

THE RHETORIC OF  
POWER IN THE  
BAYEUX  
TAPESTRY



SUZANNE LEWIS

# Rhetoric Of Power In The Bayeux Tapestry

**John Gillingham**



## **Rhetoric Of Power In The Bayeux Tapestry:**

**The Rhetoric of Power in the Bayeux Tapestry** Suzanne Lewis, 1998-09-28 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

**Anglo-Norman Studies XXIII** John Gillingham, 2001 This annual publication covers not only matters relating to pre and post Conquest England and France but also the activities and influences of the Normans on the wider European Mediterranean and Middle Eastern stage

*The Bayeux Tapestry and Its Contexts* Elizabeth Carson Pastan, Stephen D. White, Kate Gilbert, 2014 A full and provocative reappraisal of the Bayeux Tapestry its origins design and patronage Aspects of the Bayeux Tapestry in fact an embroidered hanging have always remained mysterious despite much scholarly investigation not least its design and patron Here in the first full length interdisciplinary approach to the subject the authors an art historian and a historian consider these and other issues Rejecting the prevalent view that it was commissioned by Odo the bishop of Bayeux and half brother of William the Conqueror or by some other comparable patron they bring new evidence to bear on the question of its relationship to the abbey of St Augustine s Canterbury From the study of art historical archeological literary historical and documentary materials they conclude that the monks of St Augustine s designed the hanging for display in their abbey church to tell their own story of how England was invaded and conquered in 1066 Elizabeth Carson Pastan is a Professor of Art History at Emory University Stephen D White is Asa G Candler Professor of Medieval History emeritus Emory University and an Honorary Professor of Mediaeval History at the University of St Andrews

**King Harold II and the Bayeux Tapestry** Gale R. Owen-Crocker, 2011 Harold II is chiefly remembered today perhaps unfairly for the brevity of his reign and his death at the Battle of Hastings The papers collected here seek to shed new light on the man and his milieu before and after that climax They explore the long career and the dynastic network behind Harold Godwinsson s accession on the death of King Edward the Confessor in January 1066 looking in particular at the important questions as to whether Harold s kingship was opportunist or long planned a usurpation or a legitimate succession in terms of his Anglo Scandinavian kinships They also examine the posthumous legends that Harold survived Hastings and lived on as a religious recluse The essays in the second part of the volume focus on the Bayeux Tapestry bringing out the small details which would have resonated significantly for contemporary audiences both Norman and English to suggest how they judged Harold and the other players in the succession drama of 1066 Other aspects of the Tapestry are also covered the possible patron and locations the Tapestry was produced for where and how it was designed and the various sources artistic and real employed by the artist

**The Bayeux Tapestry** Gale R. Owen-Crocker, 2023-05-31 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.

**Rhetorics and Hermeneutics** James D. Hester, David Hester, 2004-01-01. This collection of essays provides original studies of various New Testament texts read through the eyes of rhetorical criticism as well as a tribute to the continuing influence of Wilhelm Wuellner and his work.

War and the Cultural Construction of Identities in Britain, 2021-12-28. The British have been involved in numerous wars since the Middle Ages. Many, if not all, of these wars have been re-constructed in historical accounts in the media and in the arts and have thus kept the nation's cultural memory of its wars alive. Wars have influenced the cultural construction and reconstruction not only of national identities in Britain; personal, communal, gender and ethnic identities have also been established, shaped, reinterpreted and questioned in times of war and through its representations. Coming from Literary, Film and Cultural Studies, History and Art History, the contributions in this multidisciplinary volume explore how different cultural communities in the British Isles have envisaged war and its significance for various aspects of identity formation from the Middle Ages through to the 20th century.

**The Grove Encyclopedia of Medieval Art and Architecture** Colum Hourihane, 2012. This volume offers unparalleled coverage of all aspects of art and architecture from medieval Western Europe from the 6th century to the early 16th century. Drawing upon the expansive scholarship in the celebrated Grove Dictionary of Art and adding hundreds of new entries, it offers students, researchers and the general public a reliable, up-to-date and convenient resource covering this field of major importance in the development of Western history and international art and architecture.

*The Grounds of English Literature* Christopher Cannon, 2004-12-09. Using an innovative theory of literary form applied to a series of detailed readings of the more important early Middle English works, Christopher Cannon shows how the many and varied texts of the period laid the foundations for the project of English literature.

*Defining Visual Rhetorics* Charles A. Hill, Marguerite Helmers, 2012-08-21. Images play an important role in developing consciousness and the relationship of the self to its surroundings. In this distinctive collection, editors Charles A. Hill and Marguerite Helmers examine the connection between visual images and persuasion or how images act rhetorically upon viewers. Chapters included here highlight the differences

and commonalities among a variety of projects identified as visual rhetoric leading to a more precise definition of the term and its role in rhetorical studies Contributions to this volume consider a wide variety of sites of image production from architecture to paintings from film to needlepoint in order to understand how images and texts work upon readers as symbolic forms of representation Each chapter discusses analyzes and explains the visual aspect of a particular subject and illustrates the ways in which messages and meaning are communicated visually The contributions include work from rhetoric scholars in the English and communication disciplines and represent a variety of methodologies theoretical textual analysis psychological research and cultural studies among others The editors seek to demonstrate that every new turn in the study of rhetorical practices reveals more possibilities for discussion and that the recent turn to the visual has revealed an inexhaustible supply of new questions problems and objects for investigation As a whole the chapters presented here demonstrate the wide range of scholarship that is possible when a field begins to take seriously the analysis of images as important cultural and rhetorical forces Defining Visual Rhetorics is appropriate for graduate or advanced undergraduate courses in rhetoric English mass communication cultural studies technical communication and visual studies It will also serve as an insightful resource for researchers scholars and educators interested in rhetoric cultural studies and communication studies

**A Social History of the Media** Asa Briggs, Peter Burke, 2018-07-26 Written by two leading social and cultural historians the first two editions of A Social History of the Media became classic textbooks providing a masterful overview of communication media and of the social and cultural contexts within which they emerged and evolved over time This third edition has been thoroughly revised to bring the text up to date with the very latest developments in the field Increased space is given to the exciting media developments of the early 21st Century including in particular the rise of social and participatory media and the globalization of media Additionally new and important research is incorporated into the classic material exploring the continuing importance of oral and manuscript communication the rise of print and the relationship between physical transportation and social communication Avoiding technological determinism and rejecting assumptions of straightforward evolutionary progress this book brings out the rich and varied histories of communication media In an age of fast paced media developments a thorough understanding of media history is more important than ever and this text will continue to be the first choice for students and scholars across the world

*The Crusader World* Adrian Boas, 2015-10-14 The Crusader World is a multidisciplinary survey of the current state of research in the field of crusader studies an area of study which has become increasingly popular in recent years In this volume Adrian Boas draws together an impressive range of academics including work from renowned scholars as well as a number of though provoking pieces from emerging researchers in order to provide broad coverage of the major aspects of the period This authoritative work will play an important role in the future direction of crusading studies This volume enriches present knowledge of the crusades addressing such wide ranging subjects as intelligence and espionage gender issues religious celebrations in crusader

Jerusalem political struggles in crusader Antioch the archaeological study of battle sites and fortifications diseases suffered by the crusaders crusading in northern Europe and Spain and the impact of Crusader art The relationship between Crusaders and Muslims two distinct and in many way opposing cultures is also examined in depth including a discussion of how the Franks perceived their enemies Arranged into eight thematic sections The Crusader World considers many central issues as well as a large number of less familiar topics of the crusades crusader society history and culture With over 100 photographs line drawings and maps this impressive collection of essays is a key resource for students and scholars alike

**Anglo-Norman Studies** Henry Bainton, Christopher Norton, C. P. Lewis, Martin Allen, Ann Williams, Nicholas Brooks, Marie-Agnès Lucas-Avenel, Stuart Harrison, Toivo Holopainen, Tom Licence, 2012 Norman history is covered by chapters on the detailed account of Pope Alexander III's deeds as abbot of Mont Saint Michel that Robert of Torigni added to the monastic cartulary on religious life in Rouen in the late 11th century and on ducal involvement in dispute settlement

Experimental Histories Hannah Weaver, 2024-08-15 In *Experimental Histories* Hannah Weaver examines the medieval practice of interpolation inserting material from one text into another which is often categorized as being a problematic inauthentic phenomenon akin to forgery and pseudepigraphy Instead Weaver promotes interpolation as the signature form of medieval British historiography and a vehicle of historical theory arguing that some of the most novel concepts of time in medieval historiography can be found in these altered narratives of the past For Weaver historiographical interpolation constitutes the traces of active experimentation with how best to write history particularly the history of Britain Historians in twelfth and thirteenth century Britain recognized the difficulty of enfolding complex events into a linear chronology and embraced innovative textual methods of creating history Focusing on the Brut tradition but also analyzing the long history of interpolated historiography including the Bayeux Embroidery *Experimental Histories* offers a new interpretation of generic remixing in medieval writing about the past Drawing on both manuscript studies and the new formalism it shows that the practice of inserting materials from romance and hagiography allowed creative revisers to explore how lived events relate to passing time By embracing interpolation Weaver provides lively insights into the ways that time becomes history and human actors experience time

**The Normans in Their Histories** Emily Albu, 2001 The heirs of these pagan Northmen contrived a brilliant transformation of themselves into Christian warriors and went on to conquer England southern Italy and Sicily and even distant Antioch in the process carving out a formidable reputation throughout Western Europe and the Mediterranean

**A Companion to Medieval Art** Conrad Rudolph, 2019-02-08 A fully updated and comprehensive companion to Romanesque and Gothic art history This definitive reference brings together cutting edge scholarship devoted to the Romanesque and Gothic traditions in Northern Europe and provides a clear analytical survey of what is happening in this major area of Western art history The volume comprises original theoretical historical and historiographic essays written by renowned and emergent scholars who discuss the vibrancy of medieval art from both thematic and sub disciplinary

perspectives Part of the Blackwell Companions to Art History A Companion to Medieval Art Second Edition features an international and ambitious range of contributions covering reception formalism Gregory the Great pilgrimage art gender patronage marginalized images the concept of spolia manuscript illumination stained glass Cistercian architecture art of the crusader states and more Newly revised edition of a highly successful companion including 11 new articles Comprehensive coverage ranging from vision materiality and the artist through to architecture sculpture and painting Contains full color illustrations throughout plus notes on the book's many distinguished contributors A Companion to Medieval Art Romanesque and Gothic in Northern Europe Second Edition is an exciting and varied study that provides essential reading for students and teachers of Medieval art      **Anglo-Norman Studies XXXVIII** Elisabeth M. C. van Houts, 2016 Turolf Wadard and Vitalis Why Are They on the Bayeux Tapestry      **Anglo-Saxon England: Volume 29** Michael Lapidge, Malcolm Godden, Simon Keynes, 2001-02-08 The editorial policy of Anglo Saxon England has been to encourage an interdisciplinary approach to the study of all aspects of Anglo Saxon culture This approach is pursued in exemplary fashion by many of the essays in this volume Fresh light is thrown on the dating and form of Cynewulf's poem The Fates of the Apostles through a comprehensive study of the historical martyrologies of the Carolingian period on which Cynewulf is presumed to have drawn The literary form of Ifric's Preface to his translation of Genesis is illustrated through a wide ranging study of the rhetorical genre of preface writing in the early Middle Ages the genre which subsequently was known as the *ars dictaminis* and the problems which Ifric faced and solved in composing a Life of St thelthryth are illustrated through detailed comparison of the sources which he utilized The usual comprehensive bibliography of the previous year's publications in all branches of Anglo Saxon studies rounds off the book      *Portrayed on the Heart* Cynthia Hahn, 2001-11-20 Hagiography or writing about and illustrating the lives of saints was one of the most creative areas for artistic inspiration in the literature and arts of the Middle Ages This book explores the sumptuously illustrated saints' lives that were made in medieval Europe Cynthia Hahn discusses a broad range of manuscripts and other artifacts many of which are reproduced here and provides an analysis of their pictorial and narrative structure Hahn's book is a virtual compendium of images many rarely published as well as a learned study that deepens our understanding of the role of various types of saints the nature of their audience and the historical moment when individual works were produced After two informative introductory chapters setting the historical and narrative context of pictorial hagiography Hahn considers the Lives of Martyrs and Virgins Bishops Monks and Abbots and Kings and Queens and concludes with an examination of the extraordinary chronicles and illustrations of the lives of saints by the English monk Matthew Paris She considers such questions as Why were illustrated saints' lives produced in such great numbers during this period Why were they illustrated at all given the trouble and expense of such illustration And to whom did the saints' lives appeal and how did their readers use them As she addresses these and other intriguing questions Hahn traces changes that occurred over time both in the images and the stories and shows how their creators mostly the



intellectual elite were finely attuned to audience reception This important aspect of hagiographic production has received scant attention in the past and as she considers this issue in light of contemporary narrative theory Hahn brings us to a fresh appreciation of these intricately illustrated manuscripts and their multiple audiences **Between Jerusalem and Europe**, 2015-06-02 Between Jerusalem and Europe Essays in Honour of Bianca K hnel analyses how Jerusalem is translated into the visual and material culture of medieval early modern and contemporary Europe and in what ways European encounters with the city have shaped its holy sites The volume also demonstrates methodological shifts in the study of Jerusalem in Western art by mapping the diversity of concepts that underlie imaginations of the city as an earthly presence and a heavenly realization as a physical and a mental space and as a unique location which is multiplied and re imagined in numerous copies elsewhere Contributors are Lily Arad Pnina Arad Barbara Baert Neta B Bodner Iris Gerlitz Anastasia Keshman Wasserman Katrin Kogman Appel Ora Limor Galit Noga Banai Robert Ousterhout Yamit Rachman Schrire Bruno Reudenbach Alessandro Scafi Tsafra Siew and Victor I Stoichita



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