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Abbreviations listed before the bibliography (pages 264–6) are used throughout the volume without other explanation.

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Ia Münster in Westfalen, Staatsarchiv, MSC 1.243, 12\(v\), table 7 (646–64)

Ib Munich, Bayerische Staatsbibliothek, Clm 14641, 35\(v\), table 7 (646–64)

II Würzburg, Universitätsbibliothek, M. p. th. f. 46, 6v–7r, table 6 (627–45)

III Paris, Bibliothèque nationale de France, lat. 13013, 11\(v\), table 8 (665–83), with part of table 7 above

IV Paris, Bibliothèque nationale de France, nouv. acq. lat. 1615, 14\(r\), table 9 (684–702) and table 10 (703–21)

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V London, British Library, Cotton Otho A. VI, 15\(r\)

VI London, British Library, Cotton Otho A. VI, 14\(r\)

VII Embroidery stitching varied and angled to suggest anatomical shape (Scene 10, lower border. Detail from the Bayeux Tapestry – eleventh century

VIII Unpaired birds in the upper border: after the intrusion of a building (Scene 35) (a); suggesting a late change in design of the main register (Scene 44) (b). Detail from the Bayeux Tapestry – eleventh century

figures

1 Long-necked bird peering down on a skirmish between workmen (one page 238 of a pair; upper border Scene 45) (a); short-necked bird, preening, above Harold’s ride to Bosham (one of a pair; upper border Scene 2) (b); pair of birds, similar in colour, positioned differently (lower border, Scene 51) (c); bird with curly wings (like an angel); its partner is differently coloured and has wings different in style and position (upper border, Scene 54) (d); bird with prominent bars on wing and tail (one of a pair; lower border Scene 47) (e); preening bird with wavy effect of feathers (one of a pair in different colours; upper border Scene 51) (f); long-legged bird with long straight neck, head downwards (single; lower border Scene 40) (g); pair of birds, touching, with long curved necks, in what are now similar, but not identical, colours (upper border Scene 16) (h); pair of birds entwined, in a contrasting arrangement of the same colours (upper border Scene 12) (i)

2 Addorsed birds in a contrasting arrangement of the same colours; outlined in a mixture of black and dark green, the left hand bird has a yellow body, a red bar on its wing, alternating red and yellow wing feathers, with red at the
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top and red feet outlined in dark green; the right hand bird has a red body, a yellow bar on the wing and the top feather of the complete wing is yellow. It has dark green feet outlined in red (upper border Scene 15)

3 Possibly an eared owl (upper border Scene 41) (a); lion with human-like face (upper border Scene 24) (b)

4 Foxes carry off a goose and a cock (lower border Scene 51)

5 Part of a feast scene, a drinking horn terminating in a bird head (main register Scene 3)

6 Peacocks above William and Harold's conference. The left one is predominantly blue-black, the right one predominantly green (upper border Scene 15) (a); peacocks beneath William's army, predominantly brownish-yellow (lower border Scene 51) (b)

7 Aesop's fable of the fox and the crow (upper border Scene 24)

8 A pair of doves holding olive branches above a scene of carnage (upper border Scene 53)

9 A pair of storks, cranes or herons, above the killing of King Harold's brothers

10 A pair of birds with knotted necks above Harold's surrender to Guy (upper border Scene 9)

Acknowledgements

By permission of the Trustees of the British Museum the design on the cover is taken from the obverse of a silver penny issued at London in the early 880s, reflecting Alfred's assumption of political control over the city.

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