Describe how the panel incorporates.

* Historic narrative imagery
* Written text
* Symbolic imagery through moralized animals
  + These animals are drawn from manuscript sources: bestiaries-which were volumes describing the natural history of animals and their religious symbolism, zodiac illustrations, and fables.

Name three animals depicted and their metaphoric meaning, according to Frederick.

Reflect on what this tells us about the relationship between text and imagery in this work.

“… paired fish, questioned the exact nature of the serpentine shapes and suggested a gloss on the idea of eels. The consensus view argues that the scene comments on Harold’s character: while he appears to be brave and virtuous, he is nevertheless not to be trusted. He is as slippery as an eel.” 121

“t. These creatures seem deliberately chosen and arranged using the moralised traits and values assigned by the bestiary tradition” 122

“The most important sources include the secondcentury text, Physiologus, which provided a model for animal allegory;5 St Ambrose’s Hexameron, from the fourth century, which offers commentary on the Creation as it appears in Genesis; and the encyclopaedia found in Isidore of Seville’s seventh-century magnum opus, Etymologiae. 6 All three of these texts can be found in English manuscripts with a Canterbury origin or provenance, suggesting that both the Tapestry’s designer and his potential audiences would have had access to their content in some form or other.” 122

“that at least as early as Plautus in the third century, eels have been associated with duplicity; the phrase ‘slippery as an eel’ is not a recent coinage.” 123

“Not only does Harold embody the slippery quality of the eel, but his character is further impugned by its link with the eel’s genesis in the slime of the seabed. His character is both literally and figuratively muddied.” 123

“In our language ‘wolf’ (lupus) derives from the Greek, for call wolves licos. Moreover, in Greek licos are so called from ‘bites’, because whatever they find they slaughter with a frenzy of rapaciousness. Others say wolves (lupos) are so called as if lion-foot (leopos), because, as with lions, their strength is in their paws. Wherefore, whatever they attack does not survive. Moralised, the wolf is [t]he Devil, who always looks malignly at the human race, and constantly circles the sheepfolds of the Church’s faithful in order to afflict and destroy their souls … .” 124

“it is in the Norman interest to acknowledge that Harold fought a brave fight at Hastings. In addition, if the bird is indeed an eagle, it may also suggest Harold’s potential, subverted.” 124

125

The Bayeux Tapestry is a continuous narrative on the events leading up the to Norman conquest of England regarding Harold, Early of Wessex and William, Duke of Normandy. The panel uses historical narrative imagery, written text, and symbolic imagery to depict the events and characters of this conquest. The landmarks, buildings, and cultural features of characters clue us in on the location and people. For instance, certain clothing styles and physical features clue us in that some characters are Angle-Saxon identifiable by both his air and moustache. Written text is used throughout the background of the tapestry to give further detail of location, people, and events. The last element of symbolism used that we shall examine is those of moralized animals, ones that portray personality traits and define the person more than the characters can do themselves. The eel is used to represents Harold’s untrustworthy side, where his character is “as slippery as an eel.”. (Frederick, 121.) A four-legged quadruped (wolf) is seen within scene 17 as well. Descried by Greek history, “wolf (licos) are so called from ‘bites’, because whatever they find they slaughter with a frenzy of rapaciousness.” (Frederick, 124.) Thus characterizing Harold’s hunger and “frenzy” for battle. One mythological creature called up is the Onocentaur, half-man, half-donkey, “Physiologus manuscripts do include this fabulous creature, arguing that its two-part nature represents the hypocrisy of a person who claims to do good but does evil.” (Frederick,124.) This joins in with the representation presented by the eel’s to show Harold’s two-faced and untrustworthy nature.