
The Medieval Dress and Textile Society

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Editorial

The sudden death of Geoff Egan at Christmas time was a great loss to MeDaTS, and, indeed, to the discipline of Archaeology. An encomium by one who knew him well may be found in this edition.

The Spring Meeting on 'Textile Technologies' was an outstanding success. Responses to the papers and live presentations have been uniformly enthusiastic. 119 tickets were sold, virtually at capacity, and in addition to benefits of the day itself, a significant influx of members has also ensued. Furthermore, thanks to generous assistance from the Pasold Foundation**, a slight surplus was made. Altogether, a great vote of thanks is due to the organisers, to Hilary for her work in organising the Museum of London facilities, and to the presenters and demonstrators.

The Autumn meeting has received a boost from the success, and is shaping up to have a similar level of interest.

My own situation has also improved with a move from the slums of south Leeds to the manicured gardens of Headingley. Therefore, henceforth any correspondence for me should be sent to **30 Hollin Drive, Headingley, Leeds LS16 5NE**.

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, **9 Fairthorn Road, Charlton, London SE7 7RL**, or from the society website: www.medats.org.uk

TIMOTHY DAWSON

NEWS

An obituary for Geoff Egan

A shortened version of the talk given by John Cherry, sometime Chair and now President of MeDaTS, at the Memorial Meeting for Geoff Egan, Chair of MeDaTS, at the British Museum on 24th March 2011.

Geoff always wanted to work at the British Museum and finally ended up doing so. It is very appropriate that this meeting takes place here. Geoff was delighted when he was appointed to a full time post in the Portable Antiquities Team. He felt very much at home here, where the collection and study of objects has been at its centre, since Sir Hans Sloane left his collections for 'the satisfaction of the desire of the curious, and for the improvement, knowledge, and information of all persons'. When looking again at Egan on cloth seals, I was delighted to see that the first cloth seal in the Museum's collections came from Sir Hans Sloane, part of his contemporary collecting of ephemera. It was in the early 1990s that Geoff worked in Medieval and Later Department organising our collection of cloth seals, enhancing it through acquisitions, and producing *Lead Cloth Seals and related items in the British Museum*, Occasional Paper 93.

Then Geoff is remembered for returning from Talinn with what appeared to be role of medieval textile, called haberget, recently made, and a pocketful of early modern coins that he had been prising from amidst the cobbles of the town - announcing that the past was still alive and well there.

Geoff was the right man in the right place at the right time. He was passionate about

finds when they were being brought to light both by detectorists on the Thames and through the excavations in London. Attracted to the Museum of London, and supported in publications which looked at finds from a thematic perspective rather than publishing them by material category, he was able to produce those fine volumes which have already been referred to.

Geoff was a great communicator. He learnt from others, notably Professor Walter Endrei, a Hungarian scholar who came to England to work on cloth seals in the 1970s, and the collaboration led to the article on 'The sealing of cloth in Europe' in *Textile History* 13 (1982), which remains the only Europe-wide survey of the subject. Curiously like Geoff, Walter later wrote in 1986 *Fun and Games in Old Europe*, one of the most comprehensive and scholarly studies of the subject in English.

Another of Geoff's mentors was Brian Spencer, who had excellent relations with the Thames Mudlarks and whose interest in lead pilgrim souvenirs provided something of a model for Geoff. Geoff dedicated *Dress Fittings* to Brian. Those whom he influenced are countless, as the large attendance and many speakers here testify. He was a great enthusiast for communication. He played a part in the foundation of the Find Research Group.

Textiles and Dress were one of Geoff's most important interests. Just last October, at our meeting in Hampton Court, Geoff succeeded me as Chair of the Medieval Dress and Textile Society (or Medats), as it is more familiarly known. He had spoken at the founding meeting, had made many contributions to our conferences, and would have been an excellent chair. But his interest dated from much earlier. *Dress Accessories* was produced in 1991, with the aid of Francis Pritchard and others. Dealing with brooches, rings, buckles, pendants, buttons, purses and other accessories, many from closely dated contexts, it showed, as the blurb says, the popularity of shoddy, mass-produced items in base metals. William Morris would have been appalled at the low level of craftsmanship. But its value lies in the quality of analysis - of the metals, the typology, and comparisons with representations on monuments and paintings. I remember reading the typescript, as a referee, on a flight to Hamburg, where there was an exhibition devoted to the medieval town, and was so impressed by it, that I told a young museum curator, at the beginning of her career, that the real and essential purpose of curating was to be fascinated by - and to love your objects. To misquote the eminent anthropologist Mary Douglas - 'All finds carry meaning but none by themselves'. One tragedy of our early loss of Geoff is that not only had he developed an encyclopaedic knowledge, but his later articles show that he was increasingly finding meaning in finds.

His early death deprives us of his increasing analysis of those wider ideas. His move to the BM would have brought that enthusiasm to the finds of Treasure.

Geoff published more than 100 papers and the impressive series of books on small finds from London. These include *Dress Accessories*, *Lead Cloth Seals*, *Playthings from the Past*, *The Medieval household*, *Trifles*, *Toys and Trinkets* (2005, with Hazel Forsyth), *Material Culture in an Age of Transition* (2006), about everyday objects from the Tudor and Stuart periods, and *Meols: The Archaeology of the North Wirral Coast* (2007), about that remarkable site at the end of the Wirral.

Meols always reminds me of Dunwich. Thinking about today, I was reading W. G. Sebald's book *Rings of Saturn* - which is formed by a remarkable East Anglian walk of memory. It includes not only Sir Thomas Browne, and his curious and enigmatic collections, his *Urn Burial*, but also a contemplation of Dunwich, the sister site to Meols, and so to the passing of time and the passing of life itself. Geoff seemed to me to fit into that picture. He collected the fragments of life, all once endowed with memory yet now abandoned and lost, and brought them into order. He then left them

and life itself.

He would have wanted us to remember him by our continuing to work on objects. To find, to collect, to research, to publish and, above all, to spread a passion for such fragments of past time. He had achieved, written and published so much. When we have departed, and memories of us has faded, his books will remain as his memorial.

John Cherry

CONFERENCES PAST

MeDaTS Spring Meeting: *Making it; Textile technology in Medieval Europe*

Museum of London, 5th March 2011

The meeting received assistance from the Pasold Foundation. The report returned to the Foundation appears after the abstracts,

Gale R. Owen-Crocker, 'Continuity and change: an overview of medieval textile production'

The change from drop spindle, warp-weighted loom, female weavers and domestic production to spinning wheel, broadloom, fulling mill and masculine industrial-level production represents a drastic transformation. It did not happen as a slow development, rather in a series of what, in retrospect, appear to be rather sudden changes to practices, and textiles, that had been around for a long time. The changes must be seen against a transformation of medieval England itself, from the Anglo-Saxon village economy, to urbanisation and round again to an exploitation of the great rivers and pastures of the English countryside; from a world where you wore the same clothes till they dropped apart, to one where heraldic costumes were specially made for a one-off jousting tournament; from isolated settlements where peasants rarely saw a stranger, to ports teeming with merchants and merchandise. Yet the culture of dress and textiles was not so simple as that: there had always been the rich and privileged and there would always be the poor. There had always been more range in textile production than archaeological finds of loom-parts suggest, and there would still be a need for hand spinning alongside the spinning wheel, the woolcomb alongside the woolcard.

Ruth Gilbert, 'Spinning technology in England between 450 and 1500'

By 1500 English cloth was a major source of export income and cloth making had reached a very high degree of sophistication, both technically and in its commercial organisation. It is obvious that good cloth cannot be made without good yarn, and the making of good yarn, specifically the correct yarn for the job in hand, is not as simple as all that.

Technology consists not of of the culturally specific use of tools by a thinking person. A comb, a spindle or a wheel does not 'make' any kind of yarn: the yarn is made by the spinner, and that spinner chooses the fibre, the method of preparation, the method of drafting, the size of the yarn and the method and amount of spin insertion. Rare documentary references and pictures, most of which do not show what the spinner is doing with her hands, suggest the use of a standard set of flax tools, two kinds of wool combs, a suspended spindle and long distaff, and by the thirteenth century wool cards and the spindle wheel.

Ultimately the best evidence for technique is surviving textiles. An alternative way of using a spindle may have produced the softer yarns in archaeological finds, but is not

illustrated, probably because it was an indoor job.

The paper was accompanied by a demonstration of spinning with distaff and spindle of line flax and combed wool.

Alan Raistrick, 'Revelations and Calculations; developments in the spinning wheel during the Medieval Period'

Medieval regulations in Europe frequently ban the use of wheel spun yarn for warp suggesting it is much poorer quality than drop spindle spun. Done by an experienced spinner from well-made cardings (rolags only since 1932) it is in fact better than spindle spun and the spindle wheel is actually the best machine yet made for producing consistent twist. The rules must have been made when the wheel was introduced and the spinners had not yet developed their later skills. There is a theory that a crossed drive band is used for changing the direction of twist but I feel the alternative theory that it provides a much better drive with lower belt tension, hence less friction, is equally possible, and preferable. Developments not previously noted by other researchers include the Jersey distaff which is a cup shaped device which was used to hold a roving produced by hand combing, and has since disappeared. Seen in numerous Flemish paintings from around the end of the 16th century, it was found named in Randle Holmes' Academy of Armory from 1688. The hooped rim wheels could be made on the pole lathe, with the rim riven from a long log. The development of the turned rim had to wait for the development of the continuous rotational lathe with a face plate to enable the rim to be machined on all four surfaces. This would seem to have occurred in Elizabethan times. The Picardy flyer was well established by the 16th century, with the spindle and flyer out-rigged from the maidens. To get the bobbin and flyer between the maidens needed the development of the orifice, to bring the thread through the bearing. This could be made by turning on a lathe: I made one myself with hand held tools. Alternatively it could have been cast or forged. Either way would be a complicated process requiring great skill, needing an axial hole with one or two side holes. The treadle seems to have been slow to be adopted. Velazquez' *Las Hilanderas* of 1640 shows no treadle, but a picture by Thomas Firmin of ca. 1680 shows a highly developed upright wheel with two bobbin/flyer assemblies and a treadle.

Anna Nørgård, 'The reconstructed sail: A sail woven in wool on a warp-weighted loom reconstructed from Greenland from the twelfth century.'

Anna Nørgård spoke about the way she weaves on a warp-weighted loom taking her starting point in her work with the sails she has made for the Viking Ship Museum in Roskilde for the last four years.

Anna Nørgård, 61 years old, trained as a weaver, has worked with reconstruction of prehistorically textile for many years. The textiles and garments reconstructed have been exhibited at exhibition at various museums in Denmark and also abroad.

Anna Nørgård has written many articles and working reports in Danish. In English you can find the article 'A Weaver's Voice' in the book: *Dressing the past*, published by Oxbow Books, 2008. In December 2010 in collaboration with Else Østergård and Lilli Frandsen, Nørgård released *Medieval Garments Reconstructed: Norse Clothing Patterns*, published by Aarhus University Press.

Glenys Crocker, 'The West Surrey Guild's Warp-weighted Loom'

The loom was made by a craftsman woodworker, using modern methods of construction, for the late Ro Bailey, a tapestry weaver who was an attendant at God's

House Tower Museum, Southampton. She had refurbished the loom in the Saxon gallery of the museum and was planning a research project on textiles with Dr. Michael Ryder as part of the post-excavation work on Danebury Iron Age hill-fort. Lack of funding and her untimely death prevented this from happening and in due course her husband, Brian Bailey, who had moved to Surrey, began looking for a home for her warp-weighted loom.

In 2004, a retired farmer and weaver, Tony Reid, and I had, experimentally, made a free-standing rustic warp-weighted loom for a special event in the Surrey Archaeological Society's 150th anniversary year. It was soon after this that Brian Bailey approached the West Surrey Guild of Spinners, Weavers and Dyers, of which I am a member, and the outcome was that he gave his loom into my custody.

Progress at mastering it has been sporadic and slow but we have graduated from weaving tabby to attempting now to weave four-shed twill.

Dr. Nat Alcock, 'Re-creating the Weaver's House and his Loom'

The Spon End Building Preservation Trust has conserved 'Black Swan Terrace', 119-123 Upper Spon Street, a terrace of six fifteenth century cottages in Coventry, built by Coventry Priory in 1455 (tree-ring dated to winter 1454/5). It stands to the west of the city centre, well outside the walls and just beyond the site of the Spon Street bar. The individual cottages are closely similar in structure, each of a single bay, with a cross-passage leading back to the substantial croft at the rear, a hall open to the roof occupying the front of the bay, with a chamber behind it and a solar above, with an internal jetty towards the hall. The range is built of substantial oak timbers, and no. 122 in particular is exceptionally well-preserved, including original wattle-and-daub in-fill panels, soot-blackened roof timbers, and the trimmer for the ladder stair. The 1522 Certificate of Musters for Coventry shows that the cottages were then occupied by a weaver, a tailor and four women, and the Trust presents it for visitors as it might have been in about 1540, as the *Weaver's House*, the home of John Croke, weaver (the date chosen to match the probate inventory evidence). His simple narrow loom and other weaving equipment have been re-created by Pam and Dave Blake, from illustrations of the period, and stages in its construction can be compared with the source images. The typical assemblage of furnishings in such a house has been determined from the 35 surviving inventories with total values less than £5, dating from 1534-55, most of which relate to modest craftsmen. These typically have three rooms, as in the existing house: the Hall with table, benches, a chair, a cupboard; the Chamber with bedding, bedsteads and a coffer or two, and both these rooms invariably with painted cloths; the solar with a variety of uses. As well as the physical realisation of the structure, drawings are used to help visualise its appearance in the sixteenth century.

Report for the Pasold Research Fund on MEDATS Study Day & themed workshop March 5th 2011

The study day and themed workshop *Making it; Textile technology in Medieval Europe*, explored aspects of Medieval technology in north-western Europe between the fifth and the fifteenth centuries.

In her opening talk providing an overview of production Gale Owen-Crocker noted the importance of archaeological evidence for the early Middle Ages, since there are few informative surviving texts, documents or illustrations. After Roman rule ended there appears to have been a need to re-discover, or re-invent, carding, spinning and weaving techniques, whilst there is no evidence for the use of the hand spindle in

Anglo-Saxon England. The various processes of preparing wool were explained and the relevant differences between worsted and woollens noted. Professor Owen-Crocker pointed out that the use of the warp-weighted looms was replaced by the two-beamed loom in 10th century urban settings, and touched upon the evolution of specialised guilds that helped to maintain high standards of craftsmanship.

In the demonstration area a PowerPoint loop created by Penny Walsh showed eight stages of making woollen cloth. The images were those from the fifteenth century stained-glass window of the cloth-worker's chapel at the cathedral of Notre Dame, Semur-en-Auxois, Burgundy.

Papers by Ruth Gilbert and by Alan Raistrick emphasized technological changes in yarn spinning. Using flax and combed wool Ruth discussed and demonstrated fine thread spinning with distaff and spindle. Depictions of fourteenth century flax spinning showed how the yarn was kept in place on the distaff with wide bands. She noted that (in England) combed wool was often spun with a distaff and spindle until as late as the eighteenth century. The form of the spindle proved not to be important: how it was used was. Its shape too did not determine the direction of spin.

Alan's talk revealed how advances in spinning with a wheel created enormous increases in yarn production. His detailed and authoritative examination of Leonardo da Vinci's drawing of a spinning machine with a flyer concluded that it was unlikely to have worked, since the yarn would have been twisted only every six inches. He also pointed out that Velasquez, inexplicably, seems to have depicted a spinning wheel without a treadle in the foreground of his famous painting *The Spinners or the Fable of Arachne* (Madrid, Prado) c. 1640.

Ann Markwick demonstrated using the 'Great Wheel'. Its size and weight clearly required reasonable strength and control to operate, although it is invariably shown in medieval illustrations being used by women. The well-known image in the Luttrell Psalter showing a spinner standing with an arched back and left arm fully extended holding the yarn, is clearly an accurate record. This, as Ann demonstrated when spinning, is indeed the optimum position when using this wheel and the artist obviously drew on personal observation.

The lost skills and extended processes of fibre preparation were explained by Anton Reurink, who headed a project to re-create medieval broadcloth at the Open Air Museum in Eindhoven, The Netherlands. He noted that in fifteenth century Flanders Cotswold wool was considered the best for broadcloth (around 2.60 metres wide and 30 metres long a piece). The project found blacksmiths in Poland able to produce iron wool combs replicated from medieval depictions. The combs were warmed over a pot before use (again as in contemporary illustration) and it was found that this allowed faster preparation of fibres. Katy Owens corroborated this in her demonstration: warm combs slid more easily through the fibres, especially if they were oiled by hand.

Anna Nørgård discussed weaving woollen sails for Viking ships at the Viking Museum, Lejre Historical-Archaeological Centre, and Roskilde, Denmark. She suggested the Vikings may have used woollen sails (as opposed to those of hemp or linen) because all available land was used for food production. Sailing replica ships it was discovered that a boat 9 tons laden would require a sail of 45 square metres, or with 90 tons a sail of 90 square metres. A woollen sail was found to be stronger in cold weather and paradoxically, and it was warmed by a cold rather than a warm wind. The wool used by the Vikings, and in the project, was that of the Nordic sheep which has a versatile fleece comprising both long hair (used for the warp) and short hair (used for the weft). The weaving was done on a replica of a 12th century warp-weighted loom from Greenland. Anna wove eight woollen strips five metres long (the

use of strips helped to minimize damage if the sail broke). Sewn together they created a sail around 45 metres square. Spinning fifty metres of yarn with a drop spindle took around one hour, but it took around 2,000 hours to weave the 45.83 metres of woollen cloth (including preparing the tablet weave to which the warp was attached on the beam) with eighty wefts per metre.

An unexpected outcome of this project was the discovery that the stone warp weights lost half their weight after much weaving: Anna recovered 29 grams of dust which had fallen from the weights after 657 wefts. Archaeological evidence also showed that some stone warp weights had been deliberately burnt to lighten them. Probably both un-burnt and burnt weights were used together to create the right tension in the warp in relation to the weft. Too much weight created high tension, whilst too little resulted in insufficient tension.

Kathrine Brandstrup, (who demonstrated Nålbinding or knotless knitting), charted the development of the loom from 1100 to 1500. The treadle loom, introduced around the beginning of the 11th century was, by the late 12th century, generally operated in Sweden and England. The older warp-weighted loom did, however, continue in use in Lapland and the Faroe islands until as late as the 19th century. A contrast in technologies was suggested by an archaeological project supported by the Centre for Textile Research at the University of Copenhagen. This compared the difference in weaves from Lodose on the coast of south –west Sweden and the German city of Lubeck on the Baltic. Evidence from surviving textiles from Lodose with irregular surfaces, implies the use of upright warp-weighted looms between the 11th and 14th centuries. The regular surface of textiles from Lubeck, however, indicates the widespread of treadle looms by the fifteenth century.

Jo Wexler demonstrated tablet weaving. She had researched and made several looms to create the structure and patterns of warp and weft faced bands. An impressive warp-weighted loom made for an archaeological research project at Danebury, Hampshire was brought to the venue by Glenys Crocker, who discussed how she had graduated from weaving tabby to four-shed twill on this loom and demonstrated it in use.

Finally Dr. Nat Alcock described a project in Coventry supported by the Spon End Building Preservation Trust. This is a local association responsible for restoring a terrace of six cottages built in 1455, one of which was restored to re- create a weaver's home in this terrace as it would have looked in 1540 (for which date there was sufficient information). The horizontal treadle loom, weaving tools and other items now seen there were included following research drawn from local wills and records. Besides showing how the weaver, John Croke and his family lived, the cottage garden also contains plants popular for medicinal and culinary use in mid-16th century England.

MeDaTS was fortunate to be able to hold this study day at the Weston Lecture Theatre and Clore Activity Centre at the Museum of London.

The generous contribution from the Pasold Research Fund enabled the Society to invite experts from Denmark and Holland thereby fostering an interdisciplinary exchange between experimental archaeologists, academics and practitioners. The discussions which took place during demonstrations elucidated many questions about medieval textile tools. They also drew attention to the labour intensive nature of high quality cloth production, the level of craftsmanship, and the high value placed upon textiles in the Middle Ages. The day ended with a lively discussion between the invited guests and the audience chaired by Dr. Jane Bridgeman, a Medats Committee member. Formal thanks were extended to the speakers, to the Pasold Research Fund to the Museum of London and its staff, including Medats Committee

member Hilary Davidson curator of Fashion and Decorative Arts, and to MeDaTS organizers Penny Walsh and Sem Longhurst, and to other MeDaTS Committee members who had worked hard to make this such a successful event.

Society for the Promotion of Byzantine Studies Spring Symposium

Newcastle University, 8th – 10th April 2011

'Experiencing Byzantium'

The theme of this year's Symposium was an excellent idea, which was unfortunately only realised to a very limited degree. The most experiential presentation by far was that of Alexander Lingas of City University, London entitled 'From Heaven to Earth: the changing soundscape of Byzantine liturgy' during which the speaker and an assistant sang segments of the material being discussed to great appreciation from the audience. Beyond that, those papers which did touch upon experience (not a majority) did so much more as abstract speculations about what a given experience or experiential context might be like rather than anything that drew upon, or committed a speaker to, actual experience.

Three papers were of relevance to those with textile interests. One from Warren Woodfin (Queens College, N.Y.) dealt with 'Repetition and Replication: sacred and secular patterned silks in Byzantium'. Woodfin considered what might be signified by the repetition of portraits and religious scenes on textiles might have. The conclusions were that on woven textiles it merely revealed them as a form of "mechanical reproduction", while once embroidery was the method of production, repetition was used to invoke hierarchies or categories of imperial or religious authority. A second from Margaret Mullet was 'Experiencing the Byzantine Tent'. This looked mostly at tents as ceremonial spaces, and why at times they might be preferred to buildings. Tents were seen as flexible spaces, both in their own form as well as location. They could also signify the status and nature of their occupier, when their location or adjacent buildings might have other associations. In 'Silk and Experience in middle Byzantium: an investigation of workshop production practices', Julia Galliker described her work towards the use of relational database applications both to analyse surviving textiles, and to collect and correlate mentions of textile production in Byzantine literature in a manner which could contribute to a better understanding of the techniques of textile production.

Timothy Dawson

CONFERENCES FORTHCOMING

International Medieval Congress

Leeds University, 11th – 14th July 2011

As usual, DISTAFF are sponsoring several sessions at the IMC, and there is a considerable scattering of papers of dress and textiles interest in other sessions.

Monday 11th

11.15 Session 118: Outer Appearance and Luxury

- a- 'Images and the Problem of Luxury'
- b- 'Luxurious Furs at the End of the Middle Ages'
- c- 'The Trashy and the Cheap: Medieval Concepts of Excessive Fashion'

14.15 Session 220: Dress and Textiles: Poor, Rich and Magical

- a- 'Expensive and Cheap: The Cost of Embroidery and the Social Value of its

- Creators in Anglo-Saxon England'
- b- 'Not just Barefoot Barbarians: Textual Evidence of Footwear and Legwear in Medieval Wales'
- c- 'The Shirt off his Back: Clothing as Currency in Medieval Ireland'
- d- 'Magical Material: The Supernatural Properties of Textiles and Clothing in Medieval and Later Belief'

14.15 Session 221: **Gift-giving II: Gift-giving and Objects**

- c- 'The Star Cloak of the Emperor Henry II'

16.30 Session 320: **Dress, Textiles and Status**

- a- 'The Queen's Gesture: a Rare Depiction of Tristram and Isolde on a Medieval Luxury Object'
- b- 'Fine Fabrics and Coarse Clothes: Chretien de Toyes' Subtle Weaving of Romance'
- c- 'Bliaut, Bliial, Brial: the Broader Chronology and Geography of a 12th-Century Prestige Garment'
- d- 'Wearable Items as Gifts and Prizes in Froissart's *Meliador*'

Tuesday 12th

11.15 Session 602: **The Late Byzantine Empire: Crisis and Identity**

- a- 'Raiment, Rite and Rulers in Venetian Crete'

14.15 Session 720: **The Material Culture of Poverty and Wealth**

- b- 'Linen Breeches and Star Mantles: Rich and Poor Clothing of the Carolingian and Ottonian Ruler'

Wednesday 13th

11.15 Session 1113: **Liturgical Treasures and Courtly Treasures II**

- b- 'Clothes Fit for King and his Court: Manuel I, 1495–1521'

Thursday 14th

09.00 Session 1503: **Varieties of Wealth and Deficiency in *Nibelungenlied***

- b- 'Vrou maget wol getân, dirre kleider sult ir wandel hân: Updating the Feminine Wardrobe in *Nibelungenlied* and *Erec*'

09.00 Session 1525: **Law and Society in Late Medieval England**

- b- 'Wearing Religion on her Sleeve: Clothing and Identity in the *Book of Margery Kempe*'
- c- 'The Distribution of Illegal Livery Cases in England of the 15th century'

Further information: www.leeds.ac.uk/ims/imc/

NEW AND FORTHCOMING PUBLICATIONS

Piotr Grotowski, *Arms and Armour of the Warrior Saints: Tradition and Innovation in Byzantine Iconography (843–1261)*

Brill, Leiden 2010

Hb, 483pp, 75 b/w and 33 colour plates

ISBN 9789004185487

€191 / £170

The title of this volume does not entirely represent its contents, although it does illustrate the primary interests of the author, and the current balance of the

scholarship. The study of military equipment in the enduring Roman Empire is established, with one major monograph and an array of articles, including some from the present commentator. The study of clothing in that area is, you will probably not be surprised to hear, nowhere nearly as advanced. Yet the saints are, of course, depicted clothed, and armed, whereas sometimes without armour. Hence, the author had to consider how the dress of the saints might relate to reality.

In a field with relatively little material, anyone researching within it will have to consult this volume, however there are a range issues with it.

Anna Nørgård, Else Østergård & Lilli Fransen, *Medieval Garments Reconstructed: Norse Clothing Patterns*

Aarhus University Press, 2010.

MEDATS Future MEETINGS

2011

Autumn Meeting: *Reconstruction, Replication, Living History (with AGM).*

Date: 22nd October.

Venue: To be announced

Confirmed speakers: Sarah Thurfield, author of *The Medieval Tailor's Assistant*, and representatives of the Weald and Downland Open Air Museum.

Future topics

Underwear / linens against the skin.

Bast Fibres: Flax, Hemp, Nettle, broom.

Coronations and Investitures.

Dyes.