



Textiles, Gender, and Race in Eleventh- and Twelfth-Century Britain (Volume II: Images)

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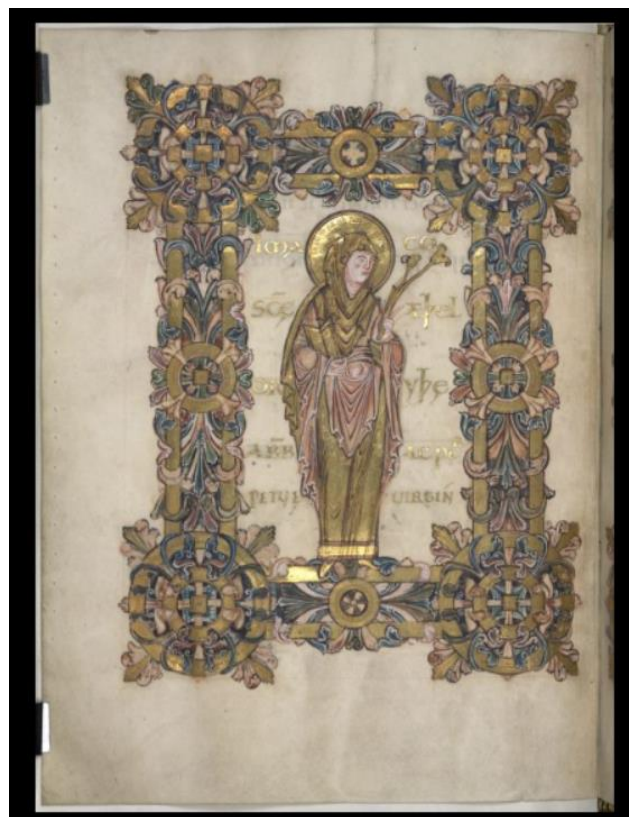


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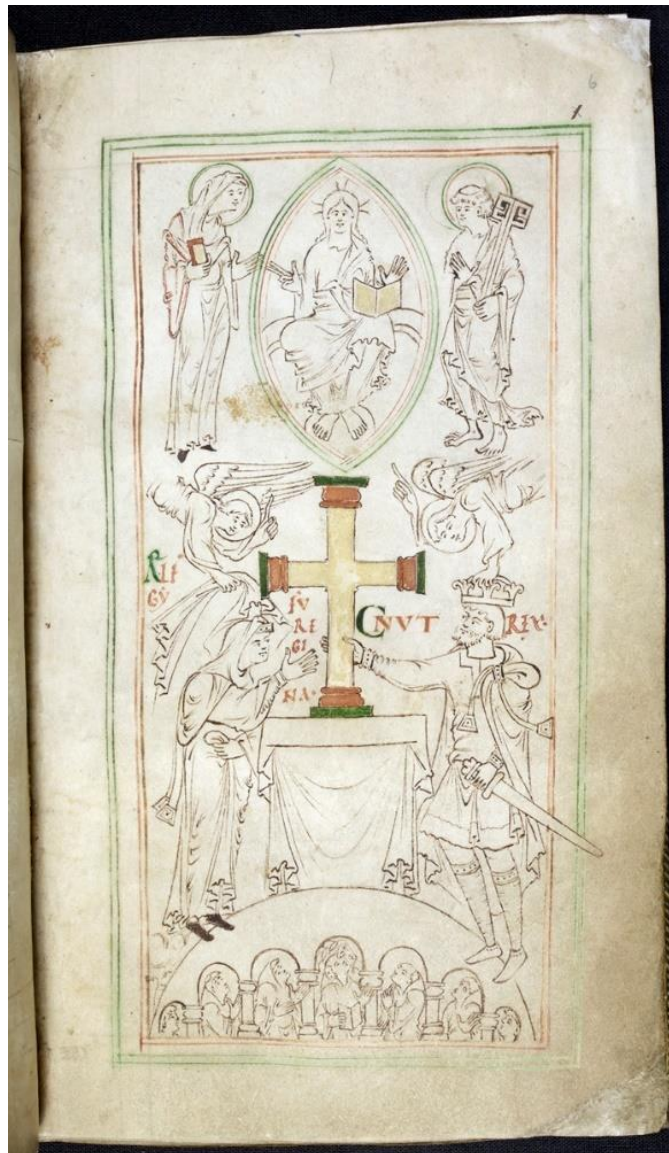


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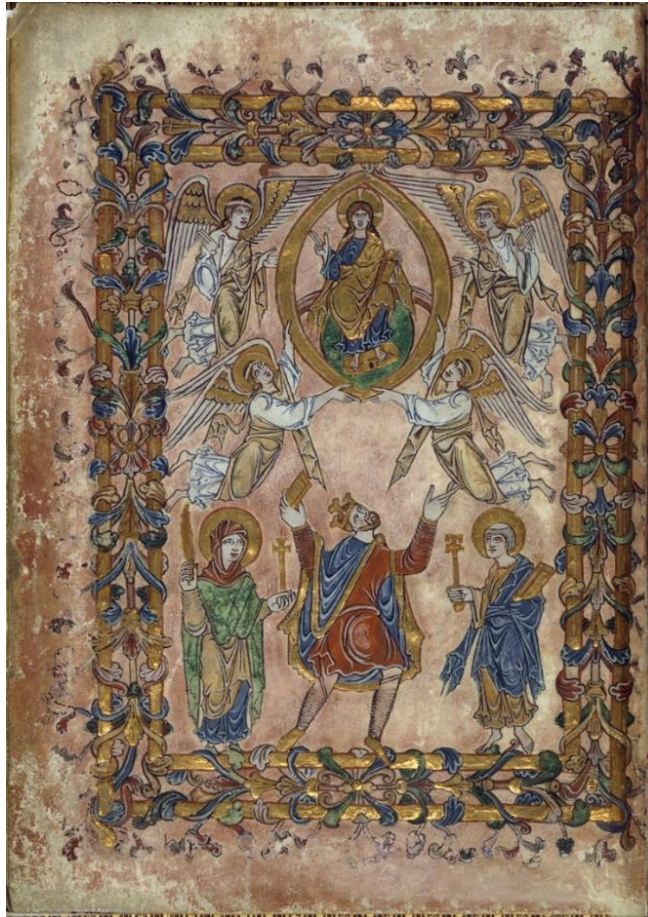


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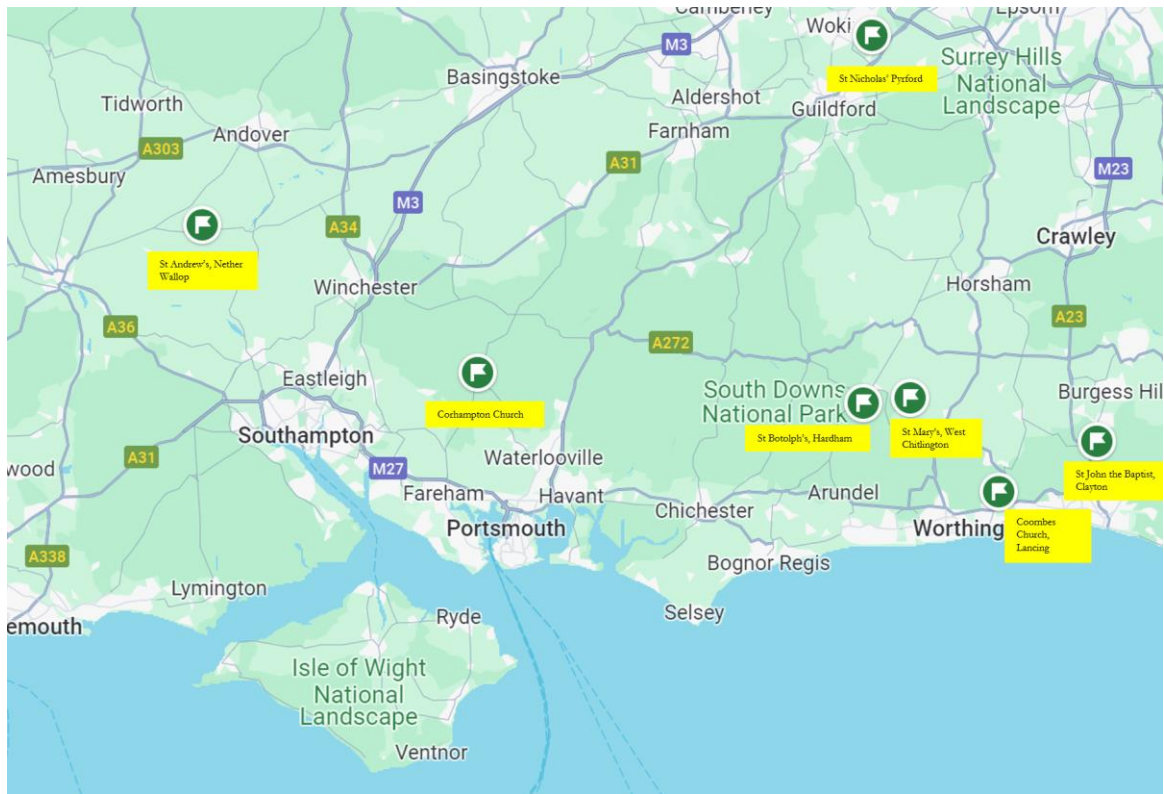


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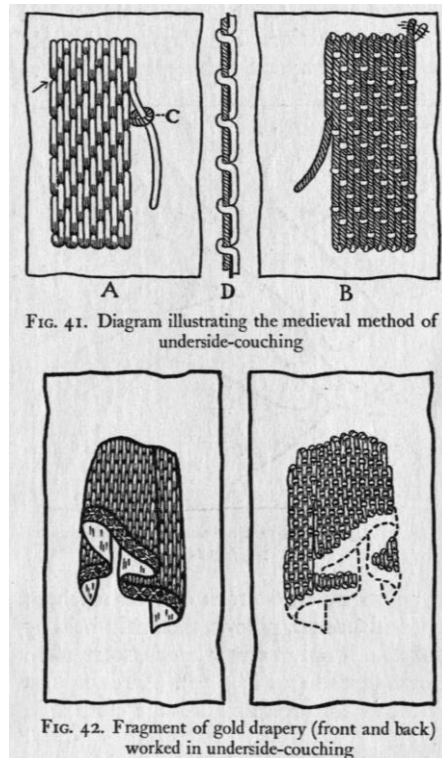


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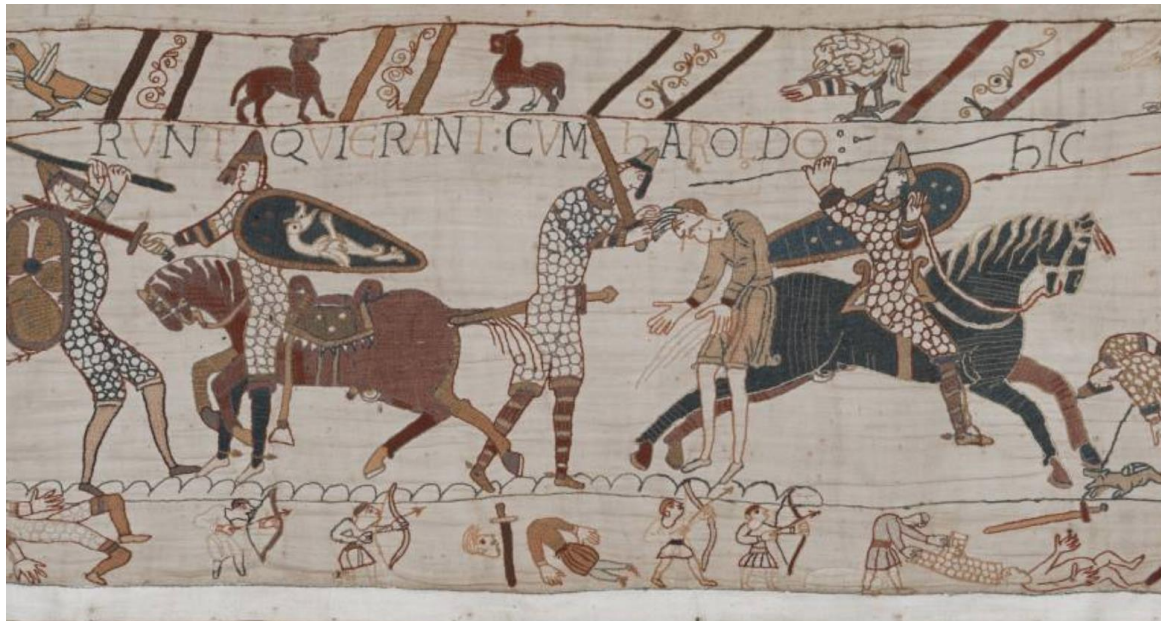


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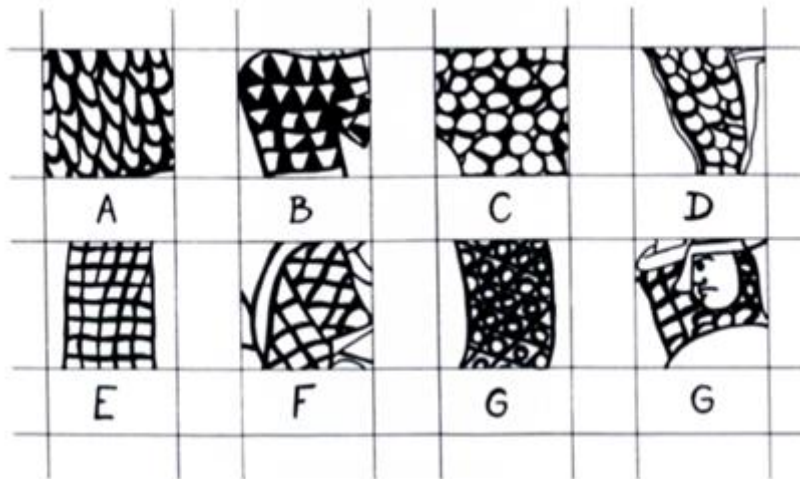


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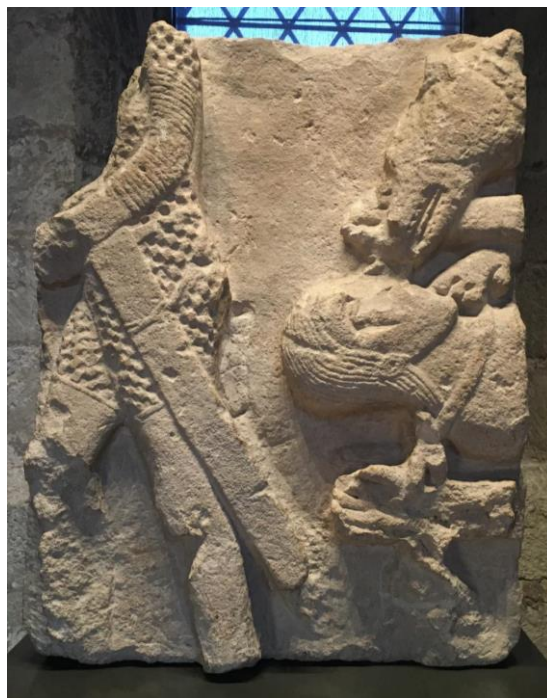


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Figure 64: St Cuthbert's Vestments [detail], early 10th century, gold wrapped threads on silk, 82cm (whole garment length), Durham Cathedral, Durham, England (photograph: Maureen C. Miller, 'The Significance of St Cuthbert's Vestments' in *Saints and Sanctity*, ed. by Peter D. Clarke and Tony Claydon (Woodbridge: Boydell Press, 2011), 90-102, figure 2.1).

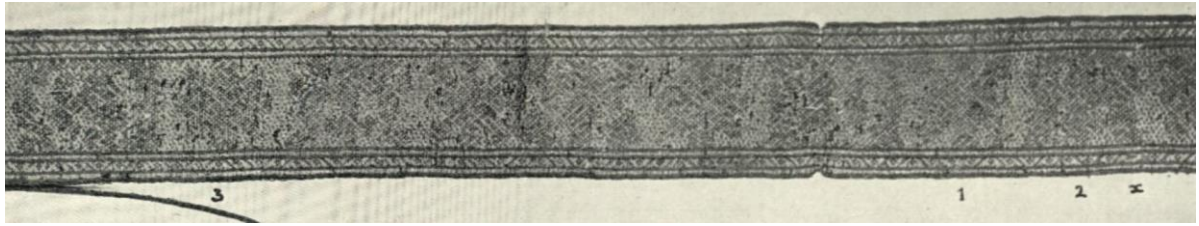


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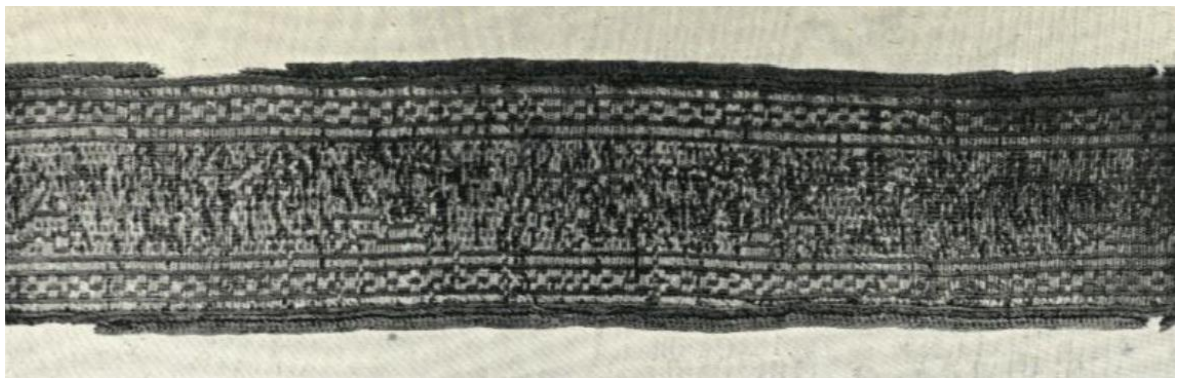


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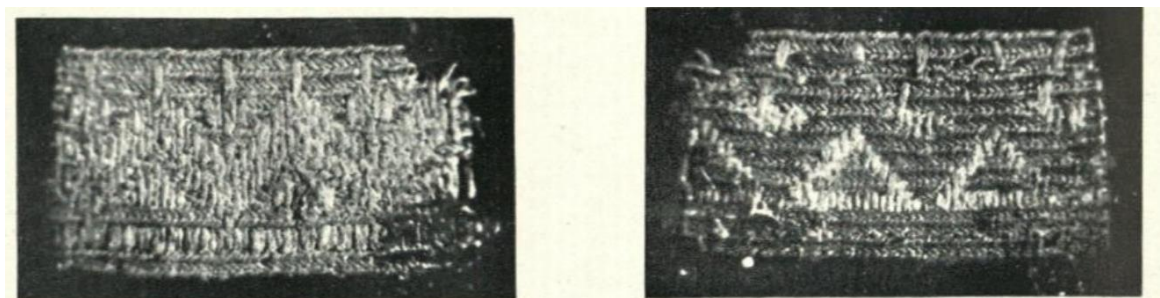


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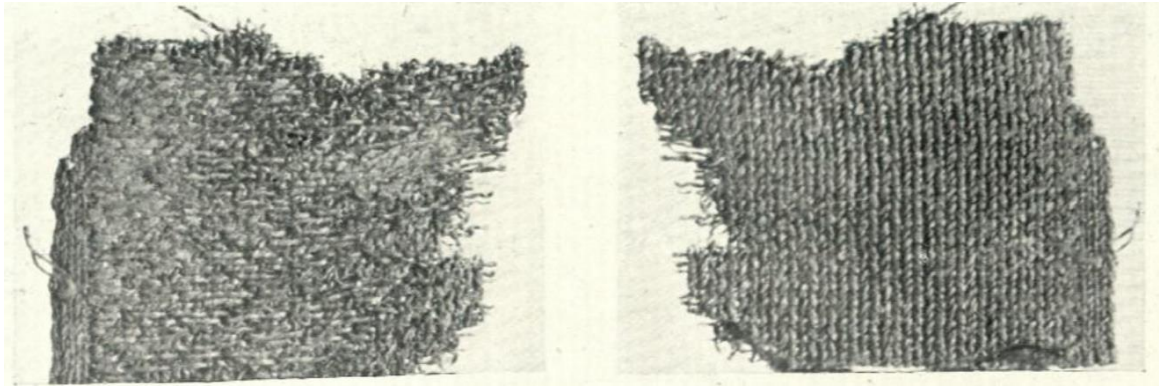


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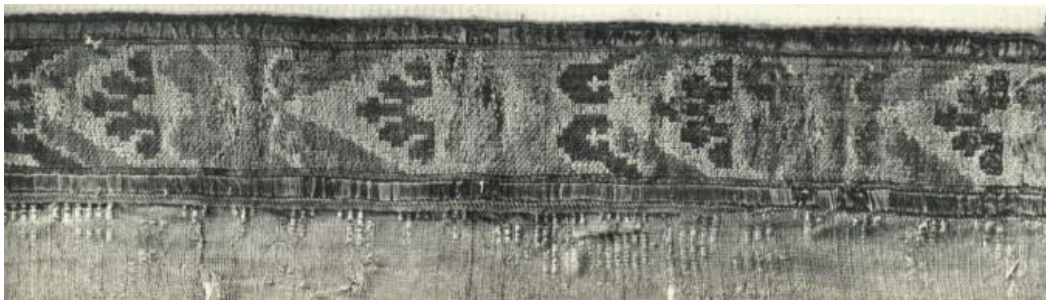
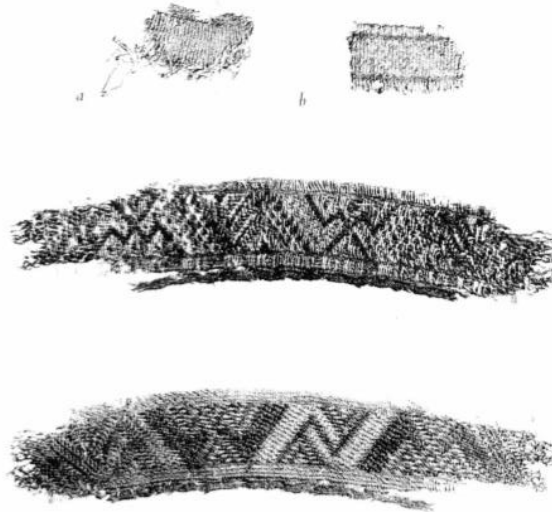


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Figures 71(a-c): Tablet-woven bands from the tomb of Henry of Blois, 12th century, gold and silk threads, 10mm × 6mm (a), 10mm × 6.5mm (b), 51mm × 10mm (c and d, d being the reverse of c), Winchester Cathedral, Winchester, England (photograph: Martin Biddle ed., *Artefacts from Medieval Winchester Part II: Object and Economy in Medieval Winchester*, ed, (Oxford: Clarendon Press, 1990), plate XL).



Figure 72: Illustration of tablet-woven band from the tomb of Henry of Blois, 12th century, silk and gold thread, 3 cm × 3.4cm, Winchester Cathedral, Winchester, England (illustration: Elizabeth Crowfoot, 'Personal Possessions: Textiles' in *Artefacts from Medieval Winchester Part II: Object and Economy in Medieval Winchester*, ed. by Martin Biddle (Oxford: Clarendon Press 1990), 467-488, 488).

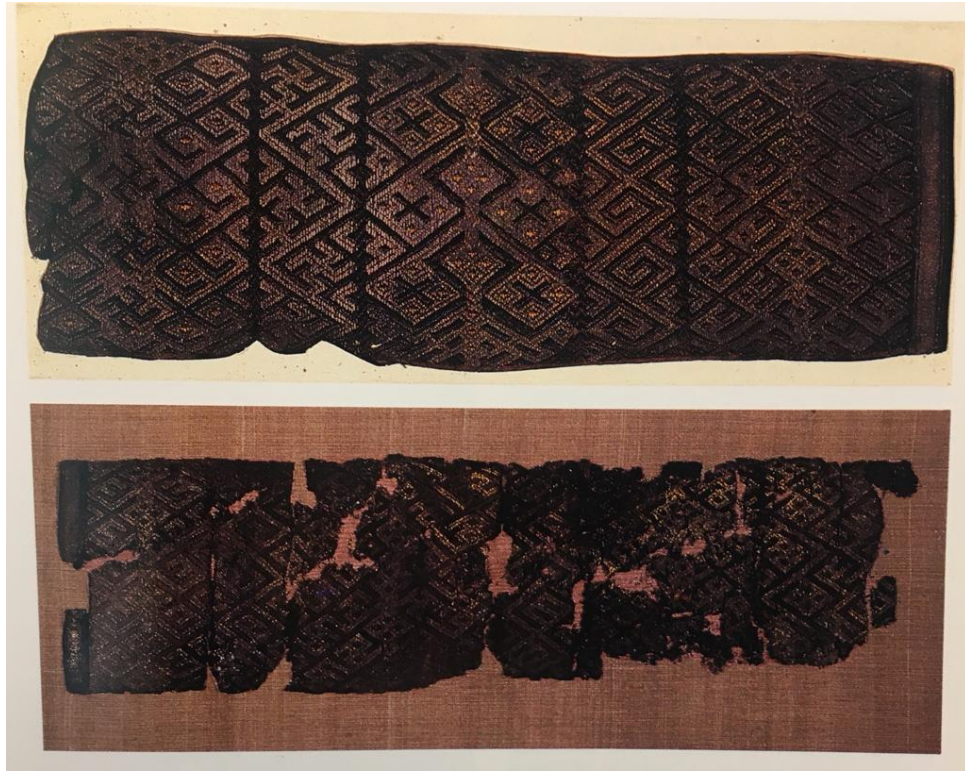


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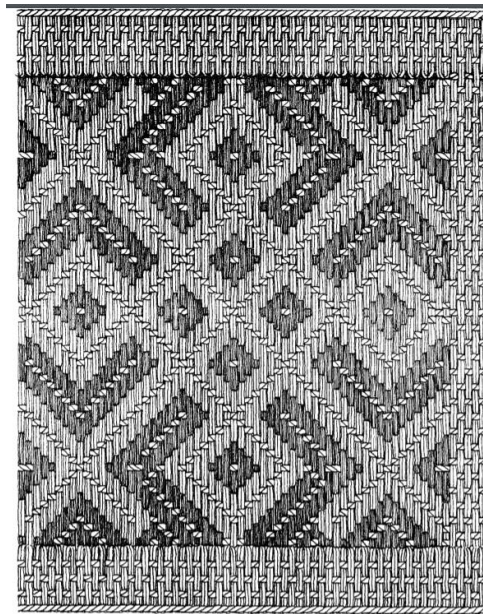


Figure 74: Illustration of the 'Abbot Dygon Orphery: Part of piece (a), 13th or 14th century, tablet-weave with brocading, silk and silver thread edges silver-gilt, 10.5cm × 4.8cm (dimensions of textile, not illustration), St Augustine's Abbey, Canterbury, England (illustration: Elizabeth Crowfoot, 'St Augustine's Canterbury: Textiles from the tombs of Abbot Roger II and Abbot Dygon', *Ancient Monuments Laboratory Report* (1979), 8).

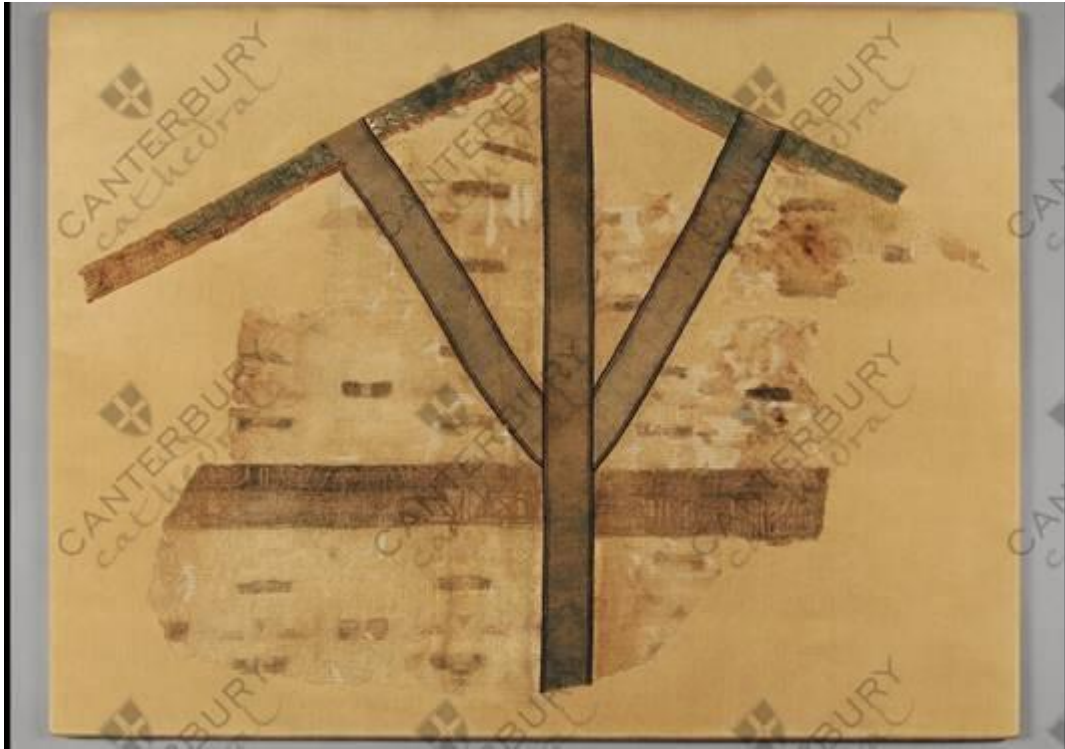


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Figure 77: Woven bands (Fragments), date unknown (excavated with a 14th century crozier from the tomb in Rosemarkie Cathedral, Fortrose, Scotland), gold and silver wrapped threads on silk, 2.5cm (width of band on lower right-hand side), National Museums Scotland, Edinburgh, Scotland (photograph: National Museums Scotland).



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Figure 79: Remains of a braid, likely tablet-woven, attached to a skull, mid to late 9th century, gold spun thread, (estimated) 60cm (length) and 1.6cm (width), Winchester, Hampshire, England (photograph: Martin Biddle ed., *Artefacts from Medieval Winchester Part II: Object and Economy in Medieval Winchester*, ed, (Oxford: Clarendon Press, 1990), plate XXXVI).

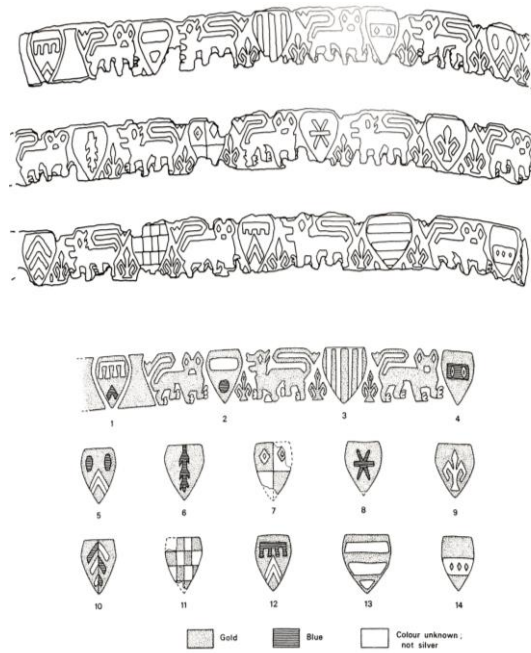


Figure 80: Illustration of tablet-woven band [with heraldic details isolated], thirteenth century, silk and gilt silver threads, 46.4cm × 1.55cm, Salisbury and South Wiltshire Museum, Salisbury, England (illustration: Elizabeth Crowfoot, 'Textiles', in *Salisbury Museum Medieval Catalogue: Part 1*, ed. by Peter and Eleanor Saunders (Salisbury 1991), 50-3, 52).



Figure 81: Fragment 17 of the Oseberg tapestry, 9th century, silk, linen and wool fibres, length cannot be determined, but original tapestry width estimated between 16-23cm, Kulturhistorisk Museum, Oslo, Norway (photograph: O. Væring, 1917, in *Osebergfunnet (Bind IV: Tekstilene)*, ed. by Arne Emil Christensen and Margareta Nockert (Oslo: Kulturhistorisk Museum, Universitetet i Oslo, 2006), 165).

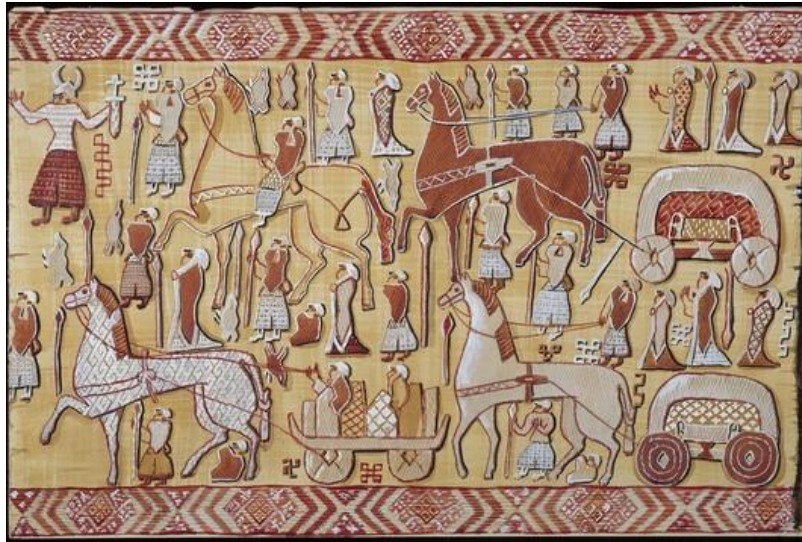


Figure 82: Fragment 1 of the Oseberg tapestry, 9th century, silk, linen and wool fibres, length cannot be determined, but original tapestry width estimated between 16-23cm, Kulturhistorisk Museum, Oslo, Norway (illustration: M. Storm, in *Osebergfunnet (Bind IV: Tekstilene)*, ed. by Arne Emil Christensen and Margareta Nockert (Oslo: Kulturhistorisk Museum, Universitetet i Oslo, 2006), 26).



Figure 83: Fragments of a Tunic Sleeveband, Egypt 7th-10th century, tapestry wove dyed wool and undyed linen on a ground of plain-weave undyed linen, 15.2cm × 26cm and 14.2cm × 21.7cm, Dumbarton Oaks, Washington DC, USA (photograph: Dumbarton Oaks).



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Figure 85: *Women weaving at loom* [detail], 12th century, Eadwine Psalter (MS R. 17. 1, fol. 263r), Trinity College Library, University of Cambridge, England (photograph: Trinity College Library).



Figure 86: *Women weaving at loom* [detail], 9th century, Utrecht Psalter (MS Bibl. Rhenotraiectinae I Nr 32, fol. 84 r), Utrecht University Library, Utrecht, The Netherlands (photograph: Universiteit Utrecht).



Figures 87 and 88 (left to right): *Aminadab* and *Nasson*, 12th century, stained glass, 84cm (height), Canterbury Cathedral, Kent, England (photographs (left to right): George Zarnecki, Janet Holt and Tristram Holland, eds, *English Romanesque Art 1066-1200* (London: Arts Council of Great Britain, 1984), 144 and Jeffrey Weaver and Madeline H. Caviness, *The Ancestors of Christ Windows at Canterbury Cathedral* (Los Angeles: Getty Publications, 2013), 37).

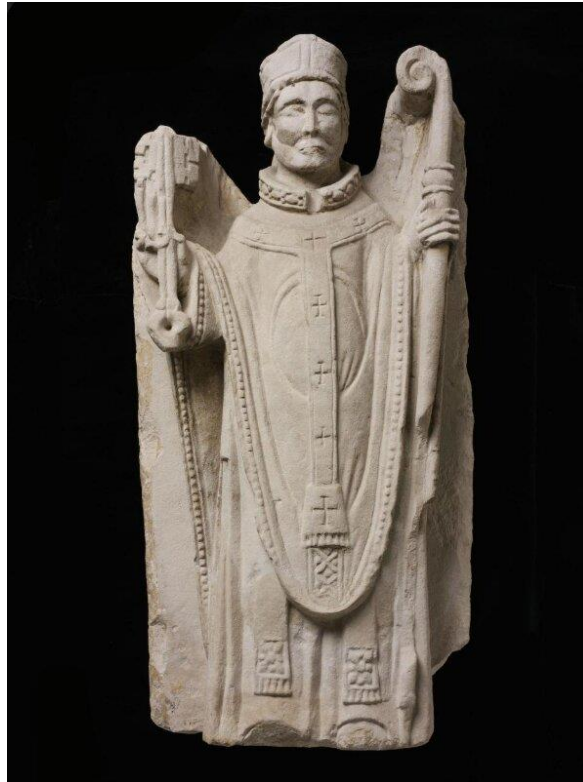


Figure 89: *St Peter*, 12th century, limestone, 82cm (height), Ivychurch Priory, Wiltshire, England (photograph: Victoria & Albert Museum).

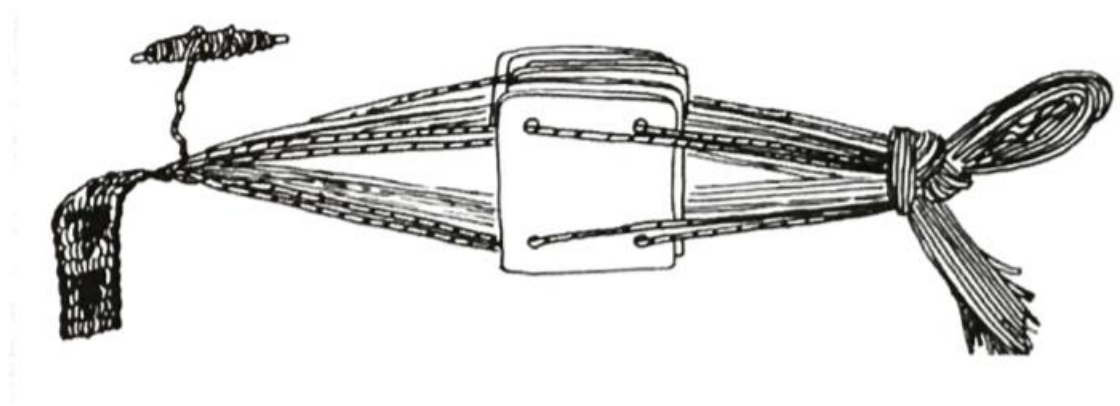


Figure 90: G. Owen-Crocker, illustration of tablet-weaving (illustration: M. Clegg Hyer and G.R. Owen-Crocker, 'Woven Works: Making and Using Textiles' in *The Material Culture of Daily Living in the Anglo-Saxon World*, ed. by Maren Clegg Hyer and Gale Owen-Crocker (Exeter: University of Exeter Press, 2011), 157-184, 173).



Figure 91: Gold wire thread from a textile braid (possible decoration for a sword harness or garment), 6th or 7th century, gold wire thread (contemporary replica textile braid above), 31cm × 3.3cm, British Museum, London, England (excavated from Taplow, Buckinghamshire, England) (photograph: British Museum).



Figure 92: Kilnichael-Glassary Reliquary, 12th century, copper alloy cast (liked nielloed and gilded originally), 95cm × 148cm × 85cm, National Museums of Scotland, Edinburgh, Scotland (photograph: National Museums Scotland).



Figure 93: Archivolt, early 12th century, fresco, St Mary's Church, Kempsey, Gloucestershire, England (photograph: George Zarnecki, Janet Holt and Tristram Holland, eds, *English Romanesque Art 1066-1200* (London: Arts Council of Great Britain, 1984), 51).



Figure 94: Orkney Hood, 250-615 AD, wool, National Museums Scotland, Edinburgh, Scotland (photograph: National Museums Scotland).



Figure 95: Athlone Crucifixion Plaque, late 7th or 8th century, gilt-bronze, 21 × 12.5cm, National Museum of Ireland, Dublin, Ireland (photograph: National Museum of Ireland).



Figure 96: Eriksberg Reliquary, 12th century, copper gilt, c. 28cm (height), Swedish Museum of National Antiquities, Stockholm, Sweden (photograph: The Swedish History Museum).



Figure 97: Gospel Book carpet page, mid-11th century (MS 9457, fol. 15r), Bayerische Staatsbibliothek, Munich, Germany (photograph: Bayerische Staatsbibliothek München).



Figure 98: Maaseik Embroideries [detail], second half of the 9th century, gold-wrapped and silk threads, pearls and beads on linen ground, 26 × 16cm (entire arcaded panel), Sint-Catharinakerk, Maaseik, Belgium (photograph: Mildred Budny and Dominic Tweddle, 'The Maaseik Embroideries', *Anglo-Saxon England* 13 (1984), 65-96, plate I).



Figure 99: *St Matthew the Evangelist*, second quarter of the 11th century, St Margaret's Gospel Book (MS Lat. Liturg., f. 3v), Bodleian Library, Oxford, England (photograph: Bodleian Library).



Figure 100: Gospel Book, Tours, 834–43, 30.1 × 25 cm (HAB Cod. Guelf. 16 Aug. 2^o, fol. 5r [photographed with fabric covering, left, and with the fabric covering raised, right]), Herzog August Bibliothek Wolfenbüttel (photograph: Herzog August Bibliothek Wolfenbüttel).



Figure 101: *Emma Enthroned*, 11th century, *Encomium Emmae reginae* (Additional MS 33241, fol. 1v), British Library, London, England (photograph: The British Library).



Figure 102: Grave-marker, early- to mid-11th century, limestone, 63cm (height), Winchester Cathedral, Winchester, England (photograph: Dominic Tweddle, Martin Biddle, Birthe Kjølbye-Biddle ed., *Corpus of Anglo-Saxon Stone Sculpture: Volume IV South-East England* (Oxford: Oxford University Press, 1995), 276-7, plate 502).

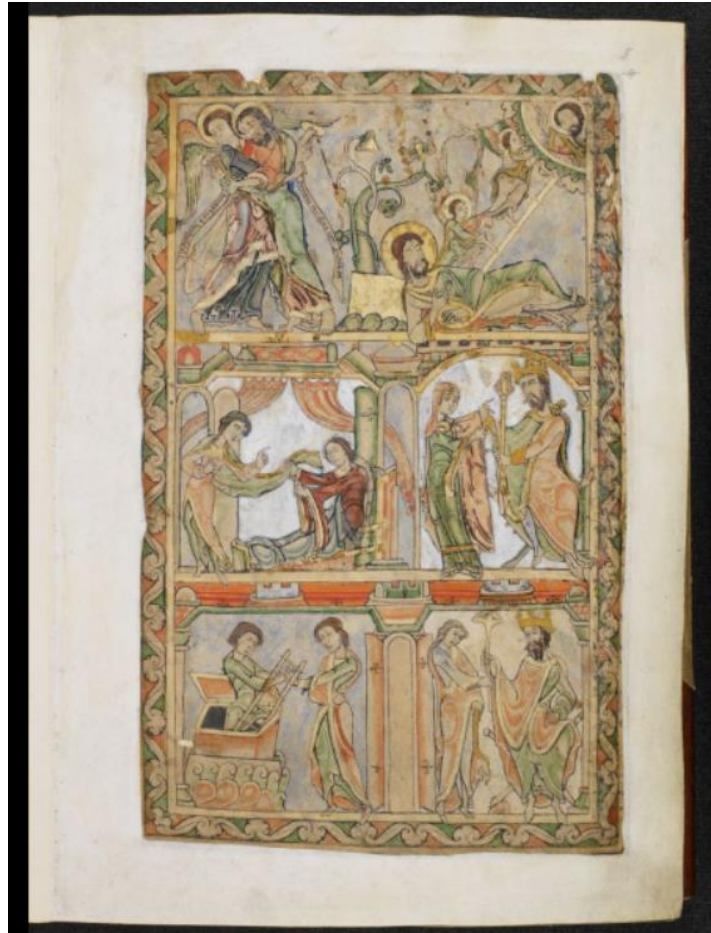


Figure 103: *Joseph and Potiphar's Wife*, 12th century, Winchester Psalter (Cotton MS Nero C IV, fol. 5r), British Library London, England (photograph: The British Library).



Figure 104: Painted frieze, 12th or 13th century, fresco, north wall of the nave at All Saints' church, Claverley, Shropshire, England (photograph: Christopher Barrett, 'Roland and Crusade Imagery in an English Royal Chapel: Early Thirteenth-Century Wall Paintings in Claverley Church, Shropshire', *The Antiquaries Journal* 92 (2012), 129-68, 130).



Figure. 105: *...and those who were with Harold fell* ('...ET CECIDERUNT QUI ERANT CUM HAROLD'), detail from the Bayeux Tapestry, late 11th century, wool thread on linen cloth, 683cm × 70cm, Musée de la Tapisserie de Bayeux, Bayeux, France (photograph: Musée de la Tapisserie de Bayeux).



Figure 106: Painted frieze, 12th or 13th century, fresco, west wall of the south chapel at St Michael's church, Upton Cressett, Shropshire, England (photograph: charlemagne-icon.ac.uk).

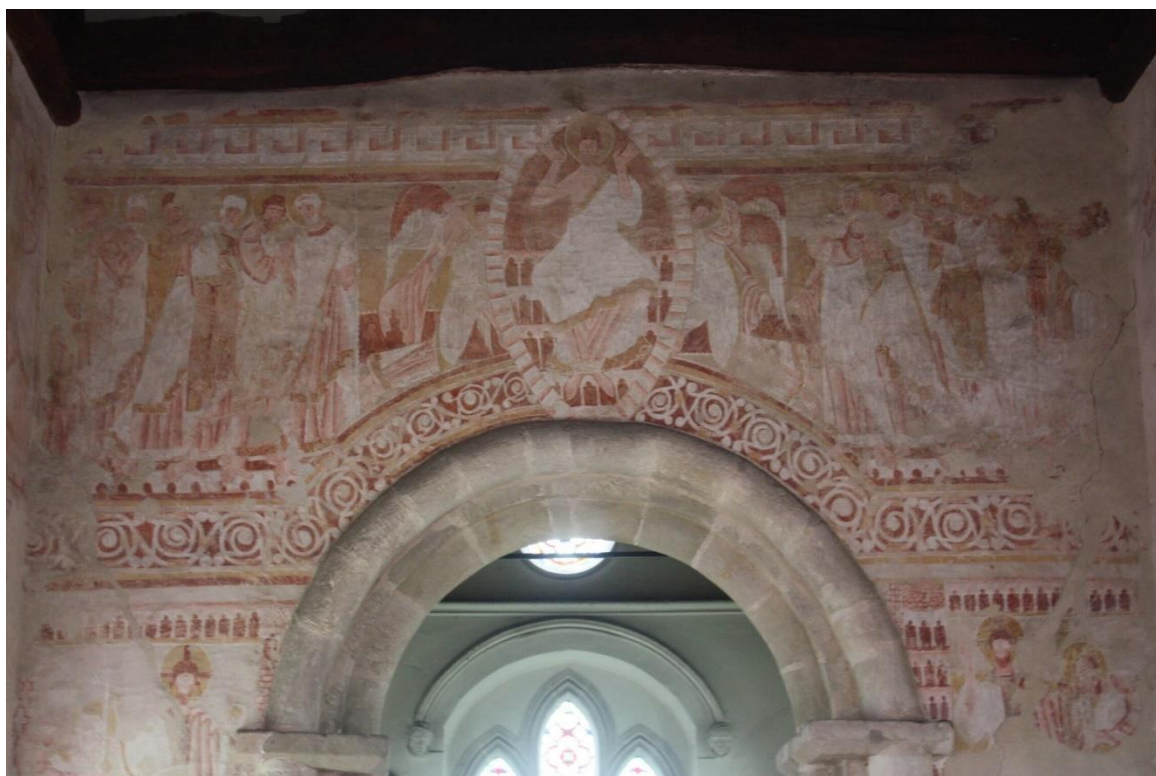


Figure 107: Painted frieze, early 12th century, fresco, east wall of the nave at St John the Baptist church, Clayton, West Sussex, England (photograph: author's own).



Figure 108: Embroidered bands (fragments), 11th to 13th century, gold and silver wrapped silk threads, 1.6cm (width), Worcester Cathedral, Worcester, England (photograph: author's own).



Figure 109: Font, 12th century, 'black marble' (dark limestone), 102cm (height of entire font), Winchester Cathedral, Winchester, England (photograph: author's own).



Figure. 110: ...and came to King Edward ('...ET VENIT AD EDWARDUM REGEM'), detail from the Bayeux Tapestry, late 11th century, wool thread on linen cloth, 683cm × 70cm, Musée de la Tapisserie de Bayeux, Bayeux, France (photograph: Musée de la Tapisserie de Bayeux).



Figure 111: Three Magi, font, early 12th century, stone, 50cm (height of basin), St Martin's church, Fincham, Norfolk, England (photograph: Jill A Franklin, crsbi.ac.uk).



Figure 112: Fragments of mitre lappet, late 11th century, silver gilt and coloured silk threads embroidered on silk, 19.7cm (height of each wedge-shaped panel), Worcester Cathedral, Worcester, England (photograph: A.G.I. Christie, *English Medieval Embroidery* (Oxford: Clarendon Press, 1938), 214, plate VI).



Figure 113: South side chancel barrel vault, early 12th century, fresco, St Mary's Church, Kempey, Gloucestershire, England (photograph: English Heritage).



Figure 114: Sculpted panel (likely part of a sarcophagus), 9th century, stone, 20cm (height), St Mary and St Hardulph church, Breedon-on-the-Hill, Leicestershire, England (photograph: David M. Wilson, *Anglo-Saxon Art: From the Seventh Century to the Norman Conquest* (London: Thames & Hudson, 1984), 82, plate 90).



Figure 115: The Hedda Stone, 9th century, stone, 100cm (length), Peterborough Cathedral, Peterborough, England (photograph: peterboroughcathedral.wordpress.com).



Figure 116: 'Atlas-like figure', early 12th century, wall painting, soffit of chancel arch, Coombes church, Coombes, West Sussex, England (photograph: author's own).



Figure 117: Font, 12th century, stone, 63.6cm (diameter of basin) × 42.5cm (height of basin), St Bartholomew's church, Appleby, Lincolnshire, England (photograph: Thomas E. Russo, crsbi.ac.uk).



Figure 118: Font, late 12th century, stone, 59cm (height of font), All Saints' church, Lydiard Millicent, Wiltshire, England (photograph: Allan Brodie, crsbi.ac.uk).

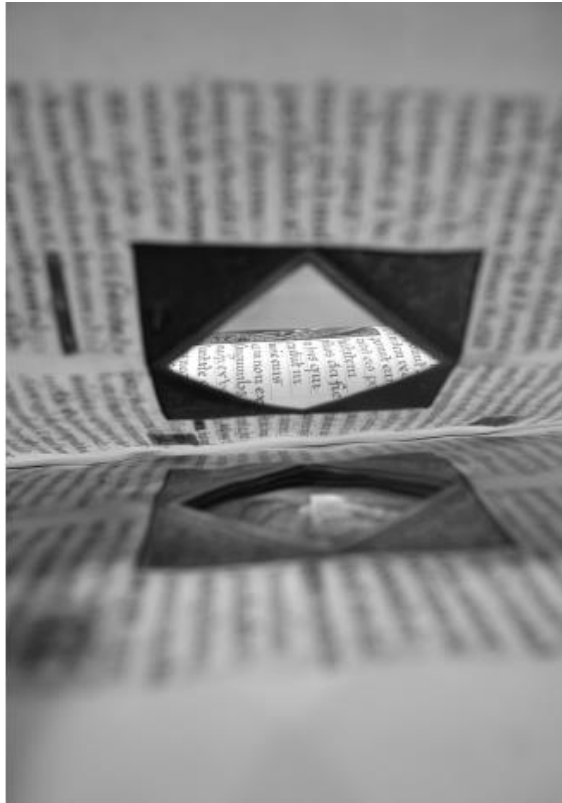


Figure 119: 'Thott Hours', MS Thott 541 4°, c. 1490-1500, Det Kongelige Bibliotek, Copenhagen, Denmark (photograph: Elina Gertsman, *The Absent Image: Lacunae in Medieval Books* (Pennsylvania: Pennsylvania State University Press, 2021), 119).



Figure 120(a): Font (east face), third quarter of the 12th century, limestone, 43cm (height) × 69cm (width of exterior bowl E-W) × 63cm (width of exterior bowl N-S), St Mary's church, Ashby Folville, Leicestershire, England (photograph: Jennifer Alexander, crsbi.ac.uk).



Figure 120(b): Font (north face), third quarter of the 12th century, limestone, 43cm (height) × 69cm (width of exterior bowl E-W) × 63cm (width of exterior bowl N-S), St Mary's church, Ashby Folville, Leicestershire, England (photograph: Jennifer Alexander, crsbi.ac.uk).



Figure 120(c): Font (west face), third quarter of the 12th century, limestone, 43cm (height) × 69cm (width of exterior bowl E-W) × 63cm (width of exterior bowl N-S), St Mary's church, Ashby Folville, Leicestershire, England (photograph: Jennifer Alexander, crsbi.ac.uk).



Figure 120(d): Font (south face), third quarter of the 12th century, limestone, 43cm (height) × 69cm (width of exterior bowl E-W) × 63cm (width of exterior bowl N-S), St Mary's church, Ashby Folville, Leicestershire, England (photograph: Jennifer Alexander, crsbi.ac.uk).



Figure 121: Font, 12th century, stone, 52cm (height) × 251cm (circumference of basin), All Saints' church, Christian Malford, Wiltshire, England (photograph: Allan Brodie, crsbi.ac.uk).



Figure 122: Photograph of the author attempting to photograph a fragment of a tablet-woven band, 11th to 13th century, gold and silver wrapped silk threads, Worcester Cathedral, Worcester, England (photograph: author's own).

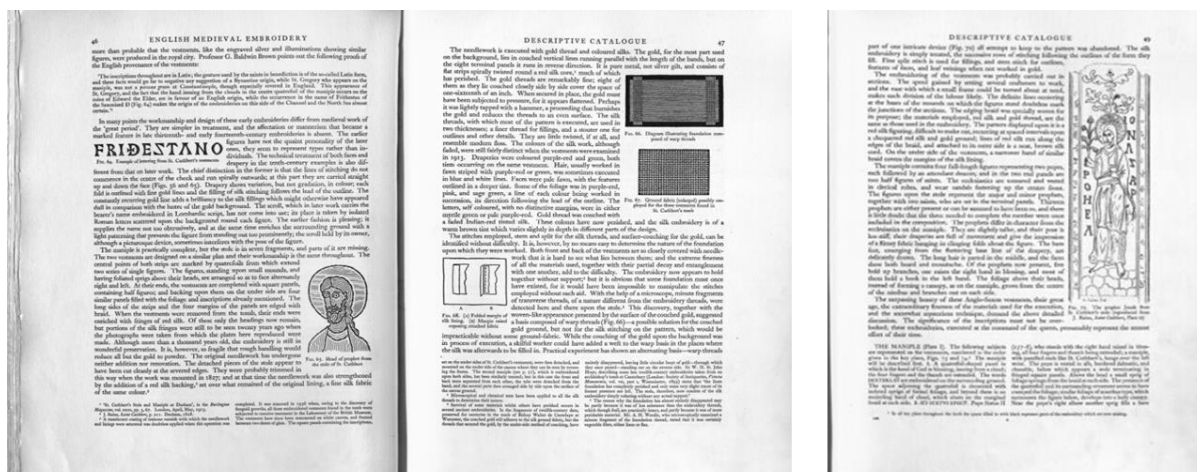


Figure 123: Sketches of the Cuthbert Vestments on pages 46, 47 and 49 of A.G.I. Christie, *English Medieval Embroidery* (Oxford: Clarendon Press, 1938).

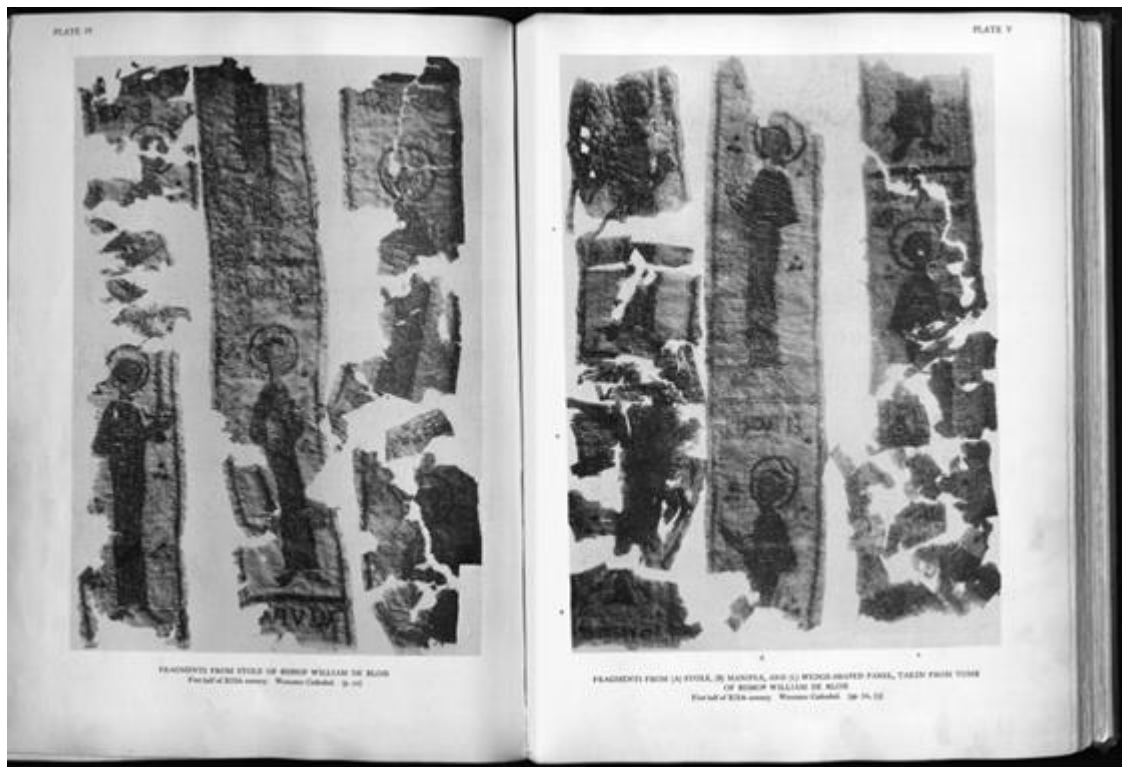


Figure 124: Plates IV-V, Photographs of the Worcester Vestments in A.G.I. Christie, *English Medieval Embroidery* (Oxford: Clarendon Press, 1938).

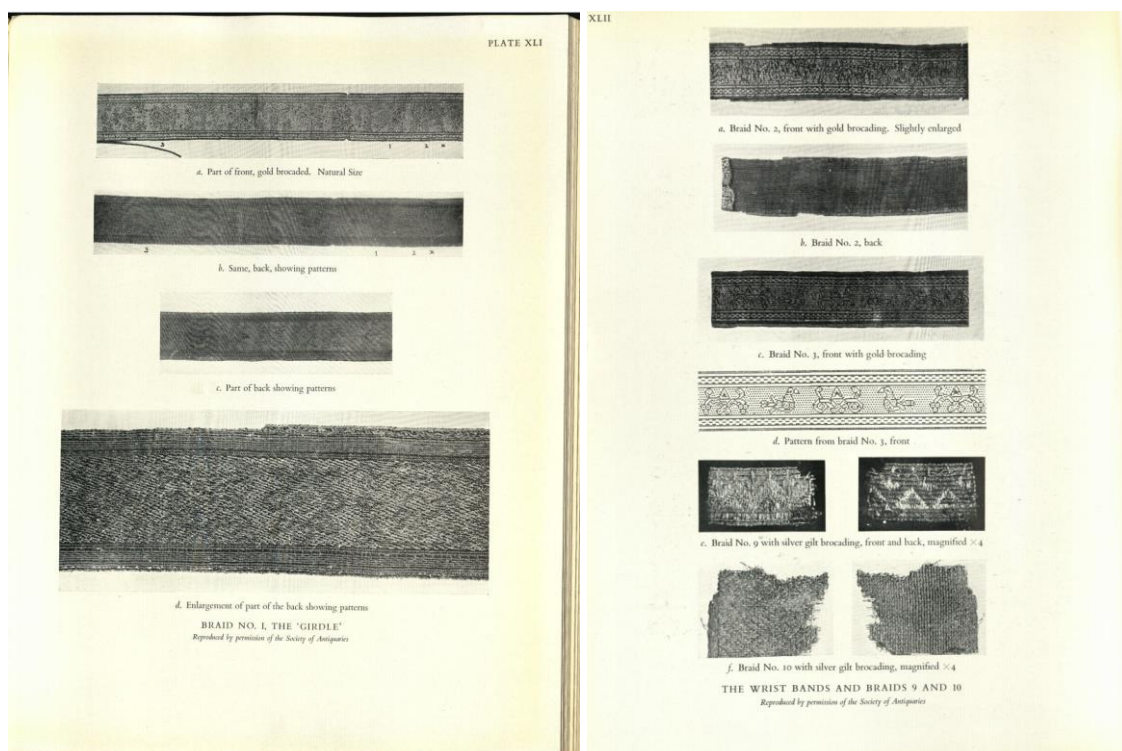


Figure 125: Plates XLI – XLIII in *The Relics of St Cuthbert: Studies by Various Authors Collected and Edited with An Historical Introduction* by C.F. Battiscombe, ed. by Christopher F. Battiscombe (Oxford: Oxford University Press, 1956).

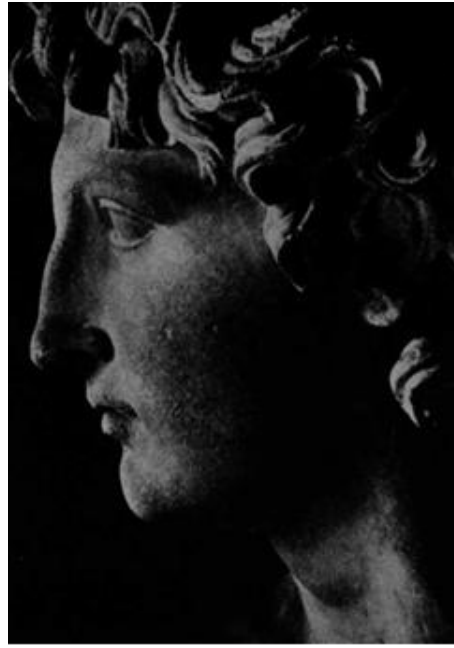


Figure 126 (left): Walter Hege, Photograph of the head of the Bamber Rider, 1937, within Paul Schultze-Naumburg, *Nordische Schönheit: Ihr Wunschbild in Leben und Kunst* (München: J.F. Lehmann, 1937), 163 (photograph: Friedrich Kestel, 'Walter Hege (1893-1955): "Race Art Photographer" and/or "Master of Photography"', trans. Judith Supp, *Visual Resources* 7 (1990), 185-207, 193).

Figure 127 (right): Frank Stödtner, *Head of Alexander in the Glyptothek, Munich*, within Paul Schultze-Naumburg, *Nordische Schönheit: Ihr Wunschbild in Leben und Kunst* (München: J.F. Lehmann, 1937), 163 (photograph: Friedrich Kestel, 'Walter Hege (1893-1955): "Race Art Photographer" and/or "Master of Photography"', trans. Judith Supp, *Visual Resources* 7 (1990), 185-207, 195).

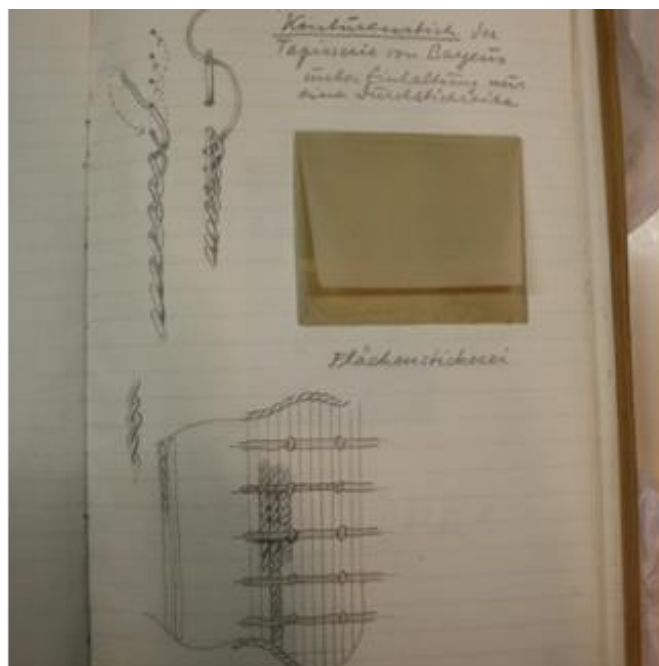
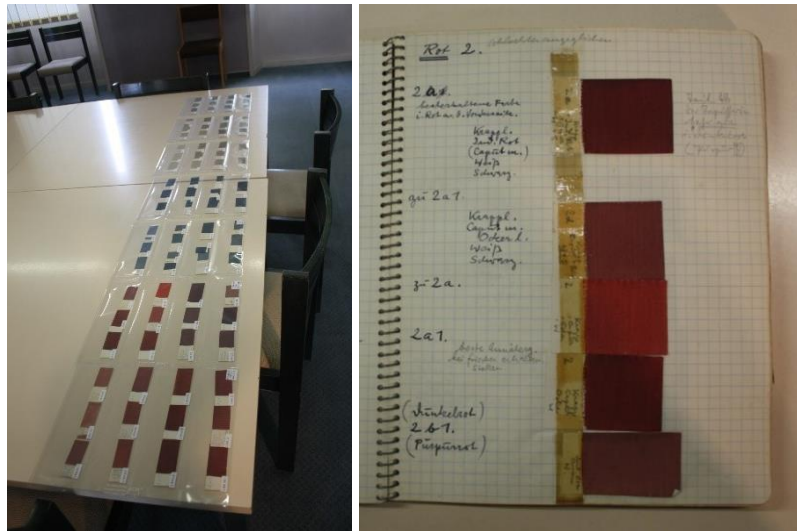


Figure 128: Herbert Jeschke, Sketch of Stitches, 1941, Musée de la Tapisserie de Bayeux, Bayeux, France (photograph: author's own).



Figure 129: Herbert Jeschke, Archers in the Tapestry, aquarelle sketch, 1941, Musée de la Tapisserie de Bayeux, Bayeux, France (photograph: author's own).



Figures 130-1: Herbert Jeschke, painted colour swatches, 1941, Musée de la Tapisserie de Bayeux, Bayeux, France (photograph: author's own).



Figure 132: Photograph of Herbert Jeschke painting the Bayeux Tapestry, 1941, Musée de la Tapisserie de Bayeux, Bayeux, France (photograph: author's own).



Figure 133: Herbert Jeschke, Sketch of Herbert Jeschke, Dr Herbert Jankuhn and Dr Karl Schlabow, 1941, pencil on paper, Musée de la Tapisserie de Bayeux, Bayeux, France (photograph: author's own).



Figure 134: Herbert Jeschke, sketch of the countryside outside Bayeux, 1941, pencil on paper, Musée de la Tapisserie de Bayeux, Bayeux, France (photograph: author's own).

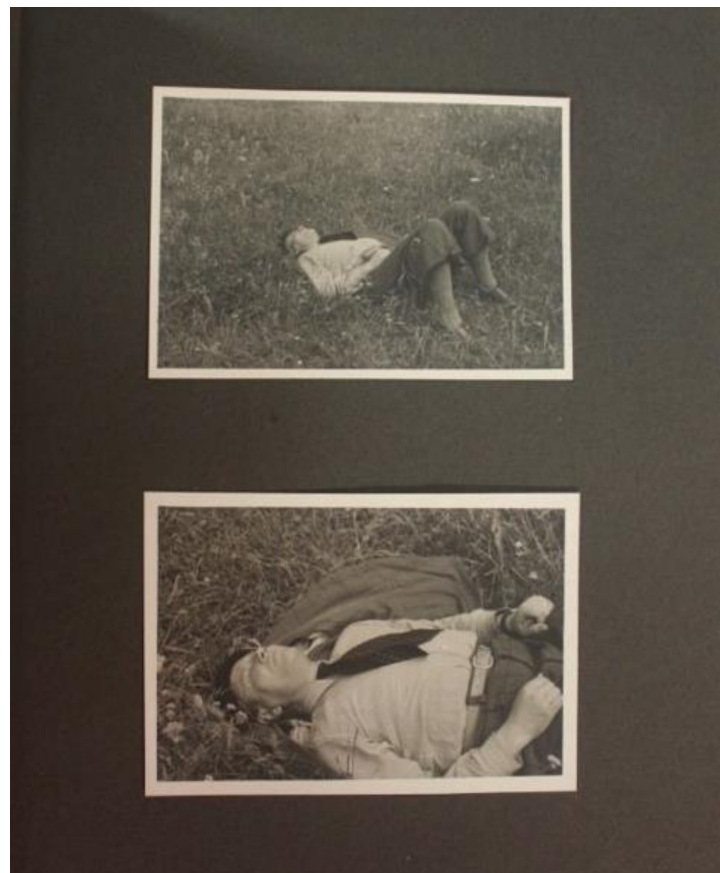


Figure 135: Photographs of Herbert Jeschke relaxing outside Bayeux, 1941, Musée de la Tapisserie de Bayeux, Bayeux, France (photograph: author's own).



Figure 136: Herbert Jeschke, sketch, 1941, Musée de la Tapisserie de Bayeux, Bayeux, France (photograph: author's own).



Figure 137: Herbert Jeschke, zoomorphic detail from the tapestry, aquarelle sketch, 1941, Musée de la Tapisserie de Bayeux, Bayeux, France (photograph: author's own).



Figures 138-143: Herbert Jeschke, re-imagined tapestry elements, aquarelle sketches, 1941, Musée de la Tapisserie de Bayeux, Bayeux, France (photographs: author's own).