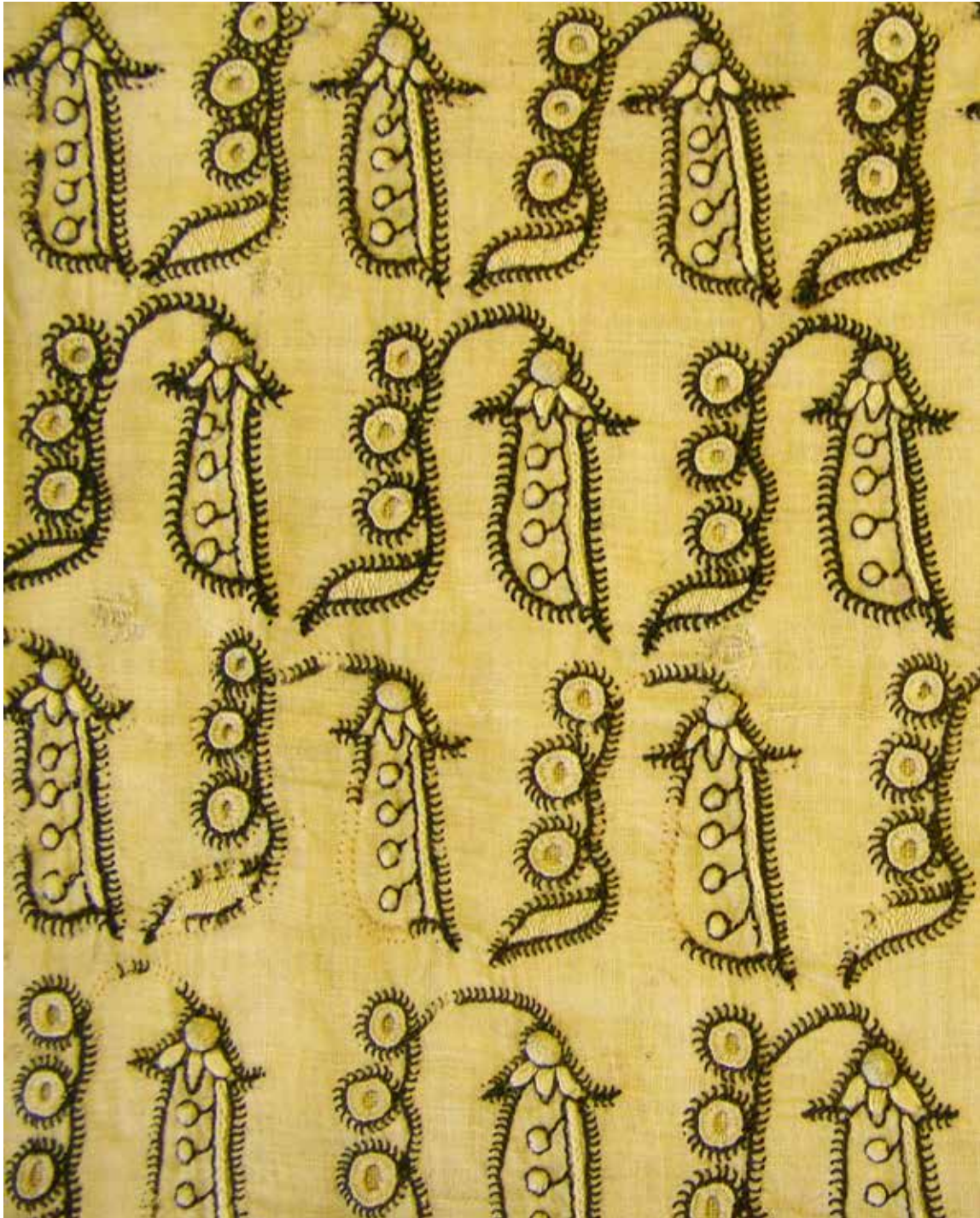

The Medieval Dress and Textile Society

July 2016 www.medats.org.uk Issue 80



Linen panel embroidered with black and white silk in a repeated peapod design (CTLOAN 3\15),
c.1570-1596 (© Lord Middleton Collection/Nottingham City Museums and Galleries)

Editorial

Welcome to the Summer newsletter. This issue contains abstracts of all of the papers which were given at the *On the Move* conference. The event was very enjoyable with a full and interesting programme. The Art Workers' Guild proved to be a good venue once again and members seemed to enjoy the catering, opportunities to socialise and buy books from the Oxbow book tables. The Art Workers' Guild has been booked again for next year, however this is not without some reservations. The room has a capacity of 100 which we only half filled and once again the society made a significant financial loss on the event. Such losses are not sustainable and the committee is therefore looking into alternative venues, possibly outside of London, in order to reduce the costs. If next year's conference is significantly better attended we may well be able to continue holding the main annual event at this central London location.

There are still a few tickets available for the event at Newstead Abbey in Nottinghamshire which takes place in November this year (see page 10) for details. Participants will not only be given the rare opportunity to view the Middleton collection of sixteenth and early seventeenth century textiles but will also be able to try their hand at sixteenth century surface decoration techniques such as pinking and hot printing.

Finally Timothy Dawson has expressed his desire to stand down as web-master as soon as a replacement can be found. Timothy was newsletter editor for MEDATS from September 2007 to January 2014. At the committee meeting where the post was officially handed over from Timothy to myself he generously offered to take on the role of web-master, thus enjoying approximately 2 minutes of retirement from the responsibilities of the committee! The committee would like to thank Timothy for his many contributions over the last nine years and encourages members with some experience of running a website to consider taking on the role of web-master for the Society.

As ever all feedback and contributions to the newsletter are gratefully received.

Ninya Mikhaila

IN THIS ISSUE:

EDITORIAL – Events past and future - 2

ABSTRACTS FROM THE CONFERENCE - 3-8

RECENT PUBLICATIONS - 9

THE ORNATE & THE BEAUTIFUL - 9
A review by Pat Poppy

EVENTS AND EXHIBITIONS FORTHCOMING - 10

OBITUARY - Elspeth veale - 11

2017 MEDATS CONFERENCE - 11

COMMITTEE ADDRESSES - 12

SUBSCRIPTIONS INFORMATION - 12



Celebrate MEDATS and advertise your support by purchasing one of the society's lovely new products! Calico bags printed with the MEDATS logo are priced at £4.50, leather look notebooks embossed with the logo are £12 and pewter pilgrim badges are £5. All available from the website www.medats.org.uk

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

Medats Summer meeting and AGM - The Art Worker's Guild 4th June 2016

This meeting included nine speakers presenting papers along the theme *On the Move*

Melanie Braun, The School of Historic Dress

'... out of the folds of their garments': pouches and pockets 1300 to c.1580

There was always a need for carrying small personal belongings around; coins, keys, small tools etc. People used purses or pouches hanging from their belts for doing so. There are two distinct shapes: rectangular pouches with a drawstring at the top to close them and a strap to attach them to the belt. For purses a triangular shape with a rounded top and a flap to conceal the opening beneath was favoured. Both types were made of leather or textile material some of them beautifully embroidered with either a geometric or figurative pattern.



Purse probably French ca. 1340
Kunst und Gewerbemuseum, Hamburg, Germany

A third option maybe slits inserted into garments with internal pocket bags. Extant garments from Greenland show a great variety of slits in clothes for both men and women (Herjolfsnes Excavation; 1921; garments dating from the mid 14th century). Some slits are decorated with neat prick stitches along the edges, this would also reinforce the opening. Some are decorated with a tablet woven braid or band, the same sort of finishing can be found on the garments neckline. An image of a fourteenth century tailor (Hours of the Blessed Virgin Mary; 1320-1330; British Library) seems to provide evidence for internal pockets. The image shows the tailor cutting the

gusset of a garment with scissors. While doing so the tailor is putting the excess length he just cut off into his pocket. At least he puts the fabric through the slit in his tunic. But what use is a slit when the stolen goods will fall to the ground again? From a tailors point of view a pocket bag is an easy enough addition to the already sewn slit. In extant garments of the sixteenth century (especially hose) internal pockets can be found, and in some cases even more than one pair of pockets. So were pocket bags added to the earlier slits seen in depictions of dress or not?

Thomas Ertl, Universität Wien

Bishops on the Move – Textiles on Site?

The Bishop of Freising's Visits to His Distant Estates (1316-1320) in the Fourteenth Century

In the Middle Ages, Freising was a Bavarian bishopric with a large amount of property outside of the diocese in Austria, Slovenia and Italy.

In the 14th century, the bishops began to stay more frequently, and for longer periods of time, in the Eastern Alps. Household goods, weapons, textiles and other items were kept in the homes and castles of the remote manors in order to properly provide for the bishop and his retinue during his stays. From 1316 to 1320, Bishop Conrad III of Freising drew up inventories of the episcopal holdings in these outposts. Through the inventories, we receive a glimpse into the material background of the traveling regime of a Central European bishop in the 14th century.



Burial monument of bishop
Konrad Sendlinger
of Freising (d. 1321)

Mary Hollinsworth, Independent Scholar

The travelling clothes of a cardinal and his household in 1561

In 1561 Cardinal Ippolito d'Este (1509-72) was appointed papal legate to the Colloquy of Poissy and in early July, together with his huge entourage, left Rome for the journey to France. Cont.

Notorious for his extravagant tastes, he travelled with twenty pack mules laden with his possessions, including his tapestries, table linen and silver but, surprisingly, relatively few items of clothing. Before leaving his tailor had made him just two ecclesiastical outfits for the journey (one in red kermes taffetta, the other in darker red silk), as well as a waxed coat (mantello fa acqua) and a short hooded cape for riding (mozzetta da cavalcare). Shortly after reaching Lyons, Ippolito sent his tailor on ahead to Paris to prepare the outfits that would be needed for his formal entry at the French court, which was to take place in early October. Assisted by a team of local workers the tailor spent several weeks sewing these items, fifty-seven in all, completed in sixty-one days,



Ippolito d'Este, Northern Italian School
Walker Art Gallery, Liverpool

all carefully detailed in the ledger kept by Ippolito's wardrobe staff, including the candles needed to sew during the night. There were two new ecclesiastical outfits for Ippolito (in the same colours as those he had made before leaving Rome but now lined with plush against the autumnal chill). There were also short purple quilted jerkins and long purple hose for the muleteers; long-skirted purple jerkins, white quilted doublets and black hose for the boy singers; and similar outfits with purple hose for the pages. These outfits were expensive - it cost nearly 100 scudi to dress all twelve pages, a sum worth eighteen months' wages for a skilled master craftsman.

Eva Trein Nielsen, Copenhagen

Textile protecting textile: how to wrap and transport textiles

Cloth and linen from Western Europe were much in demand; but transporting fragile and expensive goods over long distances in a dangerous environment demanded extra care. Legal as well as material protection was necessary. The Statutes of Visby known as the Sea Laws of Gotland offer precise information about how to pack, transport and protect merchandise of this kind.



Olaus Magnus: Historia om de Nordiska Folken.
(The History of the Nordic People) Rome 1555. 11th book, chapter 12. (On the Wisdom of Russian Merchants)

Christine Meek, Trinity College, Dublin

Convoys of silk cloths

Lucca was famous for the production of precious silk fabrics, which were exported to the whole of Europe. These were valuable commodities very vulnerable to damage, loss or theft. The Statute of the Court of Merchants lays down elaborate regulations for them to travel in convoys under the care of specialized guides. These regulations applied more to the guides than the merchants, who were free to export goods outside this system, if they chose and some certainly did so. But the customs accounts show that exports clustered markedly around certain departure dates and suggest that such convoys did leave on a regular basis. There were usually four or five months each year when the recorded exports were much higher in than in the remaining months. In some cases this can be partially explained by periods of warfare or outbreaks of plague, but there seems to be no general pattern. There was certainly no tendency to limit exports to the summer months, and quantities of silks regularly left in January or February. Although there was a large weight allowance for packaging, there is little information on how these valuable goods were protected from the elements.

Three documents, all from 1423, illustrate transport problems: a pack animal with silks was captured in the hills north of Lucca, a carrack was attacked by Catalan pirates off the southern tip of Portugal, but one chest of silks arrived safely in Bruges, apparently by road having passed through Milan.



Baggage train from Benozzo Gozzoli's Journey of the Magi (detail)

Mariachiara Gasparini, Santa Clara University, California

Turkic Transmission: Sino-Iranian Textile Iconography Along Unofficial Silk Routes

Often underestimated, the nomadic Turkic diasporas in Eurasia unwittingly moved and transmitted secular iconography that, over the centuries, was acquired by great empires and kingdoms that indigenized it in their own heritage. Part of a larger study, this paper analyzes the transmission of Sino-Iranian graphic elements on textile surface, mainly developed in



Caftan (detail). 9th-10th cent. Silk; weft-faced compound with lobed roundels enclosing fronted horses, and crossed felines. 105 x 128 cm. From western China. © China National Silk Museum (2011.15.6). Photograph by Mariachiara Gasparini.

Central Asia and adapted in Transhimalayan, Transcaucasian and Trans Mediterranean areas. It explores the combination of techniques, material and patterns that thanks to populations of Turkic origins, made a common recognized iconography widespread from the Tarim to the Mediterranean Basin, and readapted into local contexts. Central Asian medieval five colors-textile items of daily use, were reproduced at the borders of great empires by nomadic and semi-nomadic people who preserved and secularized in time a common sacred imagery. Among the main case studies, there is also a group of textiles held in the China National Silk Museum, possibly from Qinghai, which is comparable to wall-painted costumes along the Silk Road, in particular to the Ladakh's Buddhist wall paintings, and clarifies fashion and art in vogue in Eurasia before the arrival of the Mongols in the thirteenth century.

Alexandra Lester-Makin, The University of Manchester

An embroidery stitch that travelled

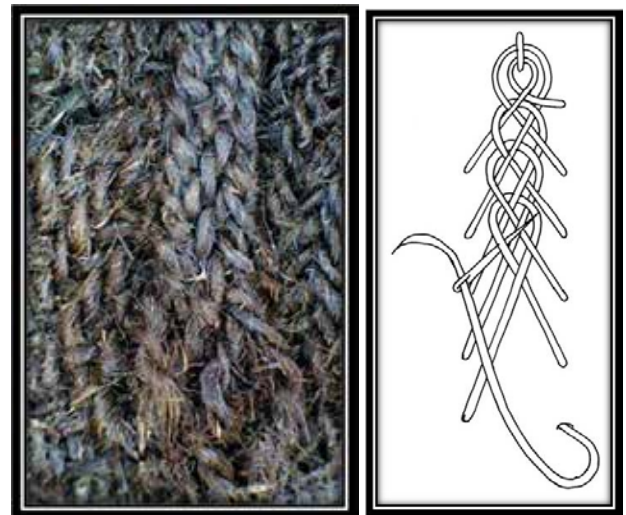


Photo by Alexandra Lester-Makin with thanks to the Trustees of the British Museum. Drawing © Alexandra Lester-Makin

This paper, for the first time, brings together all known examples of early medieval looped stitch and analyses them in the context of the wider Scandinavian world. By doing so the paper incorporates two areas of discussion: what the variety of materials used in the stitch's construction and its use in different social settings can tell us about the stitch's value and the people who wore or used it, and what the surviving example's find locations can tell us about the movement of people, ideas and materials in the Scandinavian world during the early medieval period. As such, the paper explains how looped stitch was incorporated into the daily lives of people living and working in the Scandinavian world between c. AD 450 and 1100.

Zoe Boden, University of Glasgow, The Victoria & Albert Museum and Christie's Education

A Travelling Show: the role of embroidered copes in medieval Church processions

This paper examines travelling textiles by exploring the way in which medieval ecclesiastical vestments functioned during the phenomenon of the liturgical procession. Processions were a key event in the medieval Church, comprised of a series of movements between different spaces within the church or cathedral building, creating dramatic sacred spectacles of which textiles formed an integral part. By focusing on the principal vestment used within such processions, the cope, this paper examines the way in which the vestment itself moved when it was worn and how this affected both the viewer and the wearer. This paper looks exclusively at the beautifully embroidered Opus Anglicanum copes of the thirteenth and fourteenth centuries, which were of the highest quality, very costly and intricately embroidered with symbolic motifs and powerful imagery. It discusses the complex relationship between these ornate vestments and their surroundings, looking closely at the procession routes within Salisbury Cathedral and the design of the cathedral's West Front, in order to show the relationship between the artistic motifs and designs in both sculpture and embroidery. This demonstrates how the design of medieval embroidered copes was inherently influenced by their processional function within the medieval Church building and its elaborate programmes of imagery.



Steeple Aston cope © Victoria and Albert Museum, London, on loan from the Rector and Churchwardens of St Peter and St Paul, Steeple Aston (Oxfordshire)

Margot Miller, Mortimer History Society

Mortimer inventories on change of ownership and travel

This paper draws on three documents including an inventory of the contents of Dolforwyn Castle in Gwent when Roger Mortimer won it from Prince Llewellyn in 1277; an inventory of household items confiscated from Lady Mortimer, Joan de Geneville, when Roger Mortimer was arrested in 1322; and Edmund Mortimer's travelling expenses, including gambling debts, in 1413-14

13th century: An inventory of the contents of Dolforwyn castle, Powys

In 1277 two Marcher lords Roger Mortimer and Hugh Lacy were fighting on behalf of their king Edward I, against Prince Llywelyn ap Gruffydd. Dolforwyn castle was captured from the Welsh Prince Llywelyn by Lords Mortimer and Lacy. The list of castle contents is sparse, perhaps the Welsh soldiers had left very little behind. There was an assortment of military equipment in the round and square towers, and a variety of everyday items of household use, often in bad condition, in the other buildings. The round tower contained a selection of weapons and armour including:

2 shirts of mail of the value of 13s; 3 corsets of iron a 15s; 2 coifs of iron and one ventaille 6s; 4 coats of metal 4 marks; 4 helms 12s marks; 1 crossbow of 2 ft; 16 crossbows of 1 ft; 4 crossbows disjointed; 8 belts; 406 quarrels (bolts) all valued at 40s.

The square tower contained: 2 springles, 4 score bolts; 1 vice for a crossbow; one cable for 20 fathoms; 2 ladders each with 20 steps; and 3 other shorter ladders.

The domestic rooms contained a similar assortment of furniture - spartan and in poor condition with little value, such as the tub for bathing in the lady's chamber. Although Dolforwyn appeared to have been quite well stocked with bacon, corn, malt and even 8 gallons of pea meal, most of the barrels in the cellar and the buttery were empty, save for 10 inch depth in wine in a cask in the cellar. But the castle must have been cold, bare and uncomfortable for the Mortimer soldiers, and after some time Roger developed his base and built the 'Newtown' up the valley.

14th century: Lord & Lady Mortimer's possessions

In 1322, the grandson of Roger Mortimer, also Roger, rebelled against King Edward II. Roger was imprisoned in the Tower of London and all his properties and wealth sequestered.

This inventory of his effects and those of Lady Joan's from Wigmore Castle is taken from Ian Mortimer's biography of Roger Mortimer, *The Greatest Traitor*.

When Roger Mortimer surrendered to the king in 1322 he forfeited not just his lands and titles but everything that he and his wife Joan possessed, including their clothing. An inventory of their confiscated belongings was made at Wigmore. Roger was imprisoned in the Tower of London and later escaped to France, returning some years later with a small army, Queen Isabella and Prince Edward. Meanwhile, Lady Joan & her daughters were held in a priory.

Roger's possessions at Wigmore Castle

A large amount of war machinery - 6 siege engines, 40 crossbows, 300 bolts

A large amount of armour for jousting. War armour - helmets and suits of body armour - some in iron and some in leather

Lances, shields, lance shafts & heads; pavilions and tents

War memorabilia from battles with the Saracens and the Irish

Hunting tools - drums, snares and nets

A chessboard painted gold, a gaming board of aromatic nutmeg

A number of everyday items - chests, coffer, benches, barrels

Roger's possessions at Wigmore Abbey

A large amount of personal armour of very high quality

Personal wardrobe: 2 short jackets of green velvet, tunics in different cloth and colours such as scarlet, mulberry, brown, green - velvet, linen, fine wool; hoods and hats

A green bedcover embroidered with owls with 4 matching hanging carpets

A bedcover with a blue background with several coats of arms embroidered, with 3 matching hangings

A bedcover of knotted work with 4 matching hangings

A great hanging tapestry for a hall, embroidered with popinjays & griffons

2 yellow hangings, old and made into curtains

A hanging of good and subtle work with 4 matching ones

A long benchcover striped yellow and red

A large amount of cloth

A brass horn together with a sword associated with the charter of the lands of Wigmore.

Roger's possessions at Wigmore Castle seem to indicate a spartan lifestyle, but the family probably lived in relative luxury at Ludlow Castle and at the nearby abbey whilst Wigmore Castle was being refurbished. The embroidered hangings indicate some opulence and display. The Earl and his wife had wardrobes of fine clothes and some luxuries. In

1322 Joan de Geneville, Lady Mortimer, was living at the Abbey a short distance from Wigmore Castle - which was being rebuilt. Roger had stored his most valuable possessions at the Abbey. Only a wall or two remains of the Abbey and the mausoleum where the remains of most medieval Mortimer barons were interred. No tombs or remains have ever been found on the Abbey site



Artist's impression of Wigmore Castle in the 13th century

Joan's possessions at Wigmore Abbey

One wall hanging, 4 carpets and a benchcover with Mortimer coats of arms

8 carpets, 3 chequered bedcovers, 1 red bedcover 1 mattress covered with fine linen, 2 mattresses covered with canvas

8 blankets, a range of bed linen, pairs of curtains in muslin and linen

4 tunics and 8 supertunics of different cloth & colours A mantel and a hat without fur, new fur for a supertunic and a hood

Cloth for 3 altar cloths, 1 table cloth for a dinner table 2 double towels, 3 small towels, 22 ells of linen cloth 1 long towel, 3 table undercloths, 2 wool cushions of stitched work

1 psalter, 4 books of romances;

A chest containing - 2 striped red velvet cloths, 1 comb, 1 ivory mirror, 1 small ivory image of the Virgin Mary, 1 ivory scourge, 1 belt decorated with enamel & precious stones belonging to one of Joan's daughter.

A 2nd chest containing - 1 enamelled mirror, 1 set of ivory chessmen, an empty strongbox, 2 wash basins, 2 silver basins, 6 silver dishes, 4 silver salt cellars and 2 silver cups.

Mortimer Travels

By the late 14th century, the vast complex of Mortimer estates extended from East Anglia to Ireland, and from Denbigh in North Wales to Devon. The estates were managed by powerful stewards who travelled great distances to oversee administration and financial management.

Cont.

In 1393 the Mortimer steward Walter Brugge went to inspect the Mortimer estates across Wales and the March, making a private pilgrimage to St David's Abbey in south west Wales, a 300 mile horseback journey taking 26 days with 10 days riding on the road. The Mortimer lords and ladies also travelled endlessly. Joan usually accompanied her husband Roger with trips from the Marches to Westminster, and several crossings to the Irish estates and the Mortimer castle of Trim in Co Meath. Joan had at least 12 children, so must have been pregnant whilst making these long journeys on horseback or in a heavy wagon.

15th century: Edmund Mortimer's privy purse expenses, September 1413 - April 1414

In 1399 Henry Bolingbroke took the throne from Richard II, and put the male Mortimer heirs Edmund and his brother Roger under 'castle arrest' to stop Mortimer supporters trying to claim the crown. 13 years later, Henry V released Edmund, who then went journeying, sojourning, gambling and visiting abbeys. Written almost daily, in Latin on vellum 'rolls' by several of Edmund's clerks, these accounts have been transcribed by Prof. C. M. Woolgar of Southampton University in *Household Accounts from Medieval England Part 2*, Records of Social and Economic History Vol XVIII, Wardrobe Account No.27, British Library Egerton Roll 8746, OUP for the British Academy 1993.

The 3rd inventory is not so much a household or castle/manor house account but more a privy purse list of amounts paid for goods, gifts and services by Edmund Mortimer, during the period September 1314 to April 1414. Henry V was crowned on 9 April 1413 after the death of his father Henry IV four weeks earlier. Then the new young king released Edmund from 13 years of castle confinement, returned some of his Mortimer estates and gave him a bond of 100,000 marks if Edmund promised to be loyal and 'toe the line'.

Edmund does not appear to have set up a household, but may have lived in a manor by the River Thames outside medieval London at Poplar. From here he set out on various journeys, visiting Mortimer and royal places - abbeys, priories, holy shrines and hunting lodges. He seems to have spent a lot of his time gambling and attending religious services; he took part in bringing the remains of Richard II from Kings Langley (where Edmund's mother Alianore was also laid to rest in the Duke of Kent's family mausoleum). Edmund spent nearly a month in February 1414 with King Henry at Kenilworth Castle, and the 12 days of Christmas with the royal party at Eltham Palace, near London.

Edmund attended two parliaments during this time, one at Westminster after Christmas, and the other in April 1414 at Greyfriars Leicester - where the remains of his great-nephew Richard III were found and re-interred at Leicester Cathedral in March 2015.

Edmund's Expenses

Horses:

As Edmund did not have to pay for the upkeep of a large noble household and spent so much of 1413-14 travelling on horseback, one of his main expenses related to horses, carting, delivery of goods and stabling. During this time Edmund bought 9 horses (coursers, palfreys and workhorses) and a wagon costing a total of £57 (in 1999 money values £23,000).

Gambling:

Edmund loved to gamble; he bet on everything - card games, dice, pame (an early kind of tennis), cock-fighting, dogs chasing deer. We only know about his losses - a total of £145 (£56,000). At 2 sessions at Guildford he lost 25 marks - over £5,000.

Gems & Jewellery:

Having regained a portion of his Mortimer inheritance, Edmund spent great sums on gems & jewellery. Wealthy noblemens' 'bling' included gold and silver bracelets, livery collars, heraldic armour, ceremonial daggers, badges with coats of arms, clasps, bangles, brooches, with rubies, sapphires, emeralds, pearls, and diamonds. Edmund loved to buy precious pieces for himself, as gifts to others and for the church. During this time he spent a total of £206 (£85,250); part of this was a Christmas gift for the king £26.13s.4d (£3,200). The most expensive church gift was a vestment of cloth of gold for Westminster Abbey, costing £20 (£8,000).

Tailoring, clothes, cloth, laundry:

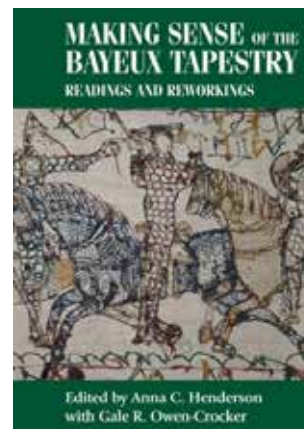
There are a few items concerning tailoring, cloth and new clothes in the account; total cost £4.80 (£1,920), but most of this amount was spent on buying a sleeveless coat harbergerios for 26s.8d. which was a present for the king. To go to the Leicester parliament in April 1414, Edmund bought a new horse and new clothes: green cloth for a tunic, a sotularum?, linen for a tunic; he paid the tailor for making a toga, and he bought a fustian doublet.

Edmund Mortimer's Gap Year 1413-1414 published 2016, a paper based on Prof. Woolgar's work, written and produced by Margot Miller, is available as a limited edition for MEDATS and MHS members and friends only. Price £5 + £1.50 p&p from margotmiller@live.co.uk - only a few copies left!

RECENT PUBLICATIONS

Making Sense of the Bayeux Tapestry: readings and reworkings
 Edited by Anna C. Henderson with Gale R. Owen-Crocker,
 Manchester University Press, 2016. £70
 Hardback, 232 pages ISBN 978-0-7190-9535-1

'Readings' includes pictures and discussion of the back of the Tapestry, by Alexandra Lester-Makin; a study of colour by Gale R. Owen-Crocker; of nakedness in the border figures by Christopher J. Monk; of ecclesiastics in the Tapestry by Michael J. Lewis; and the location of Hastings in the Tapestry by Mggie Kneen. 'Reworkings' includes a discussion of the 1476 inventory of Bayeux Cathedral by Elizabeth Carson Paston; a study about the uses and effects of facsimiles of the Tapestry from Foucault to the present day by Shirley Ann Brown; a reassessment of the English Victorian replica by Anna C. Henderson; and the modern needle works of Normandy inspired by the Bayeux Tapestry, by Sylvette Lemagnen, current Curator of the Bayeux Tapestry. Available from Manchester University Press at www.manchesteruniversitypress.co.uk

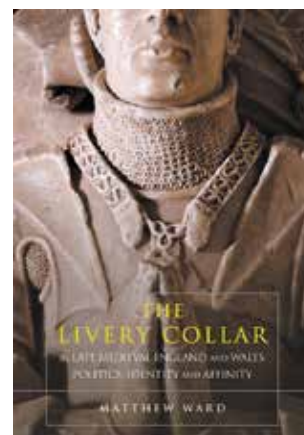


The Livery Collar in Late Medieval England and Wales: Politics, Identity and Affinity
 Matthew Ward

Boydell & Brewer, 2016, £50
 Hardback, 271 pages, ISBN: 978-1-7832-7115-3

The first book-length study devoted to the livery collar, an object of great cultural and political significance and a powerful symbol of royal power. References to it abound in government records and contemporary chronicles, and depictions of the collar can be found in illuminated manuscripts and on church monuments.

MEDATS members are offered a special 30% discount, making it £35 instead of £50. Copies may be ordered from www.boydellandbrewer.com, entering offer code BB130, and UK postage is £3.70.



The Ornate and the Beautiful: A review of the exhibition at the Bishop's Palace, Wells by Pat Poppy.

The exhibition contains embroidered textiles and vestments from the collections of both Downside Abbey and Wells Cathedral. The earliest items on display date from around 1350, and the most recent are from the Cathedral's 1999-2001, Millennium Project. The exhibition is quite small covering only three rooms. The first room covers the whole concept of church vestments, with panels giving a brief history, who wears what, what the vestments are made from, the embroidery and design, who did the embroidery, and the question of colour. The concept of colours for different periods of the liturgical year really first appears between the 4th and 8th centuries, and is codified by Pope Innocent III (1198-1216). Innocent's rules are a forerunner of current use. The items in this room are mainly from the 19th and 20th centuries, though the way in which older items can continue in use is shown in a 19th century cope in a magenta damask, the orphrey and hood of which date from 1625.



Above: 15th century cope hood in Room 3
 Left: c1350 orphrey panel also in room 3

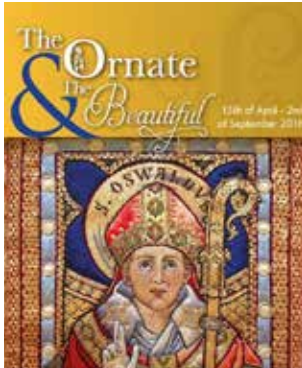


The second room deals specifically with chasubles, including two late 15th, early 16th century chasubles associated with Bordesley Abbey, which was destroyed by the order of Henry VIII. The final room has small items, rings, crosses, a lovely book of hours, and a cope hood, and orphrey panels. The cope hood is late 15th century, and is worn, the original sketch for the Virgin's face can be visible through the embroidery. The orphrey panels are much finer than the cope hood, they date to around 1350, and are considered to be examples of Opus Anglicanum.

EVENTS & EXHIBITIONS FORTHCOMING

Abegg-Stiftung

Freind and Foe: Animals in Mediaeval Textile Art
24 April - 13 November 2016
Werner Abeggstrasse 67, CH-3132 Riggisberg
www.abegg-stiftung.ch



The British Museum

Sicily: Culture & Conquest
21 April - 14 August 2016
Great Russell St, London,
WC1B 3DG
<http://www.bl.uk>

The Bishop's Palace

The Ornate & the Beautiful
15 April - 2 September 2016
Wells, Somerset, BA5 2PD
01749 988111
www.bishopspalace.org.uk

The Association of Dress Historians

Out of the Dark and into the Light?
Dress in the Early Modern Period and the Age of Enlightenment 1400-1800
Annual Conference, 5 November 2016
The Art Worker's Guild, 6 Queen's Square, London
Full programme and ticket details can be found on the website www.dresshistorians.co.uk/calendar

Victoria & Albert Museum

1 October 2016 – 5 February 2017
Cromwell Road, London, SW7 2RL www.vam.ac.uk
Opus Anglicanum: Masterpieces of English Medieval Embroidery
Discover the luxury and artistic embroideries that England was famed for from the 12th to 15th centuries, and that were sought after by kings, queens, popes and cardinals across Europe.

Weald & Downland Museum

Courses in traditional rural trades and crafts 2016
An impressive range of courses including spinning, medieval embroidery, rush hat making, Nålbinding and linen processing to name but a few. To receive a brochure email courses@wealddown.co.uk or call 01243 811021 Town Lane, Singleton, PO18 0EU
<http://www.wealddown.co.uk/learn/adult-learning>

A special MEDATS visit to *Opus Anglicanum* is planned for early 2017. Up to 20 people will be given a curatorial introduction before viewing the exhibition. To register interest please email: newsletter@medats.org.uk or write to Carole Thompson, 9 Fairthorn Road, Charlton, London, SE7 7RL.

Middleton collection of sixteenth century textiles and surface decoration workshop

at Newstead Abbey, Nottingham on Saturday 12 November 2016 11am - 3.30pm



Glove gauntlet embroidered with silk and metal threads (CTLOAN 3/21), 1600-1625
(© Lord Middleton Collection/Nottingham City Museums and Galleries)

A rare opportunity to view the Middleton collection of sixteenth and early seventeenth century textiles in the impressive setting of Newstead Abbey, a former Augustian priory and ancestral home of Lord Byron. The morning will be spent looking at the textiles with Judith Edgar, curator of Costume and Textiles at Nottingham City Museums and Galleries.

In the afternoon Ninya Mikhaila will demonstrate sixteenth century surface decoration techniques including pinking, slashing and hot printing. Participants will then have the opportunity to try the techniques for themselves on samples which they can take home. The event is limited to 20 people and the cost is £30 per person for members and £35 for non-members. To reserve a place please send an SAE and cheque made payable to *Medieval Dress and Textile Society* with your name, address and email to:

Carole Thompson, 9 Fairthorn Road, Charlton, London, SE7 7RL by 1 March 2016. Alternatively to pay online via Paypal go to www.medats.org.uk. Refreshments and a light buffet lunch are included in the ticket price. Transport from Nottingham train station and back again at the end of the day will be available. <http://www.newsteadabbey.org.uk>



Call for papers

The Medieval Dress and Textiles Society conference
on Saturday 3 June 2017 will be titled 'Grand Occasions'

Proposals are invited for 20-minute papers
on dress and textiles related to grand occasions
between c.500 and c.1600.

Topics might include:

- Royal weddings
- Christenings
- Funerals of important people
- Coronations
- Diplomatic meetings

Investitures

Please submit your title and 200
word synopsis to the Programme Secretary,
Gale R. Owen-Crocker,
by 31 November 2016 to
gale.owencrocker@ntlworld.com



King Charles V of France prepares for his coronation in 1364
© British Library Cotton Tiberius B. viii fol. 48r, detail, with permission

The Conference will be held from 11am to 5.15pm at
The Art Workers' Guild, 6 Queen Square, London, WC1N 3AT

OBITUARY - Elspeth Veale 1916-2015

Elspeth Veale joined Medats in May 1991 and served on the committee in the early '90s. The obituary below is taken from that written by Prof. Caroline Barron (Professor Emerita, Department of History, Royal Holloway College) for The London Topographical Society Newsletter, no. 81, November 2015, p. 2.



Elspeth Veale was born on 6 May 1916 in the middle of the Great War. Her father was a Methodist minister and she and her sister went to Newland High School in Hull which she remembered with affection. From there she went on to King's College London to read history and was awarded her BA in 1937. After a year's training course Elspeth taught in girls' grammar schools in St Alban's and West Yorkshire but returned to London in 1946 when she was appointed to a post at the Skinners' Company's School for Girls in Stamford Hill.

This appointment was significant in determining Elspeth's later career because she became interested in the Skinners' Company, taught the girls about medieval skinners and began herself to explore the rich archive of the Skinners' Company kept at their hall. Encouraged by the award of a one-year research fellowship at the Institute of Historical Research in 1950, Elspeth developed her research on the English fur trade in the medieval period into a doctorate which she was awarded by London University in 1953. Her ground-breaking book on this topic (published by the Oxford University Press) followed in 1971.

Her intellectual powers remained sharp until the end of her life and she never lapsed into sentimentality. On occasion she could be bracing, or forthright, but she was always kind, encouraged younger scholars and was willing to share her knowledge, and to learn from them. Elspeth had a wide circle of friends and a cluster of cousins and godchildren many of who spoke with warmth and humour about their friendships with her at the service held in April to celebrate her life. The study of medieval London history and medieval London historians have benefitted immeasurably from Elspeth's purposeful scholarship and supportive friendship. She was an admirable scholar and an admirable person.

A copy of Elspeth Veale's essay *Matilda Penne: Medieval London Skinner*, including a short autobiography and bibliography, was published in 2015, and is available from Skinners' Hall, 8 Dowgate Hill, London EC4R