

## The Bayeux Tapestry: The Life Story Of A Masterpiece

An upstart French duke who sets out to conquer the most powerful and unified kingdom in Christendom. An invasion force on a scale not seen since the days of the Romans. One of the bloodiest and most decisive battles ever fought. This riveting book explains why the Norman Conquest was the single most important event in English history. Assessing the original evidence at every turn, Marc Morris goes beyond the familiar outline to explain why England was at once so powerful and yet so vulnerable to William the Conqueror's attack. Why the Normans, in some respects less sophisticated, possessed the military cutting edge. How William's hopes of a united Anglo-Norman realm unravelled, dashed by English rebellions, Viking invasions and the insatiable demands of his fellow conquerors. This is a tale of powerful drama, repression and seismic social change: the Battle of Hastings itself and the violent 'Harrying of the North'; the sudden introduction of castles and the wholesale rebuilding of every major church; the total destruction of an ancient ruling class. Language, law, architecture, even attitudes towards life itself were altered forever by the coming of the Normans. Marc Morris, author of the bestselling biography of Edward I, A Great and Terrible King, approaches the Conquest with the same passion, verve and scrupulous concern for historical accuracy. This is the definitive account for our times of an extraordinary story, a pivotal moment in the shaping of the English nation.

Embroidered in 1885–1886, Reading's version of the famous Bayeux Tapestry is a faithful, full-length replica of the original except in a few beguiling details. True to the principles of the Arts and Crafts movement, its Victorian makers in the Leek Embroidery Society, matched their materials, colours and techniques to those of the eleventh century nuns thought to have created the original. The result is an extraordinarily vibrant reproduction, important in its own right and on permanent display in a purpose-built gallery in Reading Museum. Scene-by-scene, read through the story of the succession to the English throne by first Harold and then William the Conqueror. Find out why the Duke of Normandy had a claim to be King of England and what the original purpose of the tapestry may have been. Discover how Victorian society's values affected the replica and how it came to reside in Reading, so fittingly close to the ruins of the Abbey built by William's youngest son, Henry I. 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 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 Norznan 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.

Monument to a Norman Triumph

The Bayeux Tapestry Elucidated

The History and Mystery of the Arnolfini Portrait

**A History of the World Through the Eye of a Needle and The Battle of Hastings**  
*Fifteen years in the making, a landmark reinterpretation of the life of a pivotal figure in British and European history In this magisterial addition to the Yale English Monarchs series, David Bates combines biography and a multidisciplinary approach to examine the life of a major figure in British and European history. Using a framework derived from studies of early medieval kingship, he assesses each phase of William's life to establish why so many trusted William to invade England in 1066 and the consequences of this on the history of the so-called Norman Conquest after the Battle of Hastings and for generations to come. A leading historian of the period, Bates is notable for having worked extensively in the archives of northern France and discovered many eleventh- and twelfth-century charters largely unnoticed by English-language scholars. Taking an innovative approach, he argues for a move away from old perceptions and controversies associated with William's life and the Norman Conquest. This deeply researched volume is the scholarly biography for our generation.*

*Highlights the background of the construction of the Bayeux Tapestry and the events of 1066 that it portrays*

*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 xie 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 latest title in the highly successful Ancient Textiles series is the first substantial monograph-length historiography of early medieval embroideries and their context within the British Isles. The book brings together and analyses for the first time all 43 embroideries believed to have been made in the British Isles and Ireland in the early medieval period. New research carried out on those embroideries that are accessible today, involving the collection of technical data, stitch analysis, observations of condition and wear-marks and microscopic photography supplements a survey of existing published and archival sources. The research has been used to write, for the first time, the 'story' of embroidery, including what we can learn of its producers, their techniques, and the material functions and metaphorical meanings of embroidery within early medieval Anglo-Saxon society. The author presents embroideries as evidence for the evolution of embroidery production in Anglo-Saxon society, from a community-based activity based on the extended family, to organized workshops in urban settings employing standardized skill levels and as evidence of changing material use: from small amounts of fibers produced locally for specific projects to large batches brought in from a distance and stored until needed. She demonstrate that embroideries were not simply used decoratively but to incorporate and enact different meanings within different parts of society: for example, the newly arrived Germanic settlers of the fifth century used embroidery to maintain links with their homelands and to create tribal ties and obligations. As such, the results inform discussion of embroidery contexts, use and deposition, and the significance of this form of material culture within society as well as an evaluation of the status of embroiderers within early medieval society. The results contribute significantly to our understanding of production systems in Anglo-Saxon England and Ireland.*

*The Comet Seekers*

*The Norman Conquest of 1066 and the Making and Meaning of the Bayeux Tapestry*

*Odo, William the Conqueror's Half-Brother*

*A Critically Annotated Bibliography*

*The Bayeux Tapestry*

*Animals in Early Medieval Art*

The Bayeux Tapestry The Life Story of a Masterpiece Random House

January 1067. Charismatic bishop Odo of Bayeux decides to commission a wall hanging, on a scale never seen before, to celebrate his role in the conquest of Britain by his brother, William, Duke of Normandy. What he cannot anticipate is how utterly this will change his life – even more than the invasion itself. His life becomes entangled with the women who embroider his hanging, especially Gytha – handmaid to the mistress of the fallen Saxon king and Odo ’ s sworn enemy. But against their intentions they fall passionately in love; in doing so Odo comes into conflict with his king and his God, and Gytha with Odo ’ s enemies, who mistrust her hold over such a powerful man. Friends and family become enemies, enemies become lovers; nothing in life or in the hanging is what it seems. ‘ A story of love, war and the tangled truths of Britain ’ s birth, crafted with as much care and skill as the famous tapestry at its heart. ’ Sarah Bryant, author of The Other Eden and Sand Daughter ‘ Truly compelling . . . so vivid, intriguing and masterfully portrayed. ’ Susan Fletcher 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.

A leading authority on the Bayeux Tapestry examines the work "frame by frame" in this profusely illustrated and annotated volume.

Essays in Honour of Gale R. Owen-Crocker

A Story of Tudor Power and Secret Art

David Hockney in Normandy

The Norman Conquest in English History

Spring Cannot be Cancelled

The Needle In The Blood

The Battle of Hastings is probably the best-known and perhaps the most significant battle in English history. Its effects were deeply felt at the time, causing a lasting shift in cultural identity and national pride. Jim Bradbury here explores the full military background to the battle and investigates both the sources for our knowledge of what actually happened in 1066 and the role that the battle plays in national myth. The Battle of Hastings starts by looking at the Normans - who they were, where they came from - and the career of William before 1066. Next, Jim Bradbury turns to the Saxons in England, and to Harold Godwineson, successor to Edward the Confessor, and his attempts to create unity in the divided kingdom. This provides the background to an examination of the military development of the two sides up to 1066, detailing differences in tactics, arms and armour. The core of the book is a move-by-move reconstruction of the battle, including the advance planning, the site, the composition of the two armies and the use of archers, feigned flights and the death of Harold. This is a book that anyone interested in England's most famous battle will find indispensable. 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.

Two lives. One night sky. Róisín and François first meet in the snowy white expanse of Antarctica, searching for a comet overhead. While Róisín grew up in a tiny village in Ireland, ablaze with a passion for science and the skies, François was raised by his restless young mother, who dreamt of new worlds but was unable to turn her back on her past. As we loop back through their lives we see their paths cross as they come closer and closer to this moment, brought together by the infinite possibilities of the night sky.

This text presents a new reading of the Bayeux tapestry that radically alters our understanding of the events of 1066 and reveals the astonishing story of early Medieval Europe's greatest treasure.

Une découverte pas à pas

The Life Story of a Masterpiece

The Book of the Bayeux Tapestry

Anglo-Norman Studies XXXVIII

The Lost Art of the Anglo-Saxon World

The Sacred and Secular Power of Embroidery

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

Each year more than 250,000 people visit the Chapel of King's College, Cambridge, one of Europe's best-known buildings. This book tells the untold story of the Chapel's crowning glory, its stained glass windows, and of the people who created them - the triumphant culmination of a project completed despite wars, the death of kings and violent religious conflict. The glass symbolises the power of the Tudors, and is a mirror of their souls. Planned by Henry VII and continued by Henry VIII, the windows are dynastic propaganda, simultaneously blatant and subtle. The windows show how Henry commemorated his wives in art, then airbrushed them out when they fell from favour, and how he recruited leading artists to make this England's response to the Sistine Chapel. The great 'King's Glass' also flaunts the skills of its makers, many of them innovative immigrants. It is a tale of guilds and artisans as well as of the court. It is, too, a history of England, reflecting change, conflict and modernity in the sixteenth century.

Set in eleventh-century London and Normandy and in the present day, Tapestry tells the story of the origin of the famous and enigmatic Bayeux Tapestry. Told from the point of view of two women who lived nine centuries apart: Leofgyth, an eleventh-century embroiderer who works in the court of Edward the Confessor, and Madeleine, a twenty-first century professor of Medieval History. Between them, the dramatic story of the end of Saxon England unfolds and an ancient mystery is solved.

At a time when the Battle of Hastings and Magna Carta have become common currency in political debate, this study of the role played by the Norman Conquest in English history between the eleventh and the seventeenth centuries is both timely and relevant.

A Needle in the Right Hand of God

English Collusion and the Norman Conquest

La Tapisserie de Bayeux

The Complete Tapestry in Color

The King's Glass

The Hidden History of the Bayeux Tapestry

*"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 theme of weaving, a powerful metaphor within Anglo-Saxon studies and Old English literature itself, unites the essays collected here. They range from consideration of interwoven sources in homiletic prose and a word-weaving poet to woven riddles and iconographical textures in medieval art, and show how weaving has the power to represent textiles, texts, and textures both literal and metaphorical in the early medieval period. They thus form an appropriate tribute to Professor Gale R. Owen-Crocker, whose own scholarship has focussed on exploring woven works of textile and dress, manuscripts and text, and other arts of the Anglo-Saxon peoples.*

*Political intrigue and treachery, heroism and brutal violence, victory and defeat all this is depicted in the Bayeux Tapestry, an epic account of one of the pivotal episodes in English history embroidered on a strip of linen. Famously, it shows the stricken Anglo-Saxon king Harold dying on the battlefield of Hastings in 1066 amid a shower of arrows, as axes clash, spears fly and fallen warriors are trampled beneath charging hooves. However, there is much more to this remarkable historical and artistic treasure, which tells its tale with an intensity and immediacy that speak to our modern world, almost 1,000 years after its creation. Many mysteries and questions still surround this unique embroidery and not all is as it might appear at first glance. Who made it, when, why, where and what for? David Musgrove and Michael Lewis skilfully lead us through the full story of the Tapestry and the history it relates, providing illuminating insight into a world of fascinating details that might otherwise be overlooked or their significance missed. They set the events in the context of the machinations on either side of the English Channel in the years leading up to the Norman Conquest, and tease out what the Tapestry tells us of the deeds of kings as well as aspects of everyday life in medieval Europe. A complete and accessible up-to-date account, illustrated throughout in colour with new photography, this is the definitive guide to the Bayeux Tapestry and its legacy, exploring the rich narrative behind its stitches and the turbulent times in which it was created.*

*This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. To ensure a quality reading experience, this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy-to-read typeface. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.*

*The Rhetoric of Power in the Bayeux Tapestry*

*The Norman Conquest*

*The Man Behind the Bayeux Tapestry*

*Girl in a Green Gown*

*The Story of the Norman Conquest: 1066*

*Proceedings of the Battle Conference 2015*

Pág. web del editor: "The Arnolfini portrait, painted by Jan van Eyck in 1434, is one of the world's most famous paintings. It intrigues all who see it. Scholars and the public alike have puzzled over the meaning of this haunting gem of medieval art, a subtle and beautiful double portrait of a merchant and his wife. The enigmatic couple seem to be conveying a message to us across the centuries, but what? Is the painting the celebration of marriage or pregnancy, a memorial to a wife who died in childbirth, a fashion statement or a status symbol? Using her acclaimed

Carola Hicks set out to decode the mystery, uncovering a few surprises along the way. She also tells the fascinating story of the painting's survival through fires, battles, hazardous sea journeys, and its role as a mirror reflecting the culture and history of the time - from jewel of Napoleonic war trophy. Uniquely, for a masterpiece this old, it can be tracked through every single owner, from the mysterious Mr Arnolfini via various monarchs to a hard-up Waterloo war hero, until it finally came to rest in 1842 as an early star of the National Gallery. These are the details of this enthralling story of how an artwork of genius can speak afresh to each new generation."

We have lost touch with nature, rather foolishly as we are a part of it, not outside it. This will in time be over and then what? What have we learned?... The only real things in life are food and love, in that order, just like [for] our little dog Ruby... and the source of art is love. I love it. \*\*\*PRE-ORDER NOW\*\*\* Praise for David Hockney and Martin Gayford's previous book, A History of Pictures: 'I won't read a more interesting book all year ... utterly fascinating' AN Wilson, Sunday Times 'A magic flight of a book... It's a measure of Hockney's vividness of perception and a cap on Gayford's knowledge ... fabulous' Clive James, Guardian Elegant and often surprising Hockney flags up a topic and Gayford gives the critical armature: it makes for a refreshing double act Michael Prodders Books of the Year, Sunday Times 'An eloquent conversational test lived through intelligent looking. You will see Caravaggio and Citizen Kane with fresh eyes' Daily Telegraph '[Hockney] asks big questions about the nature of picture-making and the relationship between painters and photography in a way that no other contemporary artist seems humoured and entertaining ... On almost every page, there is an interesting provocation' Andrew Marr, New Statesman On turning eighty, David Hockney sought out rustic tranquillity for the first time: a place to watch the sunset and the change of the seasons: a place to keep a dog. 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 before, in time to paint the arrival of spring. In fact, he relished the enforced isolation as an opportunity for more Pitkin Guides on the very best of British and European history, heritage and travel. Spring Cannot be Cancelled is an uplifting manifesto that affirms arts capacity to divert and inspire. It is based on a wealth of new conversations and correspondence between Hockney and the art critic Martin Gayford, his long-time friend and collaborator. Their exchanges are full of Hockneys new, unpublished Normandy iPad 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 decades, 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, colour, space, perception, water, trees. He has much to teach us, not only about how to see... 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 technical narrative and language. Philip Terry was born in Belfast, and is currently Director of Creative Writing at the University of Essex.

Describes the historical background and physical characteristics of the eleventh century tapestry, and explains the events it portrays

Unravelling the Norman Conquest

Reading's Bayeux Tapestry

Textiles, Text, Intertext

The Story of the Bayeux Tapestry: Unraveling the Norman Conquest

Decoding the Bayeux Tapestry

Tapestry

*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 Nieuu, Jonathan Paletta, Susan Raich, Luigi Rosso, Miri Rubin, Hugh Thomas.*

*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.*

*This revised guide tells the complete story of the Norman Conquest, from William's claim to the throne to the impact of the Normans on Britain's culture and landscape. This classic Pitkin Guide includes illustrations from the Bayeux tapestry and a diagram of the armies and their struggles. Look out for more Pitkin Guides on the very best of British and European history, heritage and travel.*

*This book challenges the orthodox views of William I's great census of 1086, to give an intriguing story of the origins of England's greatest historical record, as well as new insights into its contents.*

*The Hidden History in the Bayeux Tapestry*

*The Story of the Bayeux Tapestry*

*Bayeux Tapestry Secrets - English*

*1066*

*The Secrets of History's Most Famous Embroidery Hidden in Plain Sight*

*The Battle of Hastings*

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.

For more than nine hundred years the Bayeux Tapestry—one of the world's greatest historical documents and artistic achievements—has preserved the story of 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—almost 300 feet in length—trumpets the glory of William the Conqueror and the victorious Normans. But is this true? In 1066, 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, examining each scene with fresh eyes, 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 of events. In the midst of it all is a mysterious French nobleman?Count Eustace II of Boulogne, descended from Charlemagne?whose own claim to the English throne rivaled Duke William's. While building his case, Bridgeford brings to life the turbulent eleventh 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 chain of events—and sheds new light on a pivotal chapter in English history. "A gripping yarn . . . An exciting account of the tapestry's busy drama and engaging realism."?The Daily Telegraph "A highly readable and haunting book."?Daily Mail "Bridgeford marshals the battalions of his argument with analytical force, lucidity, and panache."?The Sunday Times (London) "The Bayeux Tapestry, in the French town of Bayeux, draws half a million visitors a year. For more than 900 years it has been kept—and sometimes concealed?in several places around the town. The story of the Norman invasion of England in 1066 is set out in this masterpiece, recounting the Battle of Hastings, culminating in a victory for William the Conqueror and the death of King Harold. Although barely half a metre wide, the tapestry is about 70 metres long, embroidered on a plain linen background in wools of red, yellow, gray, green, and blue. Here are men feasting on birds, drinking from ivory horns, hunting, going to church, and loading provisions onto a ship. Bridgeford posits 'the quest of [his] book is to unravel the millennial mysteries of the work, to investigate the true origin and meaning of it, to understand more about the characters who are named in it, and to gain a new insight into some of the darkest events of the Norman Conquest.' The result is a fascinating study."?Booklist "Definitely not the Norman version. The Battle of Hastings, in 1066, when the last Anglo-Saxon king, Harold, was defeated by William the Conqueror, is one of the world's most commented-upon battles, partly because its effects (the fusion of French and Anglo-Saxon into English, for example) ramify to this day—and partly because it was illustrated by the near-contemporary Bayeux Tapestry, a masterpiece of Medieval art. What is there new to add to the library of references? Bridgeford attempts to overturn at least two old verities about the battle. According to the author, 'close observation of the Bayeux Tapestry reveals that it is not a work of Norman propaganda that popular myth would have us believe, but a covert, subtle, and substantial record of the English version of events.' He makes a very strong case by comparing real Norman propaganda, which is codified in William of Poitiers's The Deeds of Duke William (circa 1070), with the Bayeux's scenes. Scene by scene, the Bayeux tapestry deviates significantly in its sympathetic treatment of Harold from the simple-minded vilification to which he was subjected after his death at Hastings. Bridgeford goes to less used sources, such as Eadmar's The History of Recent Events in England (circa 1090), to understand the images. If he's right, then another supposed fact about the tapestry—that it was commissioned by William's half-brother Odo, the Bishop of Bayeux?seems unlikely. Bridgeford believes, instead, that the tapestry was commissioned by William's occasional ally Count Eustace of Boulogne as a peace offering to Odo, with whom Eustace was often in violent conflict. This is solid historical detective work, enlivened with extensive speculations about the tapestry's mysteries (Bridgeford, for instance, has a fascinating theory about why a dwarf named Turolf holds a special place in the story). On sound empirical ground, Bridgeford's work will no doubt generate much heat and some light among students of English history."?Kirkus Reviews

A historical analysis of the warfare during the Norman Conquest of England, and a look at the truth behind the legendary victor, King William I. The reality of war, in any period, is its totality. Warfare affects everyone in a society. Here, for the first time, is a comprehensive analysis of eleventh century warfare as exposed in the record of the Norman Conquest of England. King William I experienced a lifetime of conflict on and off so many battlefields. In English Collusion and the Norman Conquest, Arthur Wright's second book on the Norman Conquest, he argues that this monarch has received an undeserved reputation bestowed on him by clerics ignorant alike of warfare, politics, economics and of the secular world, men writing half a century after events reported to them by doubtful sources. How much of this popular legend was actually created by an avaricious Church? Was he just a lucky, brutal soldier, or was he instead a gifted English King who could meld cultures and talents? This is a tale of blood, deceit, ambition and power politics which pieces together the self-interested distortion of events, brutalizing conflict and superb strategic acumen by using and analyzing contemporary evidence the like of which is not to be found elsewhere in Europe. By 1072 King William should have been secure upon the English throne, so what went wrong? How did a Norman Duke and a few thousand mercenaries take and hold such a wealthy and populous Kingdom? Even in the "Harrowing of the North," which probably saw the death of tens of thousands, who was really to blame and why did it happen? Praise for English Collusion and the Norman Conquest "Arthur C Wright's fresh look at how things panned out before and after the invasion provides new and fresh evidence that should not be overlooked. Brilliant." —Books Monthly (UK)

**\*\*SUNDAY TIMES BESTSELLER\*\* \*\*RADIO 4 BOOK OF THE WEEK\*\* \*\*WATERSTONES SCOTTISH BOOK OF THE MONTH\*\* 'An astonishing feat' Christina Patterson, Sunday Times 'An inspiring and moving sideways look at history' Eithne Farry, Sunday Express An eloquent blend of history and memoir, Threads of Life is an evocative and moving book about the need we all have to tell our story. From political propaganda in medieval France to secret treason in Tudor England, from the mothers of the desaparecidos in Argentina to First World War soldiers with PTSD, from a POW camp in Singapore to a family attic in Scotland, Threads of Life is a global chronicle of identity, protest, memory and politics. Banner-maker, community textile artist and textile curator Clare Hunter chronicles the stories of the men and women, over centuries and across continents, who have used the language of sewing to make their voices heard, even in the most desperate of circumstances. 'A beautifully considered book... Clare Hunter has managed to mix the personal with the political with moving results.' TRACY CHEVALIER**

Domesday Book

William the Conqueror

Threads of Life

Volume I: a Broken Chain?

The Comic Strip

***In this study, Suzanne Lewis argues that the Bayeux Tapestry is one of the first large-scale visual narratives of the Middle Ages that, moreover, conveys medieval conceptions regarding the pictorialized text. More than a reinterpretation of the historical evidence related to the Tapestry, Lewis' study explores the visual and textual strategies and conventions that have made this work such a powerful statement for audiences over the centuries.***

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

***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 Bayeaux 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.***