



# The Medieval Dress and Textile Society

Volume 4 Issue **12**

[www.medats.org.uk](http://www.medats.org.uk)

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## Editorial

The year of King Henry may be nearing its end, but 2010 offers further delights. It begins with a bang, in a Special Event at the Victoria and Albert Museum to coincide with the opening of the Museum's ten new galleries. See MEDATS Future Meeting for more.

The option for receiving the newsletter as a PDF file by e-mail remains available. The advantages to you are colour, and getting it at least a week before the print version would arrive. The advantage to MEDATS is a reduction in our costs. You may e-mail me via [medatseditor@hotmail.co.uk](mailto:medatseditor@hotmail.co.uk) to arrange this method of delivery.

Otherwise, information about MEDATS, and membership forms, may be had from the Membership Secretary, P.O. Box 948 Guildford GU1 9AH, or from the society website: [www.medats.org.uk](http://www.medats.org.uk)

**TIMOTHY DAWSON**

### **COVER PICTURE:**

Saint Stephen's Tapestry: Saint Stephen with the Jewish doctors  
Brussels ca. 1500  
Wool and silk  
Musée national du Moyen Âge, Thermes de Cluny, Paris.

## COLLECTIONS

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

## EXHIBITIONS

### **The Merovingian grave finds from the Basilica of St-Denis**

Musée d'Antiquités Nationales,  
St.Germain-en-Laye, Paris, France  
Until the 4<sup>th</sup> October 2009

Celebrating the 50th anniversary of the discovery of queen Arégonde's grave in 1959, the museum presents the recent findings concerning the alloying of gold and silver in the jewellery, the origins of the precious stones, the clothing and the health of queen Arégonde, who died in about 580.

Over 135 square metres, the exhibition at last shows all the Merovingian discoveries of the basilica of Saint-Denis, among them fibulae with precious stones, belt buckles, needles and rings.

In addition, the exhibition commemorates the work of the archaeologists Edouard Salin, Michel Fleury and Albert France-Lanord in the 20th century.

Further information (French, English, Italian) at:

[http://www.musee-antiquitesnationales.fr/pages/page\\_id17993\\_u112.htm](http://www.musee-antiquitesnationales.fr/pages/page_id17993_u112.htm)

[http://www.musee-antiquitesnationales.fr/homes/home\\_id20392\\_u112.htm](http://www.musee-antiquitesnationales.fr/homes/home_id20392_u112.htm)

<http://www.musee-antiquitesnationales.fr/documents/communiquanedor.pdf>

and by e-mail from [culturel.man@culture.gouv.fr](mailto:culturel.man@culture.gouv.fr).

## **Rogier van der Weyden 1400-1464**

Louvain,

20<sup>th</sup> September 2009 to 6<sup>th</sup> December 2009

This is the chance of a lifetime to discover or rediscover one of the greatest Flemish Primitives. A prestigious exhibition about a master painter with an exceptional talent for portraying emotion. More than 100 masterpieces on loan from major European and American collections - including works which last saw Flanders over five centuries ago.

### **Further information**

Web: [www.rogiervanderweyden.be/en](http://www.rogiervanderweyden.be/en)

## **CONFERENCES PAST**

### **MEDATS May Meeting**

London

May 2<sup>nd</sup> 2009

The May meeting on **Henry VIII: the Clothing and Textiles of a Renaissance Monarch** was one of the most successful the Society has had for a goodly. Well attended by numerous public as well as members, it has done much to extend awareness of the Society into new areas. Furthermore, it made a surplus, which is much needed in the present circumstances. Abstracts of the papers follow.

#### **Maria Hayward**

Dressed to impress: Henry VIII's wardrobe in the 1540s

This paper focused on how Henry VIII dressed in the 1540s. It drew on evidence from the 1547 inventory of the king's possessions, the one extant Great wardrobe account and a small selection of images of Henry VIII that date from the 1540s. The paper began by considering the size of the king's wardrobe of the robes in the 1540s and looked how and why the king gave many of his clothes away. It moved on to consider the composition of the king's wardrobe of the robes and it noted that the influence of continental styles could be seen in his preference for gowns in the Turkish and Spanish style and cloaks in the Spanish style. Not all of his clothes in this period were fashionable – some were intended to provide warmth and comfort and were more suited to his more sedentary life style. The paper concluded with an analysis of the colours, fabrics and types of decoration that he favoured at this time and how it compared with the earlier decades of his reign.

#### **Lisa Monnas:**

Ill-Gotten Gains and Magnificence: Ecclesiastical Vestments and Liturgical Textiles in the 1547 Inventory of Henry VIII'

This paper examined the vestments listed in the 1547 inventory of Henry VIII, the ways in which they were obtained, and how they and other liturgical textiles were used in royal worship. The items listed in the Inventory under 'chapel' and 'closet' consist mainly of Mass vestments and altar frontals, generally arranged in sets. By the time of Henry VIII's death the principal holding lay in the vestry of the palace of Westminster/Whitehall, with the pontifical accessories conveniently stored nearby in the Secret Jewel House.

Henry obtained his vestments in four ways: by inheritance, by having new

vestments made, and by seizing them from individual subjects and finally, in the most obvious way, by taking them from dissolved monasteries. Listed piecemeal in the Inventory are chapel goods taken from disgraced individuals, such as a tapestry altar frontal at Hampton Court with the arms of Hungerford (Walter Lord Hungerford) and Sandys (Alice Sandys). There are some vestments from Cardinal Wolsey, but not nearly as many as one would expect. While some individual vestments described in the Dissolution Inventories rival Henry VIII's vestments in splendour, the quality of the royal vestments described in the 1547 inventory is uniformly higher. Looking through the inventory, it is possible to identify items such as sepulchre cloths which had been targeted by reformers before Henry VIII's death, yet continued in use in Edward VI's royal chapel. It is also possible to see that the narrow selection of ecclesiastical textiles stored as 'chapel' goods give a very limited idea of the textiles required for royal worship, which required numerous other accessories, including hangings, cushions and carpets, as well as napery, listed elsewhere in the inventory.

Almost none of Henry VIII's splendid vestments can be traced today. A magnificent chasuble at Wardour Castle with a tenuous association with both Wolsey and Westminster Abbey was considered in some detail, as well as the so-called 'chasuble of Catherine of Aragon', but neither can be proved to have served in Henry VIII's chapel. Only the cope originally made for Henry VII, and bequeathed by him to Westminster Abbey (now belonging to Stonyhurst College (Lancashire), and currently on loan to the Victoria and Albert Museum) has that distinction.

### **Johannes Pietsch**

#### **Men's Gowns in the Sixteenth Century: from Fashionable to Ceremonial Dress**

A gown is a loose-fitting, formal men's garment, which was worn in Europe from the late fifteenth century until around 1550 as fashionable dress. It developed from a loose-fitting, fur-lined outer garment, which was cut through all the way down in the front, and whose borders were turned back from a large collar and lapels of fur. From around 1510 onwards the front and back parts of the gown were gathered to a separate shoulder-yoke, which made it possible that gowns increased in width considerably. At the same time they became shorter and shorter, so that eventually the gown assumed a "box-shaped" silhouette with wide puffed sleeves. This shape made it the ideal garment for courtly representation because it expressed the wealth and power of a ruler. So it became the symbol of male magnificence at the courts of Europe in the sixteenth century. But also wealthy burghers adopted the gown and had their portraits painted in these garments.

In the second half of the sixteenth century the gown was transformed to a ceremonial garment in a determined cut for men who held special offices. These gowns remained in this shape and function throughout the late sixteenth and the seventeenth centuries, in certain regions even long afterwards.

## CONFERENCES FORTHCOMING

### International Medieval Congress

Leeds, UK,  
12<sup>th</sup> - 15<sup>th</sup> July, 2010

One of the focuses for 2010 will be the special thematic strand on 'Travel and Exploration'. 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. The full call for papers is available on our website at [http://www.leeds.ac.uk/ims/imc/imc2010\\_call.html](http://www.leeds.ac.uk/ims/imc/imc2010_call.html)

Paper proposals must be submitted by 31 August 2009, session and roundtable proposals by 30 September 2009.

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.

#### Bursaries

Santander Universities is contributing to the International Medieval Congress (IMC) at the University of Leeds, UK in 2010 by providing £10,000 worth of bursaries. These bursaries are designed to enable participants from Argentina, Brazil, Chile, Colombia, Mexico, Puerto Rico, Uruguay, Venezuela, Spain, and Portugal to attend the Congress in 2010.

The bursaries will range in value from £200 to £1000 and may cover all or parts of the Registration and Programming Fee, accommodation, and meals, as well as travel expenses. This scheme operates in addition to the existing, on-going IMC Bursary scheme.

Applicants are requested to apply via the IMC Bursary application form, stating that they are applying for the Santander Universities Congress Scholarship Scheme at the start of their supporting statement and including their approximate travel expenses at:

<http://imc.leeds.ac.uk/imcapp/Submit/BursaryApplicationForm.jsp>

The IMC bursary application form closes on 16 October 2009, so all applications should be submitted by midnight (GMT) on 15 October 2009. The Bursary Committee will reach a decision during November and all applicants will be notified of the results by the end of November.

Further information on the bursaries can be found on our website:

<http://www.leeds.ac.uk/ims/imc/santander.html>

#### Further Information

24-hour Telephone: +44 (0)113 343 3614

Fax: +44 (0)113 343 3616

E-mail: [imc@leeds.ac.uk](mailto:imc@leeds.ac.uk)

Web: [www.leeds.ac.uk/ims/imc/index.html](http://www.leeds.ac.uk/ims/imc/index.html)

Future IMC dates are 11<sup>th</sup> - 14<sup>th</sup> July, 2011.

## **COSTUME COLLOQUIUM II: Dress for Dance**

Florence, Italy  
November 2010

Following the great success of the first Costume Colloquium (held in Florence 6-9 November 2008 and attended by over 315 participants from 26 countries with 39 presentations on 8 themes), 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 (exact dates to be determined) participants will attend lectures, see demonstrations, have on-site visits as well as observe or participate in exclusive dance performances.

This unique 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;  
Association Friends of the Galleria Del Costume.

**For further information:**

E-mail: [dressfordance@costume-textiles.com](mailto:dressfordance@costume-textiles.com).

[http://www.costume-textiles.com/pages/page.asp?idcontent=80\\*\\*](http://www.costume-textiles.com/pages/page.asp?idcontent=80**)

## PUBLICATIONS

**Maria Hayward, *Rich Apparel: Clothing and the Law in Henry VIII's England***

London: Ashgate 2009

Hardback, 448 pages, 26 b&w illustrations & 52 tables

ISBN: 978-0-7546-4096-7

Price: £65.00

English dress in the second half of the sixteenth century has been studied in depth, yet remarkably little has been written on the earlier years, or indeed on male clothing for the whole century. The few studies that do cover these neglected areas have tended to be quite general, focusing upon garments rather than the wearers. As such this present volume fills an important gap by providing a detailed analysis of not only what people wore in Henry's reign, but why. By combining considerations of primary sources with modern scholarly analysis, this book is invaluable for anyone with an interest in the history of fashion, clothing, and consumption in Tudor society.

**Note:** I will shortly have a review copy of this volume available. Expressions of interest in reviewing are invited.

**Anita Quye, Kathleen Hallett and Concha Herrero Carretero, *'Wroughte in gold and silk': Preserving the art of Historic Tapestries***

Edinburgh: National Museums of Scotland, 2009

Paperback, 134pp. illus., most in color.

ISBN: 9781905267156

Price: \$29.95

'Wroughte in gold and silk' features exceptionally important tapestries from major European collections; and shows the world-class research – scientific, artistic and historical – applied to their preservation. Presenting the interdisciplinary European Community-funded project 'Monitoring of Damage in Historical Tapestries' (MODHT), the research is described in an understandable and practical way, from project conception through to a conservation test case at Hampton Court Palace. The prestigious tapestries selected for the study from the UK's Royal Collection, the Spanish Royal Collections and several Belgian collections are shown in full colour and described in tandem with new knowledge about their art history and manufacture.

**Note:** I may have a review copy of this volume available in time. Expressions of interest in reviewing are invited

**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

## **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.

### **Autumn 2009 Meeting and AGM: 31<sup>st</sup> October**

#### ***Aspects of Jewellery & Clothing***

#### **Draft programme**

AGM 10.00am

Coffee 10.30

11.00 Elizabeth Heckett, 'The Limerick Mitre'

11.30 Maria Hayward, 'A queen's ransom? - the social, financial, and political significance of jewellery for Tudor queenship.'

12.00 Bet McLeod, 'The Chalcis Treasure'

12.30 – 12.45 Discussion

Lunch

2.30 Pam Walker, 'Jewellery on Monumental Brasses'

3.00. Geoff Egan, 'Found in the ground – Some medieval dress accessories from excavations and the Portable Antiquities Scheme'

3.30 Tea

4.00 John Cherry, 'Attachment and Loss: Medieval dress fittings and decoration'

4.30 Discussion

5.15 Close

**The booking form may be found on the penultimate page of this newsletter.**



## 2010

**Spring Meeting: Saturday March 13<sup>th</sup>**

**Riche Robes & Stoffes: 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 coincide with the opening of the ten new galleries. 6-8 speakers will be announced shortly.

Tickets will cost £36.00 and will include refreshments (but not lunch). They will be available from the **Victoria and Albert Museum**, rather than the Society. Further details will appear in the January newsletter, but should be available sooner, if not at the October meeting, then either on the Society website or via contact with the committee.

**Summer Meeting: May 15<sup>th</sup>**

*Quilting, stuffing and stiffening*

(With a gentle nod in the direction of the V&A's quilts exhibition, March-July, even though there is nothing medieval in it!)

**Autumn Meeting: October 16<sup>th</sup>**

*Tapestries*

## 2011

**Spring Meeting: February**

*Technology*

**Future topics**

*Underwear/linens against the skin*

*Reconstruction, Re-enactment, Living History*

*Dyes*

*Dress and Textiles for Coronations*

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## MEDATS SUBSCRIPTIONS

Information about MEDATS and application forms may be had from the Membership Secretary, P.O. Box 948 Guildford GU1 9AH, or from the society website: [www.medats.org.uk](http://www.medats.org.uk)

Annual subscriptions (payable in pounds sterling only) run from 1<sup>st</sup> January – 31<sup>st</sup> 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.

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## **MEDATS COMMITTEE ADDRESSES**

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

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

**Honorary Secretary** - Karen Watts, Royal Armouries, Armouries Dv, Leeds  
LS10 1LT

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

**Membership Secretary** – Dr. Carol Chattaway, P.O. Box 948 Guildford, Surrey,  
GU1 9AH

**Ticket Secretary**, – *Vacant. Could this be you?*

**Programme Secretary** – *Vacant. Could this be you?*

**Newsletter Editor** - Dr. Timothy Dawson, 45 Bismarck Drive, Leeds LS11 6TB,  
e-mail: medatseditor@hotmail.co.uk

**Publicity Secretary** - Hilary Davidson, 72 Flaxman Road, London SE5 9DH

### **Non-Executive Committee Members**

Jane Bridgeman, 25 Granville Square, London, WC1X 9PD

Dr. Geoff Egan, Museum of London (SS), 46 Eagle Wharf Rd, London, N1 7ED

Philip Harris, 32 Trinity Rise, London, SW2 2QR

Carole Thompson, 9 Fairthorn Road, London SE7 7RL



**Applied research:** Timothy Dawson (leading) in the regalia of a tenth-eleventh-century *Eparkhos tês Poleôs* (Governor of Constantinople) with two men of the *Vigla* (City Watch) set out to keep the peace at English Heritage's *Festival of History*, July 2009. A presentation of the living history society, Hetaireia Palatiou. <http://livinghistory.co.uk/homepages/palacecompany/>

# Medats Spring Meeting

Kenneth Clark Lecture Theatre, Courtauld Institute of Art, Somerset House,  
Strand, London WC2R 0RN

## Aspects of Jewellery & Clothing

Saturday 31<sup>st</sup> October 2009

### Booking Form

MEDATS members: £15

Students: £10

**I wish to attend the meeting and request:**

..... ticket(s) for members

..... tickets(s) for students

Price includes tea and coffee, but excludes lunch

Name .....

Address .....

.....  
.....

Email/Telephone .....

Please send a **cheque** and **stamped addressed envelope** to:

Karen Watts  
Senior Curator of Armour and Art  
Royal Armouries  
Armouries Drive  
Leeds  
LS10 1LT

**For further information please contact** [kwatts@armouries.org.uk](mailto:kwatts@armouries.org.uk)