

## The Bayeux Tapestry The Life Story Of A Masterpiece

An Archaeological Study of the Bayeux Tapestry provides a unique re-examination of this famous piece of work through the historical geography and archaeology of the tapestry. Trevor Rowley is the first author to have analysed the tapestry through the landscapes, buildings and structures shown, such as towns and castles, while comparing them to the landscapes, buildings, ruins and earthworks which can be seen today. By comparing illustrated extracts from the tapestry to historical and contemporary illustrations, maps and reconstructions Rowley is able to provide the reader with a unique visual setting against which they are able to place the events on the tapestry. This approach allows Rowley to challenge a number of generally accepted assumptions regarding the location of several scenes in the tapestry, most controversially suggesting that William may never have gone to Hastings at all. Finally, Rowley tackles the missing end of the tapestry, suggesting the places and events which would have been depicted on this portion of Williams journey to Westminster.

His lust for power gave him everything. But it might cost him the love of his life. The Bishop hired her for a simple job: embroider a tapestry. It is an enormous work, a cloth trophy of the conquest of England. But her skill with a needle and thread is legendary. It would be uncomplicated. She plans to kill him as soon as she gets the chance. He and his brother, William the Conqueror, murdered her King and destroyed her world. Revenge, pure and clean. It would be simple. But neither planned to fall desperately in love. As the two become hopelessly entangled, friends become enemies, enemies become lovers, and nothing in life—or the tapestry—is what it seems. An unlikely love story born of passion and intensity, crafted by critically acclaimed historical novelist Sarah Bower, *The Needle in the Blood* is a "story of love, war, and the tangled truth of England's birth." Praise for Sarah Bower's *Sins of the House of Borgia* "Sizzling." —USA Today "The sheer grandeur of the papal and Ferrara courts and the spectacle of the Borgia and Ferrara siblings' rivalries and revenges form a glittering take on one of the most notorious families of the Italian Renaissance." —Publisher's Weekly "Bower brilliantly merges history with politics and convincing characters to draw readers into a lush and colorful tapestry of Renaissance life... This powerful piece of fiction ranks with some of the finest of the genre." —RT Book Reviews

The Bayeux Tapestry is the world's most famous textile—an exquisite 230-foot-long embroidered panorama depicting the events surrounding the Norman Conquest of 1066. It is also one of history's most mysterious and compelling works of art. This haunting stitched account of the battle that redrew the map of medieval Europe has inspired dreams of theft, waves of nationalism, visions of limitless power, and esthetic rapture. In his fascinating new book, Yale professor R. Howard Bloch reveals the history, the hidden meaning, the deep beauty, and the enduring allure of this astonishing piece of cloth. Bloch opens with a gripping account of the event that inspired the Tapestry: the swift, bloody Battle of Hastings, in which the Norman bastard William defeated the Anglo-Saxon king, Harold, and laid claim to England under his new title, William the Conqueror. But to truly understand the connection between battle and embroidery, one must retrace the web of international intrigue and scandal that climaxed at Hastings. Bloch demonstrates how, with astonishing intimacy and immediacy, the artisans who fashioned this work of textile art brought to life a moment that changed the course of British culture and history. Every age has cherished the Tapestry for different reasons and read new meaning into its enigmatic words and images. French nationalists in the mid-nineteenth century, fired by Tapestry's evocation of military glory, unearthed the lost French epic "The Song of Roland," which Norman troops sang as they marched to victory in 1066. As the Nazis tightened their grip on Europe, Hitler sent a team to France to study the Tapestry, decode its Nordic elements, and, at the end of the war, with Paris under siege, bring the precious cloth to Berlin. The richest horde of buried Anglo-Saxon treasure, the matchless beauty of Byzantine silk, Aesop's strange fable "The Swallow and the Linseed," the colony that Anglo-Saxon nobles founded in the Middle East following their defeat at Hastings—all are brilliantly woven into Bloch's riveting narrative. Seamlessly integrating Norman, Anglo-Saxon, Viking, and Byzantine elements, the Bayeux Tapestry ranks with Chartres and the Tower of London as a crowning achievement of medieval Europe. And yet, more than a work of art, the Tapestry served as the suture that bound up the wounds of 1066. Enhanced by a stunning full-color insert that includes reproductions of the complete Tapestry, *A Needle in the Right Hand of God* will stand with *The Professor and the Madman* and *How the Irish Saved Civilization* as a triumph of popular history.

The Bayeux Tapestry is unique, not only by virtue of its age, but also because it is an artistic and cultural testimonial which gives a startling insight into people's lives in the late Viking Age. The 70-meter-long tapestry is illustrated here in its entirety. Each complete scene, with the text belonging to it, is reproduced on a double page of the book - exactly as the artist may have wished it in his time. The beautiful and often dramatic pictures are presented and explained by the Danish archaeologist Mogens Rud. The author provides background material on contemporary political and dynastic conflicts; he gives a vivid account of the living conditions of the Vikings, who are so realistically portrayed in the Bayeux Tapestry's multicolored embroidery.

Odo of Conteville, the younger half-brother of William the Conqueror, was ordained Bishop of Bayeux while still in his teens. A larger than life character, he is best known for commissioning the Bayeux Tapestry, in which he makes a dashing appearance at the height of the Battle of Hastings. He also played a pivotal role in the planning and implementation of the Conquest of England, after which, as Earl of Kent, he was second only to William in wealth and power. The popular impression of Odo is of a not so loveable rogue, who typified the worst excesses of the Norman conquerors. He was the first Chief Justice of England and on occasion also acted as regent when the king was in Normandy. After defrauding both Crown and Church, however, Odo was disgraced and his plans to raise an unauthorised army for a campaign in Italy, possibly in order to gain the papacy, saw him imprisoned for five years. He was released by the dying William in 1087, but soon rebelled against the new king, his nephew William Rufus. Yet Odo was far from being a loutish philistine. The bishop recognised the value of education and the arts and amongst his less

well-known activities was his generous patronage of both. Trevor Rowley's book is the first full-length biography of Odo, which seeks to redress this balance and to make Bishop Odo's extraordinary life-story known. TREVOR ROWLEY was Deputy Director of Continuing Education at the University of Oxford for fifteen years. He is an Emeritus Fellow of Kellogg College, Oxford and a Fellow of the Society of Antiquaries. He has written numerous books, including *The Normans* and *The Welsh Borderland (THP)*. He lives in Oxfordshire.

David Hockney reflects upon life and art as he experiences lockdown in rural Normandy in this inspiring book which includes conversations with the artist and his latest artworks. On turning eighty, David Hockney sought out rustic tranquility for the first time: a place to watch the sunset and the change of the seasons; a place to keep the madness of the world at bay. So when Covid-19 and lockdown struck, it made little difference to life at La Grande Cour, the centuries-old Normandy farmhouse where Hockney set up a studio a year earlier, in time to paint the arrival of spring. In fact, he relished the enforced isolation as an opportunity for even greater devotion to his art. *Spring Cannot Be Cancelled* is an uplifting manifesto that affirms art's capacity to divert and inspire. It is based on a wealth of new conversations and correspondence between Hockney and art critic Martin Gayford, his long-time friend and collaborator. Their exchanges are illustrated by a selection of Hockney's new Normandy drawings and paintings alongside works by Van Gogh, Monet, Bruegel, and others. We see how Hockney is propelled ever forward by his infectious enthusiasms and sense of wonder. A lifelong contrarian, he has been in the public eye for sixty years, yet remains entirely unconcerned by the view of critics or even history. He is utterly absorbed by his four acres of northern France and by the themes that have fascinated him for decades: light, color, space, perception, water, trees. He has much to teach us, not only about how to see . . . but about how to live.

The vivid scenes on the thin, 70-metre long linen strip of the Bayeux Tapestry depict the events leading up to the Battle of Hastings in 1066 when William the Conqueror seized the English throne. One of Europe's greatest treasures, it tells a magnificent tale - but as Carola Hicks shows, its own story has been just as dramatic and surprising. From the start there are mysteries and controversies. Who commissioned the tapestry? Was it Bishop Odo, William's ruthless half-brother? Or another ambitious lord? Or was it Harold's dynamic sister Edith, widow of Edward the Confessor, juggling for a place in the new court? Hicks makes an entirely new, strong case for Edith, showing us her world and the miracle of the tapestry's making: talented women in convents plying their needles, the stitches and dyes, the strange details in the margins. The tapestry moved from a noble court to Bayeux cathedral where it lay dusty and ignored until its discovery in the eighteenth century, rousing fierce disputes between British and French antiquarians. In the French Revolution, the townsfolk narrowly saved it from destruction, while Napoleon displayed it in Paris to boost his own planned conquest. Nineteenth century women claimed it as female history, to the horror of male historians. In the twentieth century it was swept up in the breathtaking struggle with the Nazis and since then its immediately recognisable images have inspired films, novels, political cartoons and adverts - even today, it acts as shorthand for our long rivalry with France. This marvellous book, packed with thrilling stories, shows how we remake history in every age and how a great work of art has a life of its own, enduring every storm.

A globe-spanning history of sewing, embroidery, and the people who have used a needle and thread to make their voices heard. In 1970s Argentina, mothers marched in headscarves embroidered with the names of their "disappeared" children. In Tudor, England, when Mary, Queen of Scots, was under house arrest, her needlework carried her messages to the outside world. From the political propaganda of the Bayeux Tapestry, World War I soldiers coping with PTSD, and the maps sewn by schoolgirls in the New World, to the AIDS quilt, Hmong story clothes, and pink pussyhats, women and men have used the language of sewing to make their voices heard, even in the most desperate of circumstances.

*Threads of Life* is a chronicle of identity, protest, memory, power, and politics told through the stories of needlework.

Clare Hunter, master of the craft, threads her own narrative as she takes us over centuries and across continents—from medieval France to contemporary Mexico and the United States, and from a POW camp in Singapore to a family attic in Scotland—to celebrate the age-old, universal, and underexplored beauty and power of sewing. *Threads of Life* is an evocative and moving book about the need we have to tell our story.

The vivid scenes on the Bayeux Tapestry depict the events leading up to the Battle of Hastings in 1066. It is one of Europe's greatest treasures and its own story is full of drama and surprise. Who commissioned the tapestry? Was it Bishop Odo, William's ruthless half-brother? Or Harold's dynamic sister Edith, juggling for a place in the new court? Hicks shows us this world and the miracle of the tapestry's making: the stitches, dyes and strange details in the margins. For centuries it lay ignored in Bayeux cathedral until its 'discovery' in the eighteenth century. It became a symbol of power as well as art: townsfolk saved it during the French Revolution; Napoleon displayed it to promote his own conquest; the Nazis strove to make it their own; and its influence endures today. This marvellous book, packed with thrilling stories, shows how we remake history in every age and how a great work of art has a life of its own.

The Bayeux Tapestry The Life Story of a Masterpiece Random House

New approaches to what is arguably the most famous artefact from the Middle Ages.

With over 1780 entries, Szabo and Kuefler offer the largest and most heavily annotated bibliography on the Tapestry ever written.

One of the great achievements of the medieval world, the Bayeux Tapestry is brought to life with brilliant reproductions and a vivid, explanatory narrative text.

A study of the women, on all sides, who had major parts to play in the momentous year of 1066.

William, the son of a duke and a peasant, spent his childhood in hiding, raised among the Norman peasantry. Lords owing fealty to him would have murdered him—if they had found him. He spent his early adult years fighting rebel lords for his birthright. As Duke of Normandy, he claimed the throne of England after the death of Edward the Confessor, King of

England, who William said had promised to name him heir. When England refused him, he built a huge fleet, sailed across the channel, and killed Harold, the newly crowned English king, at the Battle of Hastings. One by one, English towns fell to William and his Norman army as they marched toward London. Cowering in fear, Londoners had no choice—they opened the gates and made William the Conqueror their first Norman king.

From the daughter of comedy legend Harold Ramis (and featuring a Foreword by Seth Rogen) comes a hilarious and heartwarming account of his life, work, and legacy. Most of us know Harold Ramis as the writer, director, and actor who brought warmth and humor to the big screen in classics like *Animal House*, *Caddyshack*, *Ghostbusters*, *National Lampoon's Vacation*, and *Groundhog Day*. To his daughter, Violet, he was best known as an amazing father, confidant, and friend. In *Ghostbuster's Daughter*, Violet reflects on the life and legacy of her father, providing readers with an extraordinarily candid and insightful look into the man who helped shape modern American comedy. Funny, endearing, and vulnerable, *Ghostbuster's Daughter* takes readers into the private life of the American comedy icon, from his humble roots in Chicago and ascension into Hollywood stardom to his personal philosophies on life, love, and filmmaking. While the book offers a comprehensive history of her father's career, *Ghostbuster's Daughter* also provides a profound homage to their special father-daughter relationship. Violet weaves anecdotes about her father's unique and devoted parenting style among stories of her own unconventional upbringing, creating a vivid and dynamic portrait of the man behind the movies. A distinctly offbeat memoir as well as a charming family story for the ages, *Ghostbuster's Daughter* is an intimate look at one of America's preeminent comedy filmmakers.

Historical background of the tapestry, and detailed narration of it's story.

The definitive and fully illustrated guide to the Bayeux Tapestry. The full history of the events leading up to the Battle of Hastings and the story of the tapestry itself. Most people know that the Bayeux Tapestry depicts the moment when the last Anglo-Saxon king of England, Harold Godwinson, was defeated at the Battle of Hastings in 1066 by his Norman adversary William the Conqueror. However, there is much more to this historic treasure than merely illustrating the outcome of this famous battle. Full of intrigue and violence, the tapestry depicts everything from eleventh-century political and social life—including the political machinations on both sides of the English Channel in the years leading up to the Norman Conquest—to the clash of swords and stamp of hooves on the battle field. Drawing on the latest historical and scientific research, authors David Musgrove and Michael Lewis have written the definitive book on the Bayeux Tapestry, taking readers through its narrative, detailing the life of the tapestry in the centuries that followed its creation, explaining how it got its name, and even offering a new possibility that neither Harold nor William were the true intended king of England. Featuring stunning, full-color photographs throughout, *The Story of the Bayeux Tapestry* explores the complete tale behind this medieval treasure that continues to amaze nearly one thousand years after its creation.

From the unusually talented Italian writer whose first work of short fiction, *Girl in a Turban*, won wide praise, a first novel that is quietly enchanting. In the same beautifully textured prose that characterized her previous book, *Marta Morazzoni* transports us to another time and place - northern France, long ago - and manages nevertheless to maintain a contemporary perspective on the events that take place there. Morazzoni interweaves two narratives. In the first, a queen calls upon three hundred of the kingdom's most talented women to assemble at court. Their mission: to bring to life the queen's vision of what is to become the Bayeux tapestry - a grand and beautiful enterprise that will speak a universal language for all time. The second part of Morazzoni's story concerns John Ruskin, the great nineteenth-century English art critic, who, in his twilight years, arrives in the grimy city of Amiens to reflect upon his life, the city that surrounds him, and the famous cathedral that towers above and around it. In alternating narratives that capture various degrees of light and dark, the shades of dawn and dusk, and that depict moods ranging from elation to melancholy, Morazzoni paints a portrait of life in the nineteenth century and in the Middle Ages that is as haunting as it is unique. In her radiant vision of the fusion of the creative forces giving life to both the massive pillars of the cathedral and the slender threads of the tapestry, Morazzoni offers further proof of her delicate and evocative view of life and art - both long ago, and as we see it now.

The Bayeux Tapestry is a fine 11th century masterpiece which has proved of exceptional documentary value towards our current knowledge of the period. When discovering the tapestry for the first time, visitors simply marvel at the great diversity of characters, clothes, buildings, ships and other features it portrays, literally losing themselves in what could be considered as the world's very first comic strip, dating from the Middle Ages. Comic strips have, of course, moved on with their balloons, onomatopoeia and a number of specific terms used in this 8th art, such as: foreground, angle shot, framing, dialogues... very much the same words as those used in cinema. Gilles Pivard and Arthur Shelton are delighted to present a compilation of this great fresco in a somewhat more contemporary comic strip style. However, to ensure that the work's authenticity remains intact, neither its illustrations nor its historical contents have been altered. The authors' aim is to offer a clear and comprehensive interpretation of this epic adventure for the largest possible readership. They sincerely hope that this book will incite readers to further explore the fascinating story of William the Conqueror, the history of the Bayeux Tapestry... or history in general.

With these words to Boswell, Samuel Johnson dismissed Lady Di Beauclerk, the wife of one of his closest friends, a woman of the highest rank, the daughter of a duke, who had forsaken her reputation, her place in society, her children, and her role as lady-in-waiting to the Queen for love. Born Lady Diana Spencer in 1735, the eldest child of the third Duke of Marlborough, she was expected rigidly to follow a traditional path through life: educated in the fashion considered suitable for a girl, and married to a man of the appropriate rank for a duke's daughter. But finding herself in a desperately unhappy marriage to Viscount Bolingbroke, Lady Di overturned convention. She left her husband, maintained a secret relationship with her lover, Topham Beauclerk, hid the birth of an illegitimate child, and eventually helped to support herself by painting. Lady Di Beauclerk was a highly gifted artist who was able to use her scandalous reputation as an

adulteress, aristocratic woman to further her career as a painter and designer. She painted portraits, illustrated plays and books, provided designs for Wedgwood's innovative pottery, and decorated rooms with murals. Championed by her close friend Horace Walpole, whose letters illuminate all aspects of her life, she was able to establish herself as an admired artist at a time when women struggled to forge careers. Carola Hicks provides an enthralling account of eighteenth-century society, in which Lady Di encountered many of the most eminent artistic, literary, and political figures of the day. *Improper Pursuits* is an absorbing study of a singular life.

For more than 900 years the Bayeux Tapestry has preserved one of history's greatest dramas: the Norman Conquest of England, culminating in the death of King Harold at the Battle of Hastings in 1066. Historians have held for centuries that the majestic tapestry trumpets the glory of William the Conqueror and the victorious Normans. But is this true? In 1066, a brilliant piece of historical detective work, Andrew Bridgeford reveals a very different story that reinterprets and recasts the most decisive year in English history. Reading the tapestry as if it were a written text, Bridgeford discovers a wealth of new information subversively and ingeniously encoded in the threads, which appears to undermine the Norman point of view while presenting a secret tale undetected for centuries—an account of the final years of Anglo-Saxon England quite different from the Norman version. Bridgeford brings alive the turbulent 11th century in western Europe, a world of ambitious warrior bishops, court dwarfs, ruthless knights, and powerful women. 1066 offers readers a rare surprise—a book that reconsiders a long-accepted masterpiece, and sheds new light on a pivotal chapter of English history.

**NEW YORK TIMES BESTSELLER** Around the year 1049, William, Duke of Normandy and future conqueror of England, raced to the palace of Baldwin V, Count of Flanders. The count's eldest daughter, Matilda, had refused William's offer of marriage and publicly denounced him as a bastard. Encountering the young woman, William furiously dragged her to the ground by her hair and beat her mercilessly. Matilda's outraged father immediately took up arms on his daughter's behalf. But just a few days later, Baldwin was aghast when Matilda, still recovering from the assault, announced that she would marry none but William, since "he must be a man of great courage and high daring" to have ventured to "come and beat me in my own father's palace." Thus began the tempestuous marriage of Matilda of Flanders and William the Conqueror. While William's exploits and triumphs have been widely chronicled, his consort remains largely overlooked. Now, in her groundbreaking *Queen of the Conqueror*, acclaimed author and historian Tracy Borman weaves together a comprehensive and illuminating tapestry of this noble woman who stood only four-foot-two and whose role as the first crowned Queen of England had a large and lasting influence on the English monarchy. From a wealth of historical artifacts and documents, Matilda emerges as passionate, steadfast, and wise, yet also utterly ruthless and tenacious in pursuit of her goals, and the only person capable of taming her formidable husband—who, unprecedented for the period, remained staunchly faithful to her. This mother of nine, including four sons who went on to inherit William's French and English dominions, confounded the traditional views of women in medieval society by seizing the reins of power whenever she had the chance, directing her husband's policy, and at times flagrantly disobeying his orders. Tracy Borman lays out Matilda's remarkable story against one of the most fascinating and transformative periods in European history. Stirring, richly detailed, and wholly involving, *Queen of the Conqueror* reveals not just an extraordinary figure but an iconic woman who shaped generations, and an era that cast the essential framework for the world we know today. Praise for *Queen of the Conqueror* "[Tracy Borman] brings to life Queen Matilda's enormous accomplishments in consolidating early Norman rule. Alongside her warrior husband, William I, Matilda brought legitimacy, a deeper degree of education, diplomatic savvy and artistic and religious flowering to the shared Norman-English throne. Borman . . . the chief executive of Britain's Heritage Education Trust, fleshes out the personality of this fascinating woman, who set the steely precedent for subsequent English female sovereigns by displaying great longevity and stamina in a rough, paternalistic time. . . . A richly layered treatment of the stormy reign that yielded the incomparable Bayeux Tapestry and the Domesday Book."—Kirkus Reviews "Tracy Borman tells this story with a steady eye and a steady hand, tracing what can be known of Matilda's part in the events that were to change the course of English history."—Helen Castor, *Literary Review*

The story of the Norman Conquest and the Battle of Hastings as shown in the Bayeux Tapestry is arguably the most widely-known in the entire panoply of English history, and over the last 200 years there have been hundreds of books portraying the Tapestry and seeking to analyze its meanings. Yet, there is one aspect of the embroidery that has been virtually ignored or dismissed as unimportant by historians – the details in the margins. Yet the fables shown in the margins are not just part of a decorative ribbon, neither are they discontinuous, but in fact follow-on in sequence. When this is understood, it becomes clear that they must relate in some way to the action shown on the body of the Tapestry. After careful examination, it has become clear that the purpose of these images is to amplify, elaborate or explain the main story. In this groundbreaking study, Arthur Wright reveals for the first time the significance of the images in the margins. This has meant that it is possible to see the 'whole' story as never before, enabling a more complete picture of the Bayeux Tapestry to be constructed. This, in turn, has led to the author reexamining many of the scenes in the main body of the work, showing that a number of the basic assumptions, so often taught as facts, have been based on nothing more than reasoned conjecture. It might be thought that after so much has been written about the Bayeux Tapestry there was nothing more to be said, but *Decoding the Bayeux Tapestry* shows us just how much there is still to be learned. Key articles on the Bayeux tapestry collected in one volume, providing a comprehensive companion to its study. A leading authority on the Bayeux Tapestry examines the work "frame by frame" in this profusely illustrated and annotated volume.

This volume demonstrates the vitality and range of studies in the area. It begins with an appropriately timely chapter on the Magna Carta, the Allen Brown Memorial Lecture, given by John Hudson. Further topics include seals; English towns and urban society after the Norman Conquest; the records of Barking Abbey; the Bayeux Tapestry; monastic writing; and

medical practitioners in Normandy. Contributors: Anna Sapir Abulafia, Casey Beaumont, Elma Brenner, Giles Gasper, Kate Hammond, John Hudson, Alan Murray, Jean-François Nieux, Jonathan Paletta, Susan Raich, Luigi Rosso, Miri Rubin, Hugh Thomas.

Taking as its starting point marginal images in the Bayeux Tapestry, which have been left largely unexplained by historians, Terry retells the story of the Norman Conquest from the point of view of the tapestry's English embroiderers. Combining magic realism and Oulipian techniques, this is a tour de force of narrative and language. Philip Terry was born in Belfast, and is currently Director of Creative Writing at the University of Essex.

La Tapisserie de Bayeux, chef d'oeuvre unique au monde, est en fait une broderie de laine sur une toile de lin. Sur près de 70 mètres de long, elle raconte la conquête de l'Angleterre par Guillaume, duc de Normandie, en 1066. Elle se révèle aussi un incroyable documentaire sur la vie au XI<sup>e</sup> siècle. Au fil de reproductions de grande qualité, l'auteur s'attache à éclairer les événements qui ont motivé la conquête et à retracer la célèbre bataille de Hastings où le roi d'Angleterre, Harold II, trouve la mort. De nombreux arrêts sur image aident le lecteur à décrypter des détails de la vie quotidienne ou à apprécier des sujets cocasses. Sylvette Lemagnen est conservateur de la Tapisserie de Bayeux. Elle a acquis une connaissance fine de l'oeuvre au cours des 26 années d'un travail journalier enrichi par des rencontres avec des spécialistes du Moyen Âge. Elle est l'auteur de nombreux articles et a participé à l'élaboration de plusieurs expositions et colloques relatifs à la Tapisserie.

This volume captures the complexity and diversity of ideas surrounding the life course in early medieval English culture, with chapters ranging across the interconnected realms of language, culture, medicine, onomastics, literature and the material world.

This riveting and authoritative USA Today and Wall Street Journal bestseller is "a much-needed, modern account of the Normans in England" (The Times, London). The Norman Conquest was the most significant military—and cultural—episode in English history. An invasion on a scale not seen since the days of the Romans, it was capped by one of the bloodiest and most decisive battles ever fought. Language, law, architecture, and even attitudes toward life itself—from the destruction of the ancient ruling class to the sudden introduction of castles and the massive rebuilding of every major church—were altered forever by the coming of the Normans. But why was this revolution so total? Reassessing original evidence, acclaimed historian and broadcaster Marc Morris goes beyond the familiar story of William the Conqueror, an upstart French duke who defeated the most powerful kingdom in Christendom. Morris explains why England was so vulnerable to attack; why the Normans possessed the military cutting edge though they were perceived as less sophisticated in some respects; and why William's hopes of a united Anglo-Norman realm unraveled, dashed by English rebellions, Viking invasions, and the insatiable demands of his fellow conquerors. Named one of the best books of the year by the Kansas City Star, who called the work "stunning in its action and drama," and the Providence Journal, who hailed it "meticulous and absorbing," this USA Today and Wall Street Journal bestseller is a tale of gripping drama, epic clashes, and seismic social change.

This collection of fifteen papers ranges from the author's initial interest in the Tapestry as a source of information on early medieval dress, through to her startling recognition of the embroidery's sophisticated narrative structure. Developing the work of previous authors who had identified graphic models for some of the images, she argues that not just the images themselves but the contexts from which they were drawn should be taken in to account in 'reading' the messages of the Tapestry. In further investigating the minds and hands behind this, the largest non-architectural artefact surviving from the Middle Ages, she ranges over the seams, the embroidery stitches, the language and artistry of the inscription, the potential significance of borders and the gestures of the figures in the main register, always scrutinising detail informatively. She identifies an over-riding conception and house style in the Tapestry, but also sees different hands at work in both needlecraft and graphics. Most intriguingly, she recognises a sub-contractor with a Roman source and a clownish wit. The author is Professor of Anglo-Saxon Culture at The University of Manchester, UK, a specialist in Old English poetry, Anglo-Saxon material culture and medieval dress and textiles.

Presents the Anglo-Saxon period of English history from the fifth century up to the late eleventh century, covering such events as the spread of Christianity, the invasions of the Vikings, the composition of Beowulf, and the Battle of Hastings. Bristling with intelligence and shimmering with romance, this novel tests the boundary between history and myth. Patrick Lewis arrives in Toronto in the 1920s and earns his living searching for a vanished millionaire and tunneling beneath Lake Ontario. In the course of his adventures, Patrick's life intersects with those of characters who reappear in Ondaatje's Booker Prize-winning *The English Patient*. 256 pp.

The needle arts are traditionally associated with the decorative, domestic, and feminine. *Stitching the Self* sets out to expand this narrow view, demonstrating how needlework has emerged as an art form through which both objects and identities – social, political, and often non-conformist – are crafted. Bringing together the work of ten art and craft historians, this illustrated collection focuses on the interplay between craft and artistry, amateurism and professionalism, and re-evaluates ideas of gendered production between 1850 and the present. From quilting in settler Canada to the embroidery of suffragist banners and the needlework of the Bloomsbury Group, it reveals how needlework is a transformative process – one which is used to express political ideas, forge professional relationships, and document shifting identities. With a range of methodological approaches, including object-based, feminist, and historical analyses, *Stitching the Self* examines individual and communal involvement in a range of textile practices. Exploring how stitching shapes both self and world, the book recognizes the needle as a powerful tool in the fight for self-expression.

This collection of lovely images invites coloring book fans to explore the exquisite beauty of medieval tapestries. Thirty handsome drawings of unicorns, delicate damsels, knights in armor, and other details from priceless tapestries can be enhanced with a rainbow of colors. Captions.

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"The depiction and symbolism of animals have always fascinated us. This book illustrates their crucial importance in medieval art from the sixth to the eleventh centuries, and describes their use in sculpture, manuscripts, embroidery and metalwork. It shows how the underlying Celtic and Germanic traditions combined with Mediterranean influences to produce a far stronger animal art in Britain than anywhere else in Europe. Here, pagan imagery and symbolism were transmuted into Christian art and teaching, and by studying animal subjects in the whole of the British Isles rather than one region in particular, the artistic links between the Picts, Anglo-Saxons and Irish gradually emerge. Placing the emphasis on the naturalist tradition as well as the characteristic interlacing forms, *Animals In Early Medieval Art* uncovers the origins of the fantastic beasts of the bestiary, and draws conclusions about the transmission of motifs and ideas in general."--BOOK JACKET. Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

The Bayeux Tapestry is a late eleventh-century embroidery, 68.5 metres/224 feet long, that visualizes the events leading up to the Battle of Hastings in 1066 and the subsequent Norman Conquest of England. In the past 300 years, since its rediscovery in Bayeux Cathedral, it has provided fertile ground for the musings, opinions, and investigations of antiquarians, scholars, novelists, journalists, and other interested parties. This volume reconstructs the often turbulent history of this remarkable work of art, and offers a critical analysis and annotated bibliography of the more than 1000 publications which have attempted to answer the many questions it has provoked. Discussions have focused on the origin of the Tapestry - workshop location, patronage, artistic sources, dating, and purpose. The narrative has been interpreted as Norman propaganda by some, as English propaganda by others. Its legitimacy as an historical document has been evaluated, often with contradictory conclusions, and attention has been drawn to its value as a reflection of contemporary life and customs. The Latin inscriptions have been analysed and shown to exhibit both English and French characteristics. Links have been proposed with English and French epic poetry, while recent scholarship has brought literary and communication theories into discussions. Its numerous reproductions, facsimiles, and spinoffs attest efforts to make it known to a greater audience, while emphasizing its relevance for modern viewers. It has become the world's most famous textile.

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