Imperial Vestments on my blog (www.jessicagrimm.com) under the category "Diocesan Museum Bamberg".

For further information have a look on Jessica's blog at
https://www.jessicagrimm.com/blog/category/hl-kunigunde

King John's clothes, by Ninya Mikhaila, on 10th July 21

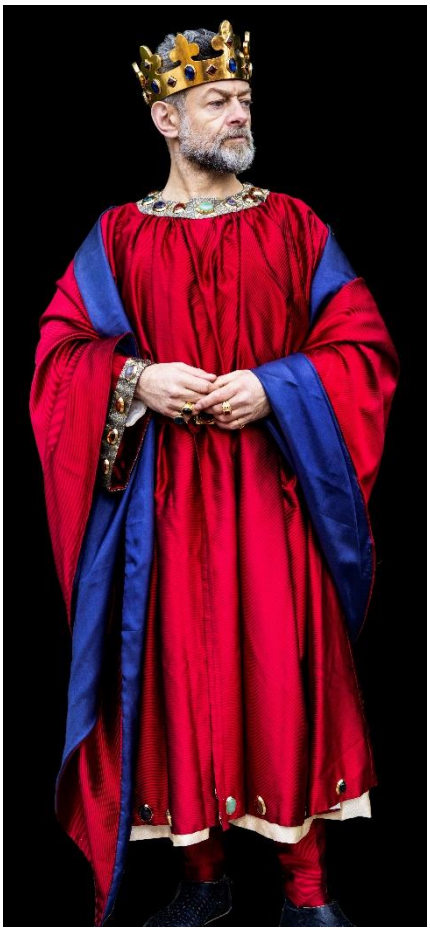
1. King John's Effigy, Worcester Cathedral

In July 2020 I was commissioned by Hawkwood International to make a reconstruction of the set of clothes worn by King John, as depicted on his effigy of c1240 at Worcester cathedral. The garments were to form part of an exhibition at the Museum of the bible in Washington DC in the USA on the Magna Carta which opened on Friday 2nd July 2021 and runs through to January 2nd 2022. They were worn by Andy Serkis who played King John for a series of short films and are also displayed on a mannequin as part of the exhibition. The primary source of evidence for the appearance of the garments was the effigy. However, as with all visual sources, the monument brings up as many questions as it provides answers. The original sculpture was painted in full colour but most traces of this had disappeared by 1872 when restoration work was undertaken. According to a *Times* correspondent, writing in 1873, the tomb had been 'scraped' and no attempt made to restore the paintwork. Instead, the figure of the king was entirely gilded and all evidence of the original colour of his clothing was obliterated.[1] Fortunately a drawing was made by Alfred Stothard in the early 19th century (Royal Collection RCIN 600285) and, according to King John's biographer Stephen Church the colours in the drawing are based on traces of original paint and are almost certainly correct. In addition, a

[1] Church, S (2009) 'The care of the royal tombs in English cathedrals in the nineteenth and twentieth centuries: The case of the effigy of King John at Worcester' in *The Antiquaries Journal* 89, London: The Society of Antiquaries, 369

painted plaster cast of the effigy was made in c1852-54 and is in the collection of the Victoria & Albert Museum (REPRO.A.1938-11).

As well as these visual sources there is documentary evidence for the clothing of King John. His wardrobe accounts include provision for linen undergarments which cannot be seen in any of the visual sources, but which were certainly worn. The accounts also make clear that, whilst fur lined wool garments were usual for everyday wear, his regalia (made for his coronations but worn on several other occasions) was made from silk.[2] A description of John's regalia worn at the Christmas court in 1204 included items from his coronation clothes:



2. Andy Serkis as King John
©Hawkwood International 2021

" A scarlet dalmatic robe with an edge worked in gold and gemstones, and a tunic of diapered white… the royal feet were to be wrapped in scarlet samite socks and placed in sandals with gold bands and a scarlet samite belt, embroidered with cameos and other stones, was to be fixed around the king's waist, a sword in a golden scabbard to be hung upon it. The king's hands were to be placed in white gloves, one decorated with sapphire and the other with amethyst."[3]

For the cut and construction of all the garments one must turn to the evidence provided by extant garments of the period. The shirt was based on the survival attributed to Saint Louis, King Louis IX of France (reigned 1226-1270) at Notre-Dame de Paris Cathedral, France. A pattern for the shirt can be found in Dorothy Burnham's *Cut my cote*, and more recently, and with very detailed descriptions in a paper by Tina Anderlini - who also made an excellent reconstruction.[4] My reconstruction was made in white linen and entirely handsewn using linen thread. The next layer of clothing was the 'tunic of diapered white'. The overall shape of the tunic was based on drawings in Mary Houston's *Medieval costume in England and France*[5] and experimental mock-ups in calico on a dressmaker's dummy, comparing the proportions with those shown in the effigy. The handwoven diapered silk was sourced from

[2] Thomas, H (2019) 'Clothing and textiles at the court of King John of England 1990-1216' in Netherton, R & Owen-Crocker, G - eds, *Medieval clothing and textiles*, Martlesham: Boydell & Brewer 15 79-100, 98
[3] Church, S (2015) *King John: England, Magna Carta and the Making of a Tyrant*, Macmillan

[4] Burnham, D (1973), *Cut my cote*, Ontario: The Royal Ontario Museum, 12; Anderlini, T (2015) 'Shirt attributed to St. Louis' in Netherton, R & Owen Crocker, G – eds *Medieval costume and Textiles* Volume 2, Woodbridge: Boydell Press, 49-78
[5] Houston, M (1939 reprinted 1996), *Medieval costume in England and France: The 13th, 14th and 15th centuries*, New York: Dover, 2

Thailand via a seller on Etsy. The shape of the 'dalmatic robe with an edge worked in gold and gemstones' was also based on drawings in Houston and an extant example from c1260 in the Osterreicisches Museum für Angewandte Kunst, Vienna (inv. No. T 6905-1)[6], though mock-up toiles showed that King John's must have been wider than both. The dalmatic is described in the transcribed document above as being made of scarlet, however the rest of John's regalia is made from silk, and the transcription refers to the girdle being of 'scarlet samite'. The appearance of the dalmatic robe on the effigy is of a very full garment made from reasonably lightweight fabric, so I have assumed that the intended meaning of the word scarlet was the colour, and that it was also made of samite. Samite was "a heavy, lustrous silk cloth, woven in weft faced compound twill".[7] Such a material was not easy to source commercially, and I had it specially woven by Vanners silk mill in Sudbury, Suffolk. For the goldwork around the neck and cuffs I selected a metallic silk jacquard with a woven design reminiscent of one used in a section of the dalmatic in Vienna. The effigy at Worcester has depressions around the neck, the cuffs, the hem and on the girdle which once contained jewels. The drawing by Henry Stothard gives the clearest impression of the shapes of the jewels and the description of the coronation regalia worn at the Christmas court included brooches of rubies, emeralds, sapphires, turquoise and topaz. For my reconstruction I commissioned resin settings which were cast in pewter before being gold-plated. They were then set with smooth cabochon stones including agate, carnelian, amethyst and some glass to represent the precious jewels of the original. The semi-circular mantle was also made from the specially woven 'samite' and lined in a thin blue silk taffeta. The proportions (nearly three and a half yards along the straight edge) were based on two originals, one dated 1257 belonging to Prince Fernando de la Cerda in the Museo de Telas Medievales Monasterio de Santa Maria La Real de Huelgas, Burgos, Spain (Inv. no. 001/008) and the other dated to the early 13th century belonging to Emperor Otto IV, Herzog Anton-Ulrich Museum, Brunswick, Germany (Inventory number MA.4).[8] The samite hose were based on a combination of the extant silk buskins of Pope Clement II dated to 1047 in the Diözesanmuseum, Bamberg, Germany[9] and various fragments of 14th century woollen hose at the Museum of London. The gloves were made by Hannah Marples in silk satin.

3. Sewing the tunic cuff jewels. Photo. Ninya Mikhaila

[6] Coatsworth, E & Owen-Crocker, G (2018) *Clothing the past: Surviving garments from Early Medieval to Early Modern Western Europe*, Boston: Brill, 224
[7] Coatsworth, E & Owen-Crocker, 434
[8] Ibid, 98 & 94
[9] Ibid 298

May Morris and the Lasting Legacy of Opus Anglicanum

by Helen Elletson, Senior Curator at Emery Walker's House and Curator of Research and Development at the William Morris Society

4. May Morris, unidentified photographer, c.1920, William Morris Society

When May Morris was thirty-three years old, and already an established authority on the study and application of medieval embroidery, she summed up its importance when she wrote that that age of Opus Anglicanum was 'when needlework was at its very finest'[i]. In celebration of the 160th anniversary of May's birth next year, it seems timely to re-examine her crucial role in resurrecting the lost skill of historic needlework and, in turn, re-establishing embroidery as an art form.

Born on 23rd March 1862, May was the second daughter of William and Jane Morris. From a young age May was exposed to a range of artistic influences, and she went on to inherit the skill of embroidery from her mother and a flare for design from her father. Additionally, her aunt, Bessie Burden taught embroidery at the Royal School of Needlework and created the Burden stitch, that is still in use today. It was perhaps only natural that May would become interested in Opus Anglicanum when, as a child, she was surrounded by textiles inspired by the medieval period. During her childhood at Red House, Bexleyheath in Kent, May observed her parents unpick medieval tapestries in order to understand how they were constructed, and grew up with the glorious embroideries made by William and Jane, based on Geoffrey Chaucer's Canterbury Tales.

May is known to have practiced the art of embroidery when she was a small child; Henry James, whilst visiting Morris, commented on May's helpful assistance with her Father's needlework when she was just seven years old and May herself recalled, 'Embroidery is the first thing I learned … I sat beside my mother at her embroidery frame and watched the needle come down and begged to be allowed to fasten the thread.'[ii] She then went on to enrol for a three-year course in the National Art Training School, later the Royal College of Art, aged sixteen. It was situated near the South Kensington Museum (now the Victoria and Albert Museum) where she studied medieval embroidery. May's talent and knowledge of needlework led to her being appointed manager of the Morris & Company embroidery department in 1885, at just twenty-three years old.

Much of Morris & Company's success in this period must be attributed to May's designing, embroidering and supervising the department at her Hammersmith Terrace home; a role she

undertook until her father's death in 1896. May's influence, however, was spreading far beyond the embroideries that she produced for Morris & Company. In one of her numerous articles on the art of needlework, May wrote that she believed embroidery, particularly from the medieval age, was equally as important as other works of art, saying, 'I am inclined to take needle-art seriously and regard its simply priceless qualities worth as careful a study and appreciation as any other form of art.'[iii] By now, May was established as an authority and an expert needle worker, and in 1893 she published *Decorative Needlework* (1893), written as a beginner's guide to embroidery. Interestingly, it was the glorious Jesse cope (c. 1310-25) that May chose to illustrate as the frontispiece to her book. [See cover image] It is full of the life and originality that May so admired in historic needlework.

May was aware of the declining reputation of embroidery which, by the nineteenth century had come to be regarded as a minor art form. Most middle-class women of the time undertook Berlin wool work, a crude style of stitching with coarse, brightly coloured yarn on a stiff canvas, often in cross stitch, that required little skill and no creativity, but the patterns were immensely popular, ranging from floral to pictorial and figurative designs. Whereas May greatly admired the highly original and richly decorative Opus Anglicanum, which had flourished in the medieval English church and was praised throughout Europe. May's appeal to the embroiderer to look to the Middle Ages for inspiration is emphasised in her *Minstrel with Cymbals* (c. 1885). The use of gold thread was inspired by medieval embroideries and this beautiful example also utilises gold and metal thread with silks on linen, worked in long, short and split stitch. This rare figurative panel was adapted from a stained-glass window of her father's and shows May's belief that works should have a clear and firm design with harmonious colouring. Her book, *Decorative Needlework*, clearly demonstrated May's inspiration. She wrote, 'Few go back beyond the queer jumble of traditional design of the early eighteenth century, or the handsome florid Renaissance styles of the sixteenth and seventeenth centuries, to the simple dignity and graciousness of medieval work. It is here, to the Middle Ages, I repeat, the student must go for example and inspiration towards serious work'.[iv]

May particularly admired medieval embroidery for the technical skill and outstanding design, as demonstrated in the Clare chasuble (1272–94), which she studied at the South Kensington Museum and used to illustrate her publications. Made of luxurious materials, with a blue silk satin ground and richly embroidered with silver and coloured silks, it is historically significant as it is the earliest recorded example in which the embroidery of the faces follows the contours of the features, highlighting the delicate and intricate nature of this precious garment.

May's extensive knowledge of Opus Anglicanum led her to publish and lecture extensively on the subject, culminating in her United States lecture tour of 1909–10. May lectured on medieval embroidery, bringing sixteen items of needlework with her. As can be seen from the brochure advertising the tour, one of her favourite sources of inspiration was the Pienza cope

5. Bedcover designed and embroidered by May Morris, c.1920, Emery Walker Trust

(c. 1310–30), an outstanding example of historical needlework. Its elaborate use of precious gold thread, pearls and gems, together with its large size—the semi-circle is eleven and a half feet wide—makes it amongst the finest examples of Opus Anglicanum and a true medieval masterpiece. It is interesting to note that the Pienza, in common with other copes of the period, is constructed around an elaborate framework which contains scenes from the lives of female saints. Of a similar structure is May's glorious bedcover, embroidered for Mary Grace, the wife of her Hammersmith neighbour, Emery Walker. May's inspired design features a network of rounded frames embroidered in chain stitch, each of which contains various common English flowers worked in a range of stitches that perfectly demonstrates May's creativity and proficiency. Appropriately, May's bedcover remains in Emery Walker's House, an authentic arts and crafts house museum. May's American tour was a great success, cementing her reputation as a respected authority on medieval embroidery and confirming her status as a leading designer in the arts and crafts movement.

May's great contribution to the decorative arts is now more widely appreciated and she is moving out of the shadow cast by her famous father. May had warned that the crafts and embroidery 'which one must insist are an essential part of the industrial life of England, are dead or fast dying; they are passing rapidly in a single generation'[v]. May succeeded in not only retaining these almost lost crafts but elevated embroidery to an art form. As May's

anniversary draws closer, the renewed interest in her remarkable textile career is helping to raise an awareness and appreciation of Opus Anglicanum, a medieval legacy that continues to inspire to this day.

[i] May Morris, 'Medieval Embroidery', *Journal of the Society for Arts*, vol. 43, no. 2207 (8 March 1895), p. 396.
[ii] Ida B. Cole, 'May Morris, Daughter of Master Craftsman', *The Women's Magazine, The St Louis Star and Times*, 16 January 1910, p. 59.
[iii] May Morris, 'Chain Stitch Embroidery', *The Century Guild Hobby Horse*, vol. 3 (1888), p. 25.
[iv] May Morris, *Decorative Needlework*, London, Joseph Hughes & Co, 1893, p. 8.
[v] Morris, 'Medieval Embroidery', p. 389.

Holy hands: a study of knitted liturgical gloves

by Lesley O'Connell Edwards

Knitted liturgical gloves were the focus of the *Holy Hands* research project. Knitted liturgical gloves are finely worked ornamental symbols of high ecclesiastical office, which were created from the late medieval period onwards. The gloves were principally used as part of the mass in the Roman Catholic Church, and also were part of the consecration ritual of a bishop. Knitted liturgical gloves existed from the twelfth century: virtually all are finely crafted, and many are ornately patterned. Most have a ground fabric of silk, and are usually patterned with metal thread, either as a knitted-in pattern, or as embroidery, lace, or other embellishments.

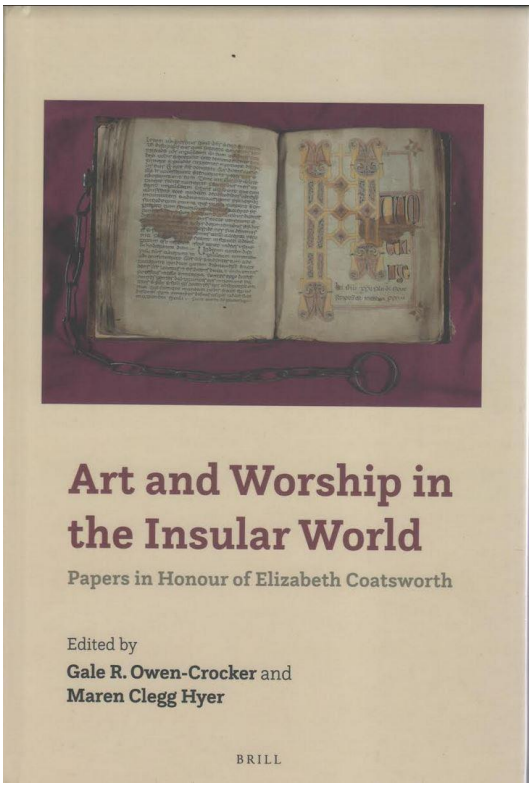
Liturgical gloves from the treasury of the cathedral of St Bertrand de Comminges, France (inventory number 58-P-726); image: Dr Angharad Thomas

This study was the first to examine these gloves systematically. The project located ninety-six artefacts held in museums and other collections in both Europe and North America: seventy-nine pairs of gloves, one right glove, eleven left gloves, and five fragment(s). Thirteen of these gloves have been dated to the fifteenth century or earlier, and another twenty to the sixteenth century. The research team was led by Dr Angharad Thomas, assisted by Lesley O'Connell Edwards; and Dr Jane Malcolm-Davies mentored the project.

The data about the gloves located by the project are now available on the *Knitting in Early Modern Europe* (KEME) database (www.kemeresearch.com) managed by Dr Jane Malcolm-Davies and developed by Jodie Cox. It includes details of thread, gauge, construction, and embellishment, with high-quality photographs for many of the gloves. The data is freely available to all researchers after online registration for access.

Other work included a literature review placing these gloves in their historical and liturgical context. A protocol for the examination of knitted gloves was developed, based on the work of Malcolm-Davies *et al* (*Archaeological Textile Review*, 60, 2018) at the Centre for Textile Research in Copenhagen. Both of these are available on the KEME website. The project was funded by a Janet Arnold Award from the Society of Antiquaries of London. Although the initial phase is now drawing to a close, the database is an on-going project and the team would be pleased to hear of any other gloves that survive. Please contact jane@jmdandco.com.

Art and Worship in the Insular World: Papers in Honour of Elizabeth Coatsworth



Just published, in honour of our former Chair, is ***Art and Worship in the Insular World: Papers in Honour of Elizabeth Coatsworth***, edited by Gale R. Owen-Crocker and Maren Clegg Hyer (Leiden and Boston: Brill, 2021).

Elizabeth (Betty) Coatsworth is the former Chair of MEDATS. Her research interests and publications include early medieval sculpture, manuscripts and metalwork as well as textiles, and the contents of this book, 13 chapters in all, by friends, students and colleagues, reflect that range. The first section, which is devoted to ***Representation: Art and Worship through Text, Textile, and Tool*** may be of particular interest to MEDATS members:

1. Figurative Art in the Book of Kells: Absurd Anatomies, See-through Tunics, and Diverse Hairstyles
Donncha MacGabhann

2. The Art of Looking Good: Hair and Beauty Remedies in Early Medieval Texts and Contexts
Christina Lee

3. Dress and Undress, Real and Unreal, in the Drawings of Harley Psalter Artist F
Gale R. Owen-Crocker

4. Adorning Medieval Life: Domestic and Dress Textiles as Expressions of Worship in Early Medieval England
Maren Clegg Hyer

5. In Search of Hild: A Review of the Context of Abbess Hild's Life, her Religious Establishment, and the Relevance of Recent Archaeological Finds from Whitby Abbey
Penelope Walton Rogers

6. Embroidery on Spin-patterned Linen in the 6th to 9th Centuries
Frances Pritchard

7. The Embroidered Fragments from the Tomb of Bishop William of St Calais, Durham: An Analysis and Biography
Alexandra Lester-Makin

The second section, ***In their Contexts: Art and Worship through Sculpture, Carving, and Manuscripts*** contains:

8. Framing Fragmentation: (Re)Constructing Anglo-Saxon Sculpture
Jane Hawkes

9. The Thread of Ornament
Catherine E. Karkov

10. A Newly Identified Anglo-Saxon Sculpture in Great Chalfield Church, Wiltshire
David A. Hinton

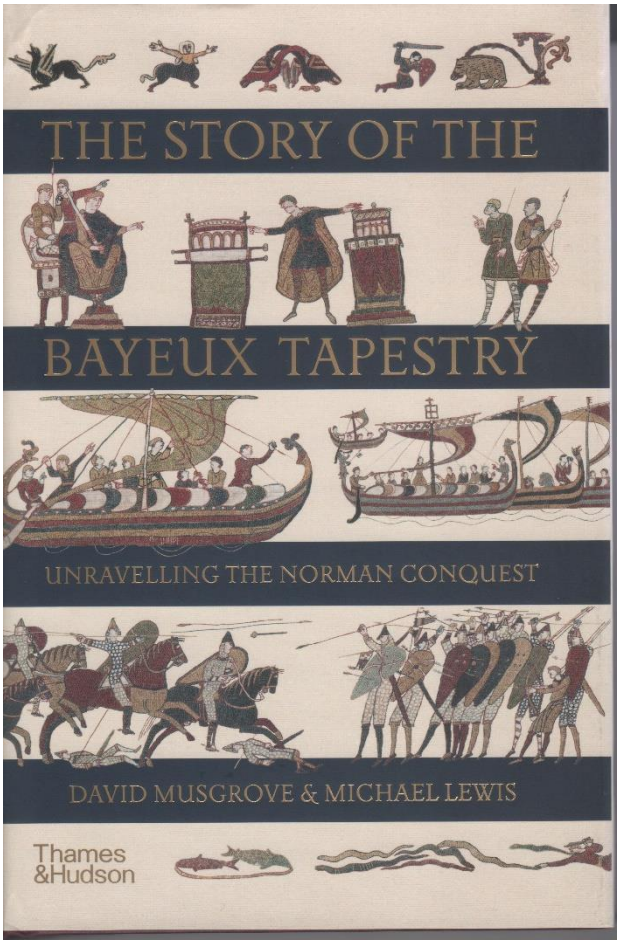
11. The Company They Keep: Scholarly Discussion, 2005-2020 of the Original Settings for the Poems in the "Dream of the Rood" Tradition
Éamonn Ó Carragáin

12. Bishop Acca's Portable Altar: Authentic Relic or Twelfth-century Hexham Fiction?
Richard N. Bailey

13. The Hereford Gospels Reappraised
Michelle P. Brown and Peter Furniss

Generously illustrated with colour plates throughout, the book also contains a select bibliography and index, and includes an account of Betty's life and times, and a bibliography of her published work.

BOOK REVIEW



David Musgrove and Michael Lewis, ***The Story of the Bayeux Tapestry; unravelling the Norman Conquest*** (London: Thames & Hudson 2021), pp. 352, 129 illustrations, almost all in colour.

Review by Gale R. Owen-Crocker

This is a most enjoyable book. The cover is delightful, the style informal and narrative, the illustrations attractive and interesting and at only £25 it is a bargain. The main body of the text consists of 9 chapters telling the story of the Tapestry in sections: 'The Story Begins,', 'Captive in France', 'At the Court of King William', 'The Brittany Campaign', 'A Sacred Oath', 'Harold Becomes King', 'William Raises an Army', 'The Lull Before the Storm' and 'The Great Battle'. These are bookended by introductory material on the known history of the Bayeux Tapestry, a geographical/historical contextualisation and a brief physical description of the Tapestry with discussion of where and for whom it was made; and concluding material on the Tapestry's historical and cultural legacy and afterlife, followed by a small but complete facsimile and a timeline from the origin of the Duchy of Normandy in 991 to the conservation assessment of 2020. The technical details provided may present questions for textile specialists: at p. 48 we are told 'the design seems to become less complex as it progresses, so perhaps just one or two sections were embroidered at the same time'. Surely we should distinguish between design and embroidering? The authors assume 'several (well-lit) large rooms or buildings' (p. 48) with natural light (p. 50) but do not consider how this was achieved given the small windows in eleventh-century architecture.

Much of the content consists of detailed descriptions, effectively drawing in the reader to look closely at the Tapestry. Frequently the authors hint at, but do not commit to the significance of border images. It is worth saying that we do not all see the same things when we look at the Tapestry. At pp. 93-94 we are told that the figure steering a ship 'seems to clasp a horn, or something similar … the mouth end of which arches over his head'. I see no horn. I see, probably, a misunderstanding of a curlique of the stern-post of a ship on Trajan's Column over the head of the Emperor, seated and steering the vessel (one of several

borrowings from Trajan's Column). At p. 249 a building is 'clearly made of stone': to my eye the supporting pillars are clearly wooden. However, I see much to agree with as well!

The authors stress what the Tapestry designer omits as well as what is included: the attack in 1066 by King Harold Hardrada of Norway and Tostig Godwinson, King Harold's brother and former Earl of Northumbria; and the existence of the Atheling Edgar, great nephew of Edward the Confessor, arguably a more legitimate claimant of the English throne than either Harold or William of Normandy. Arguing, reasonably enough, that inclusion of both would detract from the image of the Norman Duke being promoted in the Tapestry, they interestingly suggest that the Bayeux Tapestry has 'somewhat skewed our understanding of the Norman Conquest', and the time is ripe to reassess it.

David Musgrove is editor of the BBC History Magazine and Michael Lewis is Head of Portable Antiquities and Treasure at the British Museum. Both have energetically publicised the Bayeux Tapestry in books (Lewis), articles, podcasts, workshops and conferences. Lewis's involvement with the current international research project on the Tapestry is reflected in some of the book's up-to-date information, for instance about the 2017 ultraviolet photographic survey which has exposed modern restorations. However, most of this present book is not original research, apart from observations based on Lewis's own work. The authors have skilfully synthesised selected scholarly publications, mostly recent, some older, from the hundreds of books and articles which have been written on the Tapestry. It is conceived as a popular book, without footnotes, though full references are given to the most important source material in a section called 'Further Reading'. This can be frustrating – I would have liked to know the precise source of the idea that greenwood was good for ship building (pp. 222-3), but the reading notes for Chapter 9 (called here 'William builds an army') mean I must search 4 books on English and Viking ships. For the general reader, however, this book is the perfect introduction to the Bayeux Tapestry. If and when the Tapestry comes to England it should sell extremely well in the exhibition bookshop, which is perhaps what it was intended for.

EXHIBITION on until 8th May 2022 at the Victoria and Albert Museum. Fragmented Illuminations: Medieval and Renaissance Manuscript Cuttings at the V&A

Featuring highlights from the museum's collection of over 2,000 cuttings from medieval and Renaissance manuscripts, this display explores the types of books these pieces came from and the 19th-century context in which they were cut up and collected. More information at https://www.vam.ac.uk/exhibitions/fragmented-illuminations-medieval-and-renaissance-manuscript-cuttings-at-the-va

Image © Victoria and Albert Museum, London

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Information about MEDATS and application forms may be had from the Membership Secretary, Linde Merrick, or from the society website: www.medats.org.uk.
Annual subscriptions (payable in pounds sterling only) run from 1st January – 31st December
£15 Individual members worldwide;[1]
(£6 paper newsletter surcharge for Europe, £9 for worldwide outside Europe)
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£10 Student members worldwide (with proof of status);
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Notes
1: Members may stand for office within the Society, vote in meetings and elections, and gain a discount on attendance at meetings. Within the UK the newsletter is usually available electronically as a PDF file to the recorded email address, or on paper by request.
2: One copy of the newsletter will be sent whichever mode is employed, but both named members enjoy the full range of rights and privileges.
Bank details: Lloyds TSB, 109 Finsbury Pavement, London EC2A 1LB
Account name: *Medieval Dress and Textile Society*
Sort Code: 30-95-74 Account Number: 24025468
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CANCELLATION POLICY FOR EVENTS

A full refund will be given if a cancellation is made 30 days or more before the event.
Refunds for cancellations made at shorter notice will be given on a discretionary basis dependant on whether the ticket can be resold or not. The final decision will be made by the treasurer.