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Henry VIII and the Art of Majesty: Tapestries at the Tudor Court (Paul Mellon Centre for Studies in British Art)

Thomas P. Campbell
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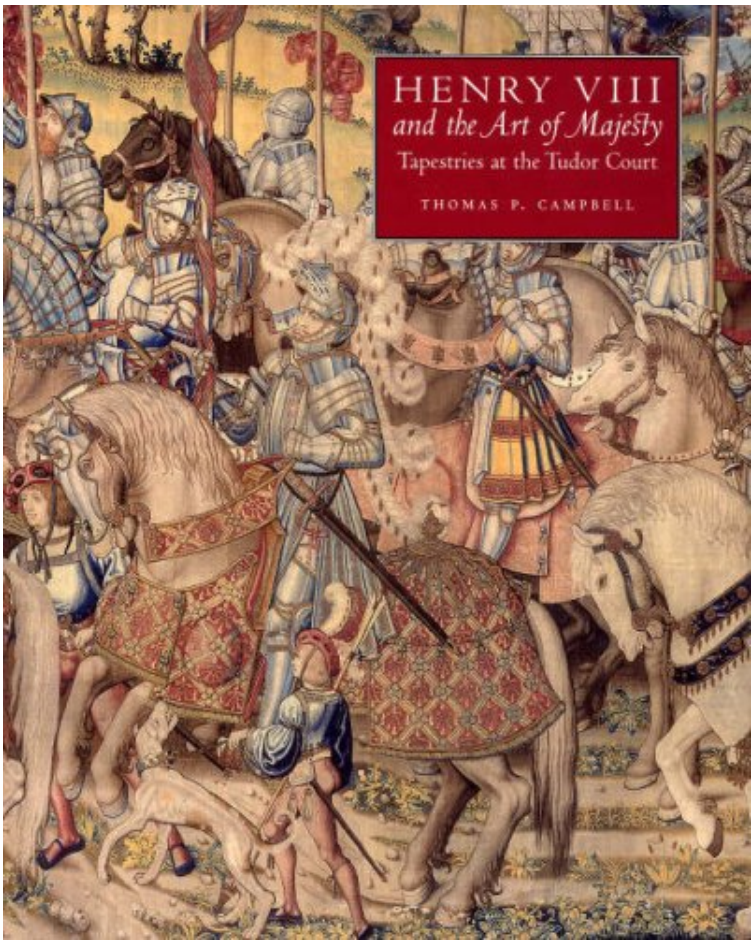

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Thomas P. Campbell : Henry VIII and the Art of Majesty: Tapestries at the Tudor Court (Paul Mellon Centre for Studies in British Art) before purchasing it in order to gage whether or not it would be worth my time, and all praised Henry VIII and the Art of Majesty: Tapestries at the Tudor Court (Paul Mellon Centre for Studies in British Art):

6 of 6 people found the following review helpful. specialist publication about Tudor tapestriesBy Ivor E. ZetlerThis book is a study of the history of tapestry primarily during the reign of Henry VIII. There is additional coverage of medieval precedents (from around 1400) and further detailing of tapestry in England after Henry's death in 1547.The text of this volume is in fact an adaptation of Thomas Campbell's Ph.D. thesis. Campbell has recently been appointed director of the Metropolitan Museum and is also the author of Tapestry in the Renaissance as well as Tapestry in the

Baroque.To fully appreciate the writing in this book, the reader would need to be well versed in English history of the Tudor era. Although the contents demonstrate that Campbell's research capacity is awesome, the average reader (myself included) would probably be overwhelmed by the detail of the text. The following random quote will give an idea of the contents; .... "Subsequently, the Wardrobe accounts for 1537-38 and 1538-39 both name Mostinck as the individual to whom payment was made for repair materials, indicating that he was now fulfilling the supervisory role formerly held by Lyson. The volume of repair work continued undiminished. The account for 1537-38 lists 205 tapestry items, including fifty-eight pieces from Chelsea manor, which Henry acquired in 1536 through land exchanges with Lord Sandys and Westminster Abbey." Thus the writing is scholarly, as well as dense and on the dry side.Apart from the text, there are copious reproductions (mainly in excellent color)of tapestries as well as related historical illustrations. The interested reader might find these photographs reason enough to purchse this book. Be aware that this book is somewhat smaller in size that the Renaissance and Baroque volumes. So, this book merits a five star rating for the specialist, however four stars for the general reader.0 of 0 people found the following review helpful. Ground-breaking work on Henry VIII and the arts.By Carie EvansA superbly produced and fascinating book, which fills an important gap in our knowledge of the reign of Henry VIII0 of 0 people found the following review helpful. Five StarsBy Kindle CustomerAmazing pictures!

Luxurious, beautiful, and portable, tapestry was the pre-eminent art form of the Tudor court. Henry VIII amassed an unrivaled collection over the course of his reign, and the author weaves the history of this magnificent collection into the life of its owner with an engaging narrative style. Now largely dispersed or destroyed, Henry’s extensive inventory is here reassembled and reveals how, through tapestry, Henry identified himself with historic, religious, and mythological figures, putting England in dialogue—and competition—with the leading courts of Early Modern Europe while promoting his own religious and political agendas at home. Campbell’s original account sheds new light on Tudor political and artistic culture and the court’s response to Renaissance aesthetic ideals. Sumptuously illustrated with newly commissioned photographs, this stunning re-creation of Europe’s greatest tapestry collection challenges the predominantly text-driven histories of the period and offers a fascinating new perspective on the life of Henry VIII.

"This thoroughly researched study provides a welcome infusion of scholarly rigor into a field that has suffered from a bias toward fine arts at the expense of decorative arts. An important contribution to scholarship, it is among the best in its genre. . . . Essential."—Choice