OLD ENGLISH NEWSLETTER

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OLD ENGLISH NEWSLETTER

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regarding Year's Work in Old English Studies and the annual Bibliography should be sent
to Professor Collins and Dr. Berkhout respectively.

Scholars can assist the work of OEN by sending two offprints of articles to the Editor
and two notices of books or monographs to him.

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A Guide to the Contents of This Issue

NEWS

I

Old English Newsletter at SUNY-Binghamton

With Volume X the Center for Medieval and Early Renaissance Studies at the State University of New York at Binghamton has taken over responsibilities for the publication of the Old English Newsletter from the Center for Medieval and Early Renaissance Studies at Ohio State. No doubt all readers of OEN will join in appreciation for the generous support of Ohio State, the editorial efforts of Stanley Kahrl, and the bibliographic work of Alan Brown. I hope that I will be able to continue the important work that my predecessors have begun. The two most important features of OEN are, of course, the Annual Bibliography and the analysis of it, the Year's Work in Old English Studies. Carl T. Berkhout is the new bibliographer for the Old English Division of the Modern Language Association and for OEN. Rowland L. Collins has agreed to continue his work as associate editor for YWOES. Without their help and the support of their universities OEN could not be published. While the Annual Bibliography and YWOES make OEN an important research tool, "the front papers" of each number contain news and feature items that promote a sense of scholarly community. In these pages I expect to publish news reports, translations, articles about teaching and about research, a short feature on manuscripts, and abstracts of papers given at the MLA Annual Meeting and at other meetings. It seems inadvisable for OEN to publish critical or scholarly articles, since a wide variety of suitable journals exist. So far it has been financially possible to continue free subscriptions to past subscribers, but I have had to ask new individual subscribers for an initial fee. It may soon be necessary to ask all individuals to pay a nominal subscription to defray the rising direct costs of publication.

This issue is back-dated Fall, 1976 in order to regularize publication of OEN on a Fall-Spring basis.

<div align="right">P.E.S.</div>

II

Anglo-Saxon Vernacular Manuscripts in America

The Pierpont Morgan Library and the Scheide Library jointly presented an exhibition of Anglo-Saxon Vernacular Manuscripts in America at the Morgan, 1 April-9 May, 1976. The exhibition, assembled under the supervision of Rowland L. Collins, displayed thirteen known Anglo-Saxon vernacular manuscripts which were acquired by Americans in the twentieth century. These manuscripts include several not listed in Ker's Catalogue of Manuscripts Containing Anglo-Saxon. They are: the Osborn fragments, the Poole fragments, the Kansas discoveries, the Will of Aethelgifu, and Aldhelm leaf with OE glosses, and the Glazier fragments. The Blickling Homilies, owned by the Scheide Library (which is now associated with the Princeton University Library), and the Morgan's Blickling Psalter were the two most prominent items on display. Collins has written a catalog that not only describes the exhibition in detail, but also gives important information on provenance. He also notes that the Ricketts collection

once had two fragmentary leaves, one from a saint's life and one from a treatise on the kingdom of the Franks, that are now lost. The 86-page catalogue is available from the Pierpont Morgan Library, 29 East 36th Street, New York, New York 10016. The price is $5.00. There are twelve plates and an important bibliography.

P.E.S.

III

Anglo-Saxon England 5 (1976)

Peter Clemoes, the editor of Anglo-Saxon England, has provided OEN with short notices of the contents of the most recent volume of ASE. In future issues of OEN these short notices will have a more timely impact. The contents of ASE 5 are:

Patrick Sims-Williams, "Cuthswith, seventh-century abbess of Inkberrow, near Worcester, and the Wurzburg manuscript of Jerome on Ecclesiastes." Reconstructs the probable seventh- and eighth-century English ownership of a fifth-century Italian manuscript, which is important culturally, textually and palaeographically and as evidence for the role of eighth-century English missionaries in the transmission of manuscripts.

David N. Dumville, "The Anglian collection of royal genealogies and regnal lists." An edition and full discussion which advance understanding of this difficult material beyond the stage reached by Kenneth Sisam's study of 1953. Concerning origin it concludes that Sweet's title, "Genealogies (Northumbrian?)," cannot for the present be improved and that if a Northumbrian origin were the case it would most likely belong to the reign of Alhred (765-74).

Stanley B. Greenfield, "The authenticating voice in Beowulf." Examines the role of the narrator in both historicizing and contemporizing events, in commenting on their morality and in placing them in a perspective which emphasizes the limitations of human knowledge.

Rosemary Woolf, "The ideal of men dying with their lord in the Germania and in The Battle of Maldon." Demonstrates the apparently total lack of historical or literary-historical continuity between the Germania and Maldon in portraying this particular ideal and seeks to account for this resemblance.

Ruth Waterhouse, "Aelfric's use of discourse in some saints' lives." Examines Aelfric's use of direct speech to give his "good" characters dramatic impact and his use of indirect speech to convey a moral judgment of his "bad" ones.

Joseph B. Trahern, Jr., "Caesarius of Arles and Old English literature: some contributions and a recapitulation." Offers new evidence for Caesarius' influence on five Old English texts and recapitulates the evidence for his influence on Old English literature as a whole.

N.R. Ker, "A Supplement to Catalogue of Manuscripts Containing Anglo-Saxon." Lists newly-found leaves of manuscripts described in the Catalogue and changes in location or pressmark and adds fifteen manuscripts not recorded in 1957.

Barbara Raw, "The probable derivation of most of the illustrations in Junius 11 from an illustrated Old Saxon Genesis." Concludes that it is likely that the main body of illustrations in the Junius manuscript were derived from an exemplar iconographically associated with the court school of Charles the Bald (840-77), that the text in this exemplar was the Old Saxon Genesis which was the source of Genesis B, and that thus source-text and source-illustrations came to England together.

M.B. Parkes, "The palaeography of the Parker manuscript of the Chronicle, laws and Sedulius, and historiography at Winchester in the late ninth and tenth centuries." Sees in the palaeographical features of this key manuscript (and of others related to it) evidence that a continental type of scribal discipline was increasingly imposed in the scriptorium at Winchester in the late ninth century, probably under the influence of Alfred's helper Grimbald of St. Bertin, and that Grimbald was also probably responsible for introducing a concept of "dynastic" history which dominated the compilation of the Chronicle, reached its culmination in the mid-tenth century, and died out during the following fifty years.

Stewart Lyon, "Some problems in interpreting Anglo-Saxon coinage." In a survey ranging from the beginnings of regular coinage in the middle of the seventh century to the end of the Anglo-Saxon monetary system in the reign of Henry I, considers the relationship between classifiable variations in the coinage and the economic life of the times and assesses both the potential and the limitations of present-day numismatic methods.

Milton McC. Gatch, "Beginnings continued: a decade of studies of Old English prose." Surveys the état des questions which are of current concern and looks ahead to the future.

Bibliography for 1975. A 36-page bibliography of the books, articles, and significant reviews published in the various branches of Anglo-Saxon studies.

IV.

1976 Old English Division Meeting

The Old English Division of the Modern Language Association met on December 27, 1976. Roberta Frank (University of Toronto) was Program Chairman and Paul Szarmach (SUNY-Binghamton) Program Secretary. The program consisted of four papers, abstracts of which follow:

Milton McC. Gatch, University of Missouri-Columbia, "Aelfric's 'Letter to the Monks of Eynsham'."

The little-read "Letter to the Monks of Eynsham" might better be called the "Eynsham Customary." The only other example of the genre from England before the Constitutions of Lanfranc is its major source, Regularis Concordia. This report touches on three areas investigated in a much larger study in progress. First,

the identity of Aelfric as Abbot of Eynsham has recently been challenged by C.E. Hohler. On the basis of a number of statements in the epistolary preface and the conclusion of the Customary, the likelihood Aelfric was established by Aelthelmaer as first abbot of Eynsham is reasserted; but it is stressed that this conclusion is only a very likely hypothesis. Second, the sources of the Customary are clarified. It is far more than merely a summary of the Regularis Concordia, and it is oversimplification to claim it is only an abridgement of the rites prescribed in Regularis Concordia. Its source for Amalarius was the Retractiones I of the first edition of De ecclesiasticis officiis. Finally, the almost unnoticed closing section of the Customary is an outline of the lectionary for the Night Office. Study of this lectionary raises the possibility that Aelfric's Old Testament sermons, translations and reading pieces are (like the exegetical sermons) appropriations to the devotional needs of the laity of material Aelfric knew in the first instance in the context of monastic devotions.

Mary Catherine Bodden, University of Toronto, "The Classbook of St. Dunstan: Some Implications."

There is but a single aim to this paper: to offer evidence which suggests that Anglo-Saxon advanced education of the tenth and eleventh centuries included a far more substantial part of the Trivium than our speculations have until now admitted. The formal evidence for the teaching of Grammar is extensive and self-evident. But for the disciplines of Rhetoric and Dialectic there is a dearth of such evidence; consequently the case for their having been widely taught is not so defensible. If we turn, however, to the available non-formal evidence such as, for example, the Bodley Ms. Auctarium F. 4.32, known as the Classbook of St. Dunstan, or the Classbook of Glastonbury, we will find that such collections which seem to contain highly technical treatises only, provided, as a matter of fact, material for the teaching of rhetoric and dialectics, also. The first section of this Classbook is a short treatise on grammar; its glosses as well as one of its commentaries prove, however, that it was used, equally, for the teaching of rhetoric and dialectics, and done so in a rather inventive fashion.

Angus Cameron, University of Toronto, "An Old English Manuscript Leaf Discovered."

In 1975 a graduate student at the Catholic University of Louvain in Belgium found a leaf containing a set of Anglo-Saxon medical receipes for diseases of the legs and feet. This paper gives a brief history of the leaf and the circumstances of its discovery, a physical description of the leaf with notes on its palaeographical features, a commentary on the text comparing it with other later Old English medical texts, and a discussion of the language of the recipes. On the basis of these features one can give a preliminary dating of the leaf at the end of the ninth or beginning of the tenth centuries, and localize it on linguistic grounds in Mercia.

R.E. Kaske, Cornell University, "Hroþgar's Sermon."

The central part of the speech commonly known as "Hroþgar's Sermon" (Beowulf 1709b-68) breaks down naturally into three large subjects. First, Hroþgar's praise of Beowulf (down to 1709a) leads him by contrast into a reminiscence con-

cerning Heremod, who was all a king should not be (1709b-24a). Second, this reminiscence leads him to speculate further about the reasons for such a decline, and to construct a sort of typical psychological case-history to account for it (1724b-57). And third, Hroþgar turns the results of his whole analysis back upon Beowulf, warning him not to fall prey to the process that corrupted Heremod (1758-68). The second of these parts (1724b-57) is an analysis, in terms of patristic psychology, of the degeneration from sapientia to malitia in the human soul. The anonymous subject is originally granted wisdom by God (1724b-26), and the beginning of his unsnyttrum (1734) grows out of material prosperity (1728ff.). His first sin is pride, described in the Gregorian images of vegetation and loss of light (1740-41); another facet of this pride is cupidity, in the inclusive Augustinian sense of desire for more than is sufficient in all things (1748). The resulting sins of envy, anger, tristitia, and avarice in the sense of desire for wealth (1749-50a) follow the order of a famous Gregorian analysis, which then suggests also an identification of the slayer and his arrows (1743b-47) as vainglory. The watchman or guardian (1741b-43a) is wisdom itself put to sleep by worldly concerns. The first part of the passage, describing Heremod directly (1709b-24a), realistically omits the internal sins which presumably initiated his corruption and concentrates on the series of final, overt vices which eventually made him a bad king: envy, with emphasis on the traditional symptom of ill-will toward others (1711-12); anger (1713-14a); tristitia (1714b-15); and avarice (1719b-20a). An apparent further description of trisitia (1720b-22a) possibly refers instead to the external misfortunes of Heremod mentioned elsewhere in the poem. In the third part of the passage, applying the lesson to Beowulf (1758-68), bealoniþ (1758) seems to be a descriptive epithet for the result of the whole process--those final, overt aspects of malitia that destroyed Heremod as a king. The words ece raedas (1760) refer to the lasting counsels of wisdom, as in the Old English poems Exodus and Daniel.

A Select Bibliography of Audio-Visual Materials
for the Teaching of Old English

by Erika Lindemann
University of South Carolina

At one time or another, most of us have found even the best of texts
and lectures inadequate to generating student interest in Anglo-Saxon
history and culture. Not only does this generation of students seem to
show little appreciation for the cultural expressions of past ages; often
we too lack appropriate words to describe the splendors of medieval art,
the configurations of medieval music, the brilliance of the Sutton Hoo
treasures. The bibliography on the following pages derives from my own
search for materials to supplement lectures in a history of the English
language course, from an attempt to give sound changes and grammatical
rules a historical context by describing the people who conducted the
business of their culture through language.

The 90 titles in the bibliography identify 31 films, 23 sets of
2x2 color slides, and 36 recordings, cassettes, and filmstrips. The
last group of entries comprises readings of medieval texts, lectures,
music, and "still" shots made from some of the films. Although most of
the titles treat Anglo-Saxon culture to 1200, I have included discussions
of continental European history from the Fall of Rome to 1200 and works
which, despite their later date, may be useful to discussing themes which
appear in Old English literature. All of the materials are appropriate
to high school, college, or adult audiences. High school-level materials
have been included because we are often asked to give guest lectures to
high school classes and because high school teachers sometimes request of
us information about materials which will support the study of early English
literature.

To those who may wish to order materials listed in the bibliography, I offer the following recommendations:

1) Discuss your plans with interested colleagues in your own department and in other departments, especially Art, History, Music, and Linguistics departments. Find out what materials are already available, who else might be able to use the materials you want to buy, and who might be willing to share the cost.

2) Discuss your project with administrators, especially your department head, dean, and directors of "instructional support services" (libraries, media centers, instructional services centers). Often these individuals can direct you to special media collections or to grant funds designed to support the kind of project your are contemplating.

3) Request catalogues from companies listed in the bibliography and recommended by colleagues with whom you have discussed your plans. Study the catalogues carefully, selecting titles which best suit the courses, students, and faculty most likely to use the materials.

4) Preview all materials. Most distributors permit you to examine titles on approval, a procedure which allows you to determine whether or not the material actually will be interesting and useful. Some distributors' catalogues still list materials which were first released years ago. These older productions may have limited instructional value not only because they are based on outdated research but also because their technical quality may distract students accustomed to the sophisticated technology of television programs and motion pictures.

5) Determine in advance and preferably in writing who will pay for the project. If the department head, dean's office, or the library agrees

to purchase and house the materials, fine, but if the project is paid for by two or more departments or agencies, it may be wise to determine precisely who has access to the material, who is liable for damage to it, and how material can be added to the collection in the future. Finally, projects which improve teaching, enrich the study of the humanities, or encourage faculty to revise courses and develop new ones may be eligible for grant support. Threatening as the procedure may sound, applying for a federal, state, or privately funded grant is not difficult; it simply requires patience and perserverance in the face of paperwork. Most colleges and universities have a grants officer to help you draft a proposal, and many granting agencies, such as the National Endowment for the Humanities and the Office of Education, also provide staff to answer questions about the procedures peculiar to their agency.

PART I: FILMS AND VIDEO TAPES

Typical Format:

Title	HUMANITIES, THE: WHAT THEY ARE AND WHAT THEY DO				
Running Time	1965	28m	C	EBF	Black & White or Color
					Film Company
Release Date	Using examples of literature, photography and music, Clifton Fadiman points out the dissimilarities and complementary features of the humanities and the sciences (Great Dramatic Literature Series).				
					Series Note

ANGLO-SAXON ENGLAND

22m   C   IFB

The film provides an outline of the history of Anglo-Saxon England from the end of Roman rule around 410 A.D. to the coming of the Normans in 1066. Information from early chronicles has been combined with archeological investigations. Beginning with the formation of Saxon kingdoms, the film treats the introduction of Christianity, the contributions of the monasteries, the periods of siege by Norwegian and Danish Vikings, and the achievements of Alfred and Canute.

ART OF THE MIDDLE AGES

     1963   30m   C   EBF

Mr. Canady leads us to an understanding of the medieval world through its
expression in art.

BYZANTINE EMPIRE

     1959   13½m   C   CIF

Outlines the history of the Byzantine Empire and indicates its important
cultural contributions in the areas of art, religion, and scholarship;
close-ups of mosaic works, icons, and architecture. Photographed
principally in Greece and Turkey.

CHARLEMAGNE AND HIS EMPIRE

     1961   14m   C   CIF

Filmed on sites associated with the great Frankish King; pictures
Charlemagne's conquest; close ties with the Roman Church; system of
government; contributions to life in the Middle Ages; how he helped
keep civilization alive on the European Continent during the early
years of the Middle Ages.

CHARLEMAGNE: HOLY BARBARIAN

     1968   27m   C   LCOA

Focuses on one campaign waged by Charlemagne against the Saxons in 782.
Examines, through this incident, a central historical problem: brutality,
in the name of civilization. Brings out the cultural contributions of
Charlemagne while at the same time showing the ruthless means employed to
accomplish his goals. (From the Western Civilization Series: Majesty and
Madness)

CHARLEMAGNE: UNIFIER OF EUROPE

     1964   13m   C   EBF

Dramatizes the contributions made by Charlemagne to the development of
Western Europe; illustrates the personal qualities that enabled him to
build his empire; contributes an appreciation of the Carolingian Renaissance,
contributes to an understanding of medieval Europe.

CHARTRES CATHEDRAL-ART AND ARCHITECTURE

30m   C   EBF

A study and interpretation of the great Gothic cathedral as "a towering synthesis of medieval life and art." (The Humanities)

CIVILISATION: THE FROZEN WORLD

1971   52m   C   Time/Life

Lord Clark opens his examination of the ideas and values of Western civilization by describing the ideal which was inherited from fifth-century Greece and lasted more than 600 years. After the fall of Rome, the early Christians fled to places of refuge on the most inaccessible fringes of the known world. At last, Charlemagne, the first great man of action to emerge from the darkness, re-established contact with the ancient cultures.

CIVILISATION: THE GREAT THAW

1971   52m   C   Time/Life

Western Europe came alive in the twelfth century. In this film Lord Clark describes the hundred marvelous years in which the great abbeys and cathedrals reflected the expansion of the human spirit.

CRACKING THE STONE AGE CODE

1971   52m   C   Time/Life

This film examines the work of Alexander Thom, whose research and findings into the meaning of the stone circles and great standing stones of Britain threaten to turn pre-history knowledge upside down.

THE CROWNING OF CHARLEMAGNE (Video Tape)

17m   B&W   SD

A single event - the crowning of Charlemagne on Christmas Day in the year 800 by Pope Leo III - was recorded in history and depicted in art in very different ways. As five contemporary accounts are read, medieval artistic representations of the event are shown highlighting the differences in the accounts. The accounts are those of the Royal Annalist; a papal biographer; Theophanes, the Byzantine historian; the Lorsch Chronicle; and Einhard, Charlemagne's court biographer. These five accounts establish five divergent points of view, each approaching the coronation and the personality of Charlemagne differently. Similar variation appears in the art of later centuries. Written by Colin Chase (Centre for Medieval Studies Series).

CRUSADES, THE: SAINTS AND SINNERS

    1969   26m   C   LCOA

Describes the first crusade and the complex motives which led people to join it. Examines the irony implicit in the concept of a holy war. (From the Western Civilization Series: Majesty and Madness)

DISCOVERING THE MUSIC OF THE MIDDLE AGES

    1968   20m   C   BFA

Music was a necessity to people of the Middle Ages. This film shows the importance of music in church and castle, among clergy, nobles, and peasants. Viewers learn not only of the growth of polyphony, but also of the dominance of the church in medieval life, and of social stratification and medieval instruments.

ENGLISH HANDWRITING IN THE DARK AGES (Video Tape)

         18m   B&W   SD

An introduction to English Paleography showing the characteristics of four early styles of writing: the decorative Rustic Capitals, Uncials used for Bibles and important documents, Insular Majuscule and the most commonly used Insular Miniscule. These styles are described through examples from manuscripts of the seventh to twelfth centuries. Written by Angus Cameron (Centre for Medieval Studies Series).

ENGLISH HISTORY: EARLIEST TIMES TO 1066

    1954   10m   B&W   CIF

Landmarks and historical materials from 1900 B.C. to 1000 A.D. are blended with brief re-enactments to give a panorama of the island of Britain and to illustrate the assimilation of many people in the development of the English nation.

THE LAST JUDGEMENT IN MEDIEVAL SCULPTURE (Video Tape)

         18m   B&W   SD

The second coming of Christ was one of the most popular themes found in the sculptural decoration of abbeys, churches and cathedrals throughout the Middle Ages. This program explores the biblical sources for this event and shows the development of its artistic representation to the end of the thirteenth century. Romanesque and Gothic examples of Last Judgement tympana from many French cathedrals are shown, with particular reference to the Abbey of Moissac and the Cathedral of Bourges. Written by Susan Jupp and Sarah McKinnon (Centre for Medieval Studies Series).

THE LAST VIKING: PART I & II

    1972   53m   C   FI

This National Geographical Special takes us to Norway to learn about the cus-
toms of the ancestors of the Vikings. With history and modern day combined,
we see how these people have maintained and changed the customs of the Norse-
men of the past.

MAGNA CARTA, PART I: RISE OF THE ENGLISH MONARCHY

    1959   16m   B&W   EBF

Traces the history of England from the Norman invasion in 1066 to the crowning
of King John in 1199; the background of feudalism sets the scene for the famous
meeting at Runnymede.

MAGNA CARTA, PART II: REVOLT OF THE NOBLES AND THE SIGNING OF THE CHARTER

    1959   16m   B&W   EBF

Dramatizes the events after the crowning of John which brought the conflict
between kings and barons to a climax and resulted in the drafting of one of
the imperishable documents of the English-speaking world.

MEDIEVAL CRUSADE

    1956   27m   B&W   EBF

Animation and live action show the causes and their influence on European life.
Dramatizes the adventures of two young knights on the first crusade to Jerusalem.

MEDIEVAL TIMES: ROLE OF THE CHURCH

    1961   13-1/2m   C   CIF

The great cathedrals of Europe and the glowing colors of medieval art provide
background to the film; re-enactments enable us to understand the influences
of the church on the peasants, nobility, scholars, and clergy of the Middle Ages.

THE MIDDLE AGES: RISE OF FEUDALISM

    1966   20m   C   EBF

Examines the Middle Ages from the fourth-century Roman Empire to the time of the
Crusades. Reviews the nature of feudal society, the workings of the feudal
system, and the resulting recovery of Europe.

THE MYSTERY OF STONEHENGE: PART I & II

   1965   57m   C   MH

This fascinating film provides a clear, factual account of Stonehenge, the pre-
historic stone monument on Salisbury Plain in England, and tests the theory
that it was built as an observatory and as a computer; the reactions, comments,
and discussion of various authorities are recorded. (CBS News)

ROMAN BRITAIN: FORTIFICATIONS

   1974   14m   C   BYU

Deals with the Roman conquest and occupation of Britain between 43 A.D. and
410 A.D. Shows Roman methods of descents in three kinds of fortifications by
the use of models, animated maps, and pictorial reconstructions.

ROMAN BRITAIN: THE TOWNS

   1974   15m   C   BYU

This film shows how archeological excavation and the careful examination of
objects discovered have increased our knowledge of Roman Britain. Sites are
shown at Verulamium, Bath, Carleon, Vindolanda. Finally a Roman family scene
is reconstructed, using actors in costume.

ST. CUTHBERT (Video Tape)

         12-1/2m   B&W   SD

This production looks at a characteristic saint's life of the Dark Ages. It
tells the story of St. Cuthbert, the Northumbrian saint of the seventh century,
following Bede's Life of St. Cuthbert, and is illustrated by the pictures from
two twelfth-century manuscripts of his life. Written by Angus Cameron (Centre
for Medieval Studies Series).

THE SUTTON HOO SHIP-BURIAL

         16m   C   SD

The film opens with a view of the Sutton Hoo site today. It then goes back to
1939 to show the discovery of the detailed impression of the ship in the earth
and the process of excavation. Further digging revealed evidence of a collapsed
burial chamber--and treasures once contained within it. A diagram shows the
arrangement of the objects, and photographs give some idea of what they looked
like before they were removed from the earth. Each object--whetstone, jewelled
purse lid and coins, bronze bowls, musical instrument, silver dish, iron stand,
wooden bucket, gold jewelry, arms, armor, and precious utensils--is examined
in turn. The production ends with a reading in Old English of the description
of Scyld Scefing's funeral from Beowulf. Written by Colin Chase (Centre for
Medieval Studies Series).

THE VANISHED VIKINGS: PART I--ERIC   THE RED

    1972   15m   C   Journal

Studies the question of the fate of the Viking settlements on Greenland.
Traces Erik's travels using sagas as well as archeological evidence.

THE VANISHED VIKINGS: PART II--WHERE DID THEY GO?

    1972   15m   C   Journal

Introduces the leading theories about the Viking disappearance from Greenland
and then follows leading scholars as they explain their differenct points of
view.

THE VIKINGS AND THEIR EXPLORATION

    1958   11m   C   CIF

Through costumed dramatizations and authentic Viking artifacts, aspects of
Norse culture are traced. Home life, manners and dress, and various explora-
tions are recreated.

THE VIKINGS: LIFE & CONQUESTS

    1960   17m   C   EBF

Film follows the Vikings to "the farthest corners of the known world as
they raided, conquered, traded and discovered, and then stayed on to settle,
colonize, and rule."

ADDRESSES FOR FILM DISTRIBUTORS

BFA: BFA
      2211 Michigan Avenue
      Santa Monica, CA 90404

FI: Films Inc.
     1144 Willamette
     Willamette, IL 60019

BYU: Brigham Young University
      Dept. of Motion Picture Prod.
      Provo, UT 84601

IFB: International Film Bureau
      332 S. Michigan Avenue
      Chicago, IL 60604

CIF: Coronet Instructional Films
      369 West Erie Street
      Chicago, IL 60610

Journal: Journal Films
        930 Pinter Avenue
        Evanston, IL 60202

EBF: Encyclopaedia Britannica Films
      425 N. Michigan Avenue
      Chicago, IL 60611

LCOA: Learning Corp. of America
       711 Fifth Avenue
       New York, NY 10022

MH: CRM/Contemporary/McGraw-Hill Films   Time/Life: Time/Life Films
       1221 Avenue of the Americas   Time/Life Building
       New York, NY 10021   New York, NY 10020

SD: Software Distribution
       Unit 33
       705 Progress Avenue
       Scarborough, Ontario
       Canada

PART II: SLIDES

The following series of 2" x 2" color slides, mounted in cardboard, are available from:

Colour Centre Slides, Ltd.
Hilltop, Hedgerley Hill
Hedgerley, Slough
England SL23RJ

Set No.	Title
1	The Sutton Hoo Ship-Burial, 35 slides
2	The Lindisfarne Gospels (OUT OF PRINT)
3	The Benedictional of St. Aethelwold (OUT OF PRINT)
4	The St. Cuthbert Relics, 15 slides
5	The Lambeth Bible, 50 slides, available in two parts
6	The Archaeology of the Dark Ages in Britain, Part I, 33 slides Part 2, 42 slides
7	Anglo-Saxon Glass, 9 slides
8	Sutton-Hoo -- Supplementary set, 15 slides
10	The St. Chad Gospels, 22 slides
12	The Winchester Bible, 50 slides, in two parts
14	The Chichester Reliefs, 11 slides
20	The Franks Casket, 16 slides
21	The Westminster Bestiary, 30 slides (1. 13th c.)
22	The St. Ninian's Isle Treasure, 25 slides
24	The Gospels of St. Augustine, 16 slides
26	The Caligula Troper, 17 slides
27	The Hunterian Psalter, 44 slides, in two parts
29	The Bury Bible, 32 slides
30	An Anglo-Saxon Calendar & Marvels of the East, 22 slides
31	Aelfric's Pentateuch, 10 slides
32	The Eadwine Psalter, 50 slides, in two parts
33	The Shaftesbury Psalter, 15 slides
36	The Dover Bible, 50 slides, in two parts

PART III: RECORDINGS, CASSETTES, FILMSTRIPS

Typical Format:

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	Kemp Malone	r	LL	
Author,				Company
reader or				
series (if				
in parentheses)				

*c = cassette	t = reel to reel tape
r = recording	sf = sound filmstrip (filmstrip &
f = filmstrip	cassette or recording)
cl = cassette lecture	

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          Early Medieval World
          Byzantine World
          Romanesque World
          Gothic World
          Late Gothic World

                                          sf   ERS/LL

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                                          sf   MMTA

CHARLEMAGNE: HOLY BARBARIAN
sf/c   LA/LL

CRUSADES: SAINTS AND SINNERS
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                                          f   LL

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Michael Sheehan & John Gilchrist   cl   ATC

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Diane Bornstein &
J. B. Bessinger

HISTORY OF THE ENGLISH LANGUAGE
Henry Lee Smith   cl   ATC

A THOUSAND YEARS OF ENGLISH PRONUNCIATION
     r   MMTA/LL

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AN AUDIO VISUAL HISTORY OF ENGLISH LITERATURE
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Sidney Wilck	cl	ATC

A TREASURY OF GREGORIAN CHANTS

	r	Everest

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CA: Caedmon Records
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EE: Everett Edwards, Inc.
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Deland, FL   32720

ERS: Educational Record Sales
157 Chambers Street
New York, NY   10007

Everest: Everest Records
10920 Wilshire Blvd.
Los Angeles, CA   90024

LA: Learning Arts
P.O. Box 917
Wichita, KS   67201

LL: Listening Library, Inc.
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Old Greenwich, CT   06870

MHS: Musical Heritage Society
1991 Broadway
New York, NY   10023

MMTA: Multi-Media Teaching Aids
47-57 41st Street
P.O. Box 4247
Long Island City, NY   11104

CCCC 198 f. 1^r

Corpus Christi College, Cambridge 198 is a large eleventh-century
collection of homilies, mainly by Aelfric. The first item, however, is
not by Aelfric despite the heading inserted by a sixteenth-century (so Ker)
annotator. This Christmas sermon also occurs as Vercelli Homily V and as
the first item in Bodley 340. Bodley 340 is roughly contemporaneous with
CCCC 198, but the appearance of this piece in the Vercelli Book means that
the sermon was composed probably no later than the third quarter of the
tenth century, if not earlier. Max Förster collates all three versions in
his edition Die Vercelli Homilien (Hamburg, 1932; repr. Darmstadt, 1964),
pp. 107-31.

CCCC 198 is one of a number of Old English manuscripts glossed by the
thirteenth-century Worcester "Tremulous Hand." On f. 1^r the Tremulous Hand
provides a few interlinear Latin glosses. For an introduction to the work
of this glossator see S. J. Crawford, "The Worcester Marks and Glosses of
the Old English Manuscripts in the Bodleian," Anglia 52 (1928), 1-25. For
further information generally see, of course, N. R. Ker, A Catalogue of Manu-
scripts Containing Anglo-Saxon (Oxford, 1957).

The Fellows of Corpus Christi College, Cambridge and the Librarian of
the Parker Library, Dr. R. I. Page, gave their kind permission to reproduce
f. 1^r from microfilm of CCCC 198. I must also thank Ms. Judith Williman for
making a photograph from the microfilm.

Sermo Iɳ natale dɳi.

haliʒe ʒod ſpell be ðeʃe heaɳ maſſam
nyſſe þyʃʃe halʒan tide. þe nu and peaʃðeʃ.
ꞇuʃ leʃð þʃe þaʃ halʒan tid ʒe ða þan
licað ꞇ clanlice peoʃ ðian. ʒoðeʃ naman
to loʃe ꞇ to þul ðʃe. ꞇ uʃ ʃaulu to e ce þe
hælo. ꞇ to ʃʃoʃþe. ʃoʃ ðan ðe þul ðʃeʃ evning
hɩne ʃelʃne ʒe eað medde. þ he oʃ heoʃonum
on eoʃ ðan aʃtah. þ he man nyʃ cũ lichaman
acenned paʃ ʃe. ʃoʃ ðan ʃe aʃ ʃoʃ ca ʃe ðeʃ
ne polde lætan hɩʃ ʒe ʃeaʃc þoʃ peoʃ ðan.
ðaðode to hɩʃ aʒenʃe an lic neʃʃe ʒe þoʃ. ac he
hɩ polde alyʃan oʃ ðeʃe heaʃ ðan hæʃ ꞇ vɳɳe
ꞇ oʃ ðɩoʃ leʃ þeoʃ ðome. ʃʃa ʃɩ lucaʃ ʃe ʒoð ʃpel
leʃe be ðan þʃat ꞇ cpað. on ða to paʃ mɩcel
ʒe moꞇ ʒe bannan ʃʃũ aʒuʃ to þũ caʃeʃe
ʒe ʃʃiꞇtɳ eall vmb hþyʃʃc mɩð ðan eaʃ ðeʃ.
þ ʒe ʃʃac paʃ æ ʃeʃc on ʃuɳ nen ʃʃũ þeʃe maʒðe
ʒe ʃe ʃaʃ þe ʃyʃuʃe hæ ꞇ. þaʃ manɳeʃ nama
paʃ cɩʃ uⁿus. ꞇ ða eoðan ealle anʃa ʒe hþyle
on hɩʃ ceaʃ teʃe. þ ꞇ heo on peʃ ʒon þũ be boꞇ
þe ða ʒe bann nan paʃ. þ æʒ hþyle man paʃ ðe

THE YEAR'S WORK IN OLD ENGLISH STUDIES - 1975

Edited by Rowland L. Collins
Department of English
University of Rochester

For a variety of reasons, YWOES - 1975 comes to you less promptly than any previous issue. Some contributors are new and the place of publication has been transferred, along with OEN itself, from the Ohio State University to the Center for Medieval and Early Renaissance Studies at The State University of New York at Binghamton. The purpose and policies of YWOES remain constant, however: to provide a short description of and (often evaluative) commentary on the important works published in OE studies during 1975.

The contributors of YWOES are not asked to subscribe to any uniform set of evaluative criteria. Each section is the work of an author or group of authors and the general editor limits his function to selecting the contributors, eliminating unnecessary duplication of effort, and preparing the texts for publication. The authors can be identified from the initials which appear at the end of each section:

C.C.	Colin Chase, University of Toronto
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M.M.	Matthew Marino, University of Alabama
J.B.T.	Joseph B. Trahern, Jr., University of Illinois

Suggestions for the improvement of YWOES should be addressed to Mr. Collins.

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I. MISCELLANEOUS AND GENERAL LITERARY

The appearance of E. G. Stanley's <u>The Search for Anglo-Saxon Paganism</u> extends medievalists' debt to D. S. Brewer, for this book is part of the series of scholarly issues and reprints (mostly in ME) undertaken by his small publishing firm. The volume reprints a series of short essays that appeared in <u>N&Q</u> between June, 1964, and September, 1965. The articles are packed with fact and quotation; they are anecdotally interesting; and they possess general importance. The judgments Stanley has assembled represent an interesting exercise in criticism. They show how firmly scholarship is bound to contemporary cultural patterns, and Stanley's comment on the Victorian critic G. Stephens might serve as an epigraph: "Stephens found what he was looking for." Stanley's collection makes a coherent book, and its lesson is that a critic possessed of a certain measure of intelligence, resourcefulness, and learning will find what he sets out to find; moreover, the critic's predispositions and methods are inevitably colored by the interests and assumptions of his own culture -- in this case, nineteenth-century nationalism and romanticism. In a careful and sometimes entertaining narrative, Stanley shows how "programme-mongers" and sensitive souls isolated the primitive Germanic traits -- the "genuine" qualities of OE poetry -- and sketched a national character that lay somewhere between children of nature and Colonel Blimp (perhaps these really are the same?). The collection contains a short preface, some slight changes from the original articles, and a helpful index of scholars and texts cited.

One might have thought that Professor Stanley's essays had laid the specter of heathenism once and for all, and yet two other books issued simultaneously prove that this is not so. James H. Wilson, in <u>Christian Theology and Old English Poetry</u>, enters into battle with those nineteenth-century critics -- Earle, Müllenhoff, Schücking, even Hippolyte Taine -- whom Stanley treats almost as historical curiosities. But while Professor Wilson treats their writings as living realities, he surveys the backgrounds of Anglo-Saxon England without mentioning the work of Sir Frank Stenton or Peter Hunter Blair; he takes poetry and theology as his main subject without drawing upon the work of Professors Clemoes, Kaske, Goldsmith, or Bloomfield. Professor Wilson seems to take his direction from Robertson, and especially from Huppé (though there is no mention of <u>Web of Words</u>); his book often seems, therefore, to grapple tenaciously with questions whose time has passed. Moreover, his determination to demonstrate Christian readings leads him to ransack Bosworth-Toller for supporting evidence, and often enough he simplifies the meanings of poems somewhat ruthlessly in the name of unity and coherence. However, it is in his close readings and in the interpretative translations he provides along the way that the strengths of Professor Wilson's book lie. The study contains chapters on backgrounds, the elegies in general, the <u>Wanderer</u>, the <u>Seafarer</u>, Cædmon (<u>Exodus</u>), and Cynewulf (<u>Christ</u>).

John Gardner's book, <u>The Construction of Christian Poetry in OE</u>, takes better account of recent scholarship, but its strengths also lie in the readings and sidelights Professor Gardner produces. The author's stated purpose is to provide an approach to OE style that will enlarge our historical

understanding of the poetry. He pays particular attention to allegory,
by which he seems essentially to mean the figurative use of language; linear
allegory means a reiteration of words and figures in the text (rather like
verbal irony) and vertical allegory means emphasis on figures that refer to
contexts outside the poem. This book contains more than its share of
misprints and mistakes, like variation in the spelling of proper names,
careless syntax, or the statement that Bede, and not William of Malmesbury,
offered the description of Aldhelm's public performances of poetry. There
are other signs of haste in composition, like the extensive lists of line
numbers that take the place of full exposition and become rather tiresome
in the text. The book lacks coherence as a whole and in its parts; for
example, in his long chapter on Beowulf, Professor Gardner begins by arguing
strongly for the influence of Fulgentius and the mythographers, but finally
his reading of the poem does not have much to do with these writers. The
very presence of these elements in the book make it clear, I think, that
Professor Gardner would regard objections to them as quibbles. If a reader
can agree with this view, the compensation is a lively and thoughtful reading
of a broad range of OE poems. The book takes in Genesis A and B, Daniel,
Christ and Satan, Christ A, B, and C, the storm riddles of the Exeter Book,
Elene, and The Dream of the Rood; parts of the readings of Beowulf and Elene
had been published previously.

There were several other investigations of the Christian elements
in OE culture. Thomas Rendall considers (JEGP 73 [1974], 497-512) the theme
of captivity and release as a parallel to the theme of exile, but "independently
of its possible formulaic expression." He does not explore the non-Biblical
implications of bondage in Anglo-Saxon England, and he often uses passages
from ME or from critics of ME literature to shed light on OE writings. He
discusses Scriptural images of bondage and law, the Harrowing of Hell, and
directs particular attention to Christ A, Exodus, and Andreas. In a long essay
(Studies in the Literary Imagination 8:47-73), Alvin A. Lee argues that "the
indispensable critical tool for understanding [OE poetry] is, in [his] view,
a knowledge of the Bible in its typological dimensions." Professor Lee suggests
that exegesis is the only way of achieving a full and coherent appreciation of
the literature, and he attempts to relate exegetical criticism to the schema
of Northrope Frye. In the same issue of Studies in the Literary Imagination,
its editor, Hugh T. Keenan, provides a bibliography of typographical studies
through 1972. This is a manageable list that includes the most important
writings of general significance and criticisms of specific works as well,
together with many useful annotations. Finally, Micheline-M. Larès has
published a full-scale study, Bible et civilisation anglaise: naissance d'une
tradition (Ancien Testament, Paris 1974). The major thesis of this book seems
to be that the essential features of OE culture were determined by the Old
Testament. Her arguments deal less with influence than with the identity of
the two cultures. In Part One she discusses the presence of the Old Testament
through place names, genealogies, personal names, and legislation, especially
the laws of King Alfred. Some interpretations seem strained -- for example,
that Cædmon is an Old Testament name (identical with the Kadmonites, Gn 15:
19-21). Part Two proposes that OE poetical style -- alliteration and formulas,
for example -- reflects Scriptural usage, particularly in the Psalter; further-
more, "god-kennings" demonstrate the dominance of Old Testament practice over

the native tradition. Dr. Larès also argues that the use of the <u>nomina</u>
<u>sacra</u> in OE verse served chiefly an instructional purpose, as part of the
attempt to offset the influence of heathen invaders. Part Three deals
particularly with Cædmon and Ælfric, and the way in which their writings
embody OE enthusiasm to know the history and message of the Old Testament.
Dr. Larès views this tradition as a combination of literary technique,
religious fervor, and social uniformity; it was introduced by Cædmon and
brought by Ælfric's homilies to a point comparable to "les émissions télévisées
et le livre de poche." This is a various and surprising book, not to be
summarized or dismissed easily.

Several publications study the historiography of the Anglo-Saxons
and of Anglo-Saxon scholars. The most notable is Antonia Gransden's
<u>Historical</u> <u>Writing</u> <u>in</u> <u>England</u>, <u>c. 550</u> <u>to</u> <u>c. 1307</u> (Ithaca, 1974). Pre-Conquest
histories occupy approximately the first fifth of the book; the chapters
cover Gildas and Nennius, Bede, the <u>Chronicle</u>, secular narratives and royal
lives, and sacred biographies and local history. Mrs. Gransden's survey is
comprehensive in scope and detail, and although she occasionally misses a
secondary source or a recent edition, she provides a vast amount of information
in her text and footnotes. Her discussion not only includes the OE narratives
themselves; she also treats their subsequent influence, in form and detail,
on historical writings. The book's exceptionally full index of names and
subjects establishes its further value as a reference tool. This is a study
that almost every student of Anglo-Saxon England will have occasion to consult.
Mrs. Gransden has also published a related study on "Propaganda in English
Medieval Historiography" (<u>Jnl</u> <u>of</u> <u>Med</u> <u>Hist</u> 1). This includes illustrations
(which also appear in her book) and commentary on special pleading in the
<u>Chronicle</u>, Asser's <u>Life</u>, and a few other writings. With M. S. Hetherington's
essay on Sir Simonds D'Ewes (<u>Texas</u> <u>Studies</u> ...), we move to the historiography
of seventeenth-century interest in OE studies. The essay describes the MSS
of D'Ewes's <u>Dictionary</u> and D'Ewes's methods of compilation.   Dr. Hetherington
also provides detailed documentation of D'Ewes's relationships with other
philologists and antiquarians (or with their work), including Cotton, Spelman,
Selden, Junius, Dugdale, James, Nowell, Joscelyn, Somner, and DeLaet.

A number of publications discuss the backgrounds and resources of
OE writers. Ulrich Schindel, <u>Die</u> <u>lateinischen</u> <u>Figurenlehren</u> ..., presents a
dense, closely argued consideration of commentaries on the <u>Ars</u> <u>grammatica</u> of
Donatus, St. Jerome's teacher. Schindel suggests that Donatus's own commentary
on Virgil became a model for later treatises on his grammar textbook. The
works discussed have some bearing on OE literary compositions such as Bede's
<u>De arte metrica</u> and Ælfric's <u>Grammar</u> (called <u>Donatus</u> <u>Anglice</u>). Besides this
general influence, perhaps the feature of greatest importance for Anglo-Saxon
England is the inclusion of the texts of two commentaries: "Isidorus iunior,"
from an Irish MS of the eighth century (Basel, University Library, cod. F III 15d;
CLA 847); and "Sergius," from an eighth-century MS written in Anglo-Saxon
minuscule (cod. St. Paul in Corinthia 2/1; CLA 1453) and from a
fifteenth-century Paduan MS (Magdalen Col. Ox. 64), apparently brought to
England by John Tiptoft or an associate. Michael S. Fukuchi also discusses
OE rhetoric (<u>Neophilologus</u> 59), and attempts to classify the use of gnomic
statements into four types. All examples are taken from <u>Andreas</u>, though the

author's interest is in their general role in poetic contexts. G. A. Lester surveys the connections between a dozen or so anecdotes that resemble the Cædmon story, in an effort to help us better understand Bede's narrative, and more generally, the process of composition in OE. He reaches no conclusion, however. Jeff Opland's report on his work among the Xhosa (PMLA 90) takes a wide and comparative view of the features of oral poetry. He turns his experience with African tribal singers partly to a consideration of the connections between oral, memorized, and written poetry. F. H. Whitman (in NM 76) extends Larry Benson's cogent investigation (PMLA 71 [1966]) of the literary character of formulaic composition, by comparing OE verse and Latin sources. Whitman's conclusion is that formulas are largely empty of meaning and that they do not contribute to the effect of poetry, which depends upon the non-formulaic elements -- a rather complicated position which is not very easy to accept. Finally, James D. Johnson (also in NM 76) connects the description of Sir Gawain's landing in Dorsetshire (alliterative Morte Arthure 3724 ff.) with the motif identified by Crowne, Fry, and others. In the process he argues that the alliterative "revival" reflects the continuity of OE poetical tradition.

Several scholars have published studies on the metrics and literary effect of OE verse. E. G. Stanley presents (Anglia 93) a detailed investigation of metrical rules and exceptions arising from the alliteration of finite verbs (with special attention to Beowulf 2717b) and the lack of stress on infinitives. Professor Stanley's point is that the subtlety of metrical practice and the difficulty of formulating comprehensive rules make clear how great is the need for refinement of our understanding of OE poetry. Thomas Cable (MP 73) attempts to establish the relationship between lexical accent and melodic pitch in Beowulf and other OE poetry. In this essay, which is an offshoot of his The Meter and Melody of 'Beowulf' (1974), he compares OE stress and melody with patterns in other cultures. J. M. Luecke (Language and Style 8) argues for a distinction between meter (the ideal form) and rhythmic variation (specific metrical practice), and against Pope's theories of timed measurement. She suggests that English prosody's "fixation and frustration with classical rules" will be eased if we read the poetry as chant; she contends that the similar folk origins of OE verse and Gregorian chant help justify such an approach. Richard A. Lewis studies (Texas Studies ...16) the effect of enjambment and alliteration on a single sound carried through several lines. Lewis considers alliteration from the perspective of secondary emphasis, contrastive ideas, punctuation, semantic stress, cross-metrical semantic connections, and so on. Almost all examples are taken from Beowulf. Finally, Robert Foster examines (NM 76) the use of þa in OE narratives, and argues that its function is stylistic and not grammatical. He concludes that, in general, þa occurs when an author uses juxtaposition or variation as figures of speech; it is a sequential marker that divides and paces a narrative, allows for tension, and introduces digressions.

Two broadly significant essays explore the connections between our knowledge of these formal features -- metrical, syntactic, linguistic and philological -- and our full understanding of OE poetry. Dr. Bruce Mitchell (ASE 4) seems to argue for the primacy of "linguistic facts" against "man-made difficulties" that keep critics in business. Yet, as he says, we cannot appeal our judgments to the "one standard 'mann on þæm Cloppames wæne' who represents

all Anglo-Saxons of all periods." Facts -- linguistic and otherwise --
have little meaning except in the alert and informed judgment of a reader.
Professor Mitchell fears that "if this attitude [of interpretative emendation]
spreads and is accepted by less reputable and sensible scholars, it will
harden into a form of impertinent (if not arrogant) sentimentality in which
anything goes." But, again following Dr. Mitchell, likelihood, and even
certainty, vary in all matters, and the reputation and sense of individual
readings must be tested by historical and reasoned interpretative comment
of the kind illustrated here. As Dr. Mitchell says at the outset, "a little
less anxiety to prove . . . that a word must mean "x" and not "y" would be
welcome." In the second essay, Professor J. E. Cross (Essays & Studies 27
[1974]) argues somewhat along this latter line: because most OE poems survive
in unique copies, the roles of editor, scholar, and critic converge. In order
to assess a reading, one must possess not only linguistic skill and editorial
experience, but "a feeling for what the Anglo-Saxons are saying" -- that is,
the broad learning and good sense of a critic. And Professor Cross goes on
to show the results of such a convergence in his commentary on passages from
The Phoenix and The Exile's Prayer. Both essays make stimulating and satis-
fying reading.

Several essays consider the place of non-literary artifacts in
Anglo-Saxon culture. C. R. Dodwell engages (Bull...John Rylands Univ Lib 56
[1973]) in "literary archeology" -- that is, the assessment of lost art
through descriptions that have survived. He documents the variety of ways
in which artifacts might disappear, and tries to estimate the nature and value
of several items (including, for example, Gospels held for ransom by heathen).
Professor Dodwell obviously did not intend his lecture as a systematic examina-
tion, and he makes no attempt to evaluate the accuracy of accounts written
long after the event or of estimates exaggerated by local pride or by the
sense of a past golden age. Peter R. Schroeder (Viator 5 [1974]) is more
interested in intellectual history: how do we establish methods that will
take us to the heart of Anglo-Saxon England, that will show us the unity of
cultural assumptions and style that underlie expression in diverse arts like
poetry and book illumination? Schroeder's essay is an informative and original
starting place for consideration of issues such as these, which have been
raised by C. L. Wrenn, John Leyerle, and other scholars. Lastly, D. R. Howlett
has written two articles that touch upon the connections between literature
and other arts. In "Two Panels on the Ruthwell Cross" (Eng Philological Studies
14), he suggests that the inscription on the north panel is part of a hymn to
the Lamb of God, and that the inscription on the south panel should be expanded
to "marþa maria M[e]r[entes] dominnæ." He then uses these suggestions as
a key to the iconographical program of the entire cross. In his second essay
(Jrl...Warburg and Courtauld Institutes 37 [1974]), Mr. Howlett takes up once
again the riddle of Alfred's æstel. He surveys previous interpretations and
the historical evidence, and suggests that "æstel" is the generic description
of the King Alfred Jewel and the Minster Lovell Jewel, which were used to
hold pointers or bookmarks. No mention is made of Bruce Harbert's essay (ASE
3), which surveys the same material and comes to a different conclusion.

Two publications have taken a broadly anthropological view of
Anglo-Saxon culture. Stephen P. Schwartz's Poetry and Law in Germanic Myth
explores the connections between these two cultural features -- especially
their divine origin -- in Frisian and Scandinavian myth and literature.

Though Schwartz makes scant mention of OE culture, his treatment of sources and his thesis of a change from force of arms to a more abstract legal philosophy might well produce enlightening results in a comparative study of Anglo-Saxon England. Michael Jacoby, _Wargus, vargr; "Verbrecher,"_ _"Wolf": Eine sprach- und rechtsgeschichtliche Untersuchung_, _Studia Germanistica Uppsaliensia_ 12 (1974), first considers Germanic portrayals of the wolf as outsider, and then of the outlaw as wolf. In the course of his study, Jacoby touches on the meaning of OE words like "wearg," "fliema," "wræcca," and "wulf," together with cognates and synonyms. The first part considers these associations in relation to desecration of graves, petty treason, theft, and murder, and indirectly Jacoby sheds much light on themes of exile and separation. On the other hand, Jacoby strangely gives no extended treatment to the OE motif of beasts of battle. A third book, Josef Kirschner's _Die Bezeichnungen für Kranz und Krone in Altenglischen_, places a more direct emphasis on philology. It attempts to gather all the OE equivalents for "crown" or "wreath" and to establish denotations and connotations by examining contexts and usage. Dr. Kirschner takes his examples from social, political, and religious history, as well as from literary texts, and the book is well worth a perusal for its richly detailed content, and for an acquaintance with the methodological approach to OE culture that it embodies. Robert C. Rice (_ELN_ 12) also reviews usage and context in order to define "_Hreowcearig_ 'Penitent, Contrite.'" Although his method generally resembles that of Jacoby, his interest is entirely literary and not anthropological.

A number of summary and introductory works may perhaps be grouped together. Fred C. Robinson outlines (in _Mediævalia_ 1) opportunities and desiderata for OE scholarship. The first category includes work with manuscripts in facsimile and on microfilm, the new Dictionary and other linguistic and bibliographical tools, and journals, monograph series, and so on. In his enumeration of prospects, Professor Robinson mentions the possibility of undiscovered works and the existence of unpublished texts of philological and linguistic interest. He also sketches other potential projects: dual language texts, an encyclopedia, a complete concordance of OE writings in microfiche, and extensive research in Anglo-Latin. Paul Szarmach (_ACTA_ 1 [1974]) outlines the major features of the literary landscape that precedes and follows the "Age of Ælfric," and suggests where scholars might concentrate their energies in order to render a richer and more satisfying image of the period. Angus Cameron complements these suggestions in his discussion (_OEN_ 8) of the materials required for the OE Dictionary. Another possible opportunity is opened by the acquisition of a manuscript of _La Vie Saint Edmunde le Rei_, described in the _Bulletin of the John Rylands University Library_ 58. This is a thirteenth- or fourteenth-century manuscript containing the twelfth-century _Vie_ in Anglo-Norman verse. The text also appears in BM Cotton Domitian A XI (fourteenth century), though the newly acquired manuscript contains an additional nine hundred lines at the conclusion and forty-one colored illuminations. Randolph Quirk, Valerie Adams, and Derek Davy have written _Old English Literature: A Practical Introduction_, which is a very short introduction as well, intended apparently for those who wish not an extensive or thorough knowledge of the language, but a rapidly attained working knowledge. The volume includes five pages of background information, four prose and eight poetical passages with grammatical and lexical glosses on facing pages, eleven pages of basic grammar (and two others on pronunciation), and a list of words

most frequently encountered. This should prove a useful elementary book for students in other fields working on their own, and for classes who wish to get into the literature without delay and without much attention to paradigms and linguistic problems. Another book intended for beginning students is English-Old English, Old English-English Dictionary, edited by Gregory K. Jember and others. This is not intended as a reference work or as a rival to Clark Hall-Meritt. It provides one-word equivalents for about five thousand entries in each section. The distinctive feature is the New English-Old English glossary, and some OE nonce words are even invented as possible helps in composition. A short introduction to grammar precedes the dictionary proper. It would seem that the book's usefulness to the student would decrease greatly after one semester's work, and though it is considerably cheaper than Clark-Hall Meritt (now $24.50), its price ($15.00 -- more than Sweet's or Bessinger's dictionaries) will not encourage its purchase by beginners. A collateral publication is the list in pamphlet form of about three thousand NE words with the OE equivalents, intended also as an aid for novices, but presumably at a more reasonable price.

Several publications that will become standard sources of reference may also be grouped together. The list of "Short Titles of Old English Texts" compiled by Bruce Mitchell, Christopher Ball, and Angus Cameron (ASE 4) attempts to regularize the short-hand references that scholars use for OE writings. It is to be hoped, therefore, that scholars will adhere to this list in order to diminish chances of confusion or misunderstanding. Edgar B. Graves, in his two-volume, A Bibliography of English History to 1485, has compiled a massive general reference work, with informative annotations, comprehending almost all editions of primary sources and all secondary works of importance up to 1971. The book contains an extremely full and useful index and a great number of cross-references, though Professor Graves does not attempt a complete listing of more specialized articles and monographs on literary history. This volume will be for many years a fundamental starting place for the study of any aspect of early English history and culture. Professor Graves's work is based upon The Sources and Literature of English History by Charles Gross (1900; edn 2, 1915), and seems to have been issued in the United States under a different title: A Bibliography of British History to 1485, edn 2, 2 vols., 1974. In the same category with Graves is the new edition of a work that has been a standard guide since 1940: The New Cambridge Bibliography of English Literature, edited by George Watson. The increased number of headings and increased size of the OE section in the New CBEL reflect the active interest and industry of the last two decades. Listings of editions and secondary works guide the scholar to 1972, and, though they are not exhaustive, the New CBEL is unquestionably the single most important bibliographical resource for students of OE literature and culture. More specialized listings appear in the bibliographies of F. L. Utley by M. E. Amsler, Alistair Campbell by J. Turville-Petre, and Jerzego Kurylowicza by W. Smoczynski. The essays by D. G. Scragg and B. M. H. Strang in YWES 53 treat scholarly publication in 1972.

Finally, attention should be directed to two volumes of general interest whose contents are analyzed in their proper places in YWOES:

Anglo-Saxon England 4, edited by Peter Clemoes, a volume that continues the standards of excellence set by its predecessors; and *Anglo-Saxon Poetry: Essays in Appreciation, for John C. McGalliard,* edited by Lewis E. Nicholson and Dolores Warwick Frese. Each book contains essays by a gallaxy of stars and by younger and less well-known experts too, and each provides new material together with new understandings of old material. Anyone who follows OE studies will find in these books much to admire and reflect upon.

Works Not Seen:

Bonner, Gerald. *Wearmouth, Bede & Christian Culture: An Exhibition of Manuscripts at the Central Museum and Art Gallery, Sunderland, from 6 April to 30 June 1974.* Sunderland, 1974.

Cramp, Rosemary. "The Anglo-Saxons and Rome." *Transactions of the Architectural and Archeological Society of Durham and Northumberland,* 3 (1974), 27-37.

Godfrey, John and Jane Bonner. "The Bedan Conference." *Ampleforth Journal,* 79 (1974), 4-18.

Parsons, David, ed. *Tenth-Century Studies: Essays in Commemoration of the Council of Winchester and the Regularis Concordia.* Chichester, 1975.

Tristram, H.L.C. "Der 'homo octipartitus' in der irischen and altenglischen Literatur." *Zeitschrift für Altische Philologie,* 34 (1975), 119-153.

T.G.H.

II. LINGUISTIC

A. Lexicon

Lexicography seems to be the scholarly activity of beginnings. Of course we all hope for responsible termini such as the Toronto Dictionary of Old English, but the theme of most of the lexical studies this year is that they are preambles to the actual work of setting out a lexicon. P. Bierbaumer's Der botanische Wortschatz des Altenglischen deals with the lexical range of botanical vocabulary in the OE Læceboc. A cursory mention of the problems of the Toronto project and the persistent problem of establishing reliable texts are used to justify an alphabetical listing of the botanical vocabulary of Leonhardi's edition of the Leechbook. Morphology, meanings in English and German, Latin terminology and some controversial or innovative lexical and etymological information are a part of the entries. Transparent compounding processes are described along with some random botanical, pharmaceutical, and socio-historical information. Such dissertations-turned-books are more like working papers for OE lexicography.

M. Jacoby's dissertation-turned-book, Wargus, vargr 'Verbrecher', 'Wolf', purports to be the study of the reflexes Latin wargus as they manifest themselves in Gmc languages. Although it is sub-titled a historical, legal, and language investigation, it is mostly a loose cultural analysis. The earliest reflexes seem to have been associated with criminals such as grave-robbers, feudal traitors, thieves, and murderers. Only later are criminals and wolves associated with special emphasis on the Christian association of the devil and wolves, finally associating the devil with 'were'-wolfs. The earliest manifestation of ON vargr means criminal, but the first overt definition by Snorri Sturluson suggests that it means wolf with other metaphoric uses. The citation of OE texts is more often for cultural rather than philological reasons. A comprehensive index of forms cited would make such a work more useful to language scholars.

On the other hand, H. Schabram's "Bezeichnungen für 'Bauer' im Altenglischen" (pp. 73-88) would have suffered from the same weaknesses because the study only manifests some words, simple and compound, such as OE lond, æcer, eorð, ceorl, begenga, buend, tilia, -ling, erian, riftere, ripere, ripemann, gebur, swan, and hyrde with oxan, cu, hrið, sceap and swin. However, it exists in the context of the many articles, philosophical, philological, and historical in the volume Wort und Begriff 'Bauer'. While he lays out some of the semantic field in OE, the companion pieces on farmer's and agricultural terms in Gmc, OHG, Latin, early MHG, and runes set up many questions about medieval social structures. Although the volume is supposed to counteract the provisional nature of work in this area, the collection itself seems once more to be a beginning. A monograph on the particular subject in OE is to be forthcoming from one of his colleagues.

A classic exhaustive study of the German verb stotzen is exhibited by C.-P. Herbermann in the Etymologie und Wortgeschichte: Die indogermanische Sippe des Verbums strotzen. He shows the cognate development with reference to both actual occurrences and some cultural reconstructions in both the Gmc and other IE languages. S. D. Adžiašvili in "Leksika kuznečnogo remesla v

drevneanglijskom jazyke" [The Vocabulary of the Blacksmith's Craft in Old
English] (VMU 1, 59-72) displays in a topical arrangement the OE vocabulary
of blacksmithing with the listing of many cognate forms in other IE languages.
OE smiþ and all its compounds occupy the preeminent positions, but OE ora,
coper, ar, lead, gold, mæstlinge, seolfor, and iren are the materials mentioned.
The technical processes are represented in OE brennan, meltan, heorþ, blawan,
bawere, blawung, tyrnan, pigga, sugu, wecg, clympre, clyne, nosu, and bloma.
The tools are OE hamer, bietl, slecg, anfilt, blæstbelig, and fyr. OE sweord
is also mentioned. The limited aims of the article serve to make it grist for
the lexicographer's mill.

A. Brown's "Bede, a Hisperic Etymology, and Early Sea Poetry" (MS 39,
419-32) deals with Latin dodrans in the Latin of the Irish monks. The conven-
tional rendering of "three fourths" becomes at first a loose association in
Aldhelm with OE hafgerðingar and then a more certain association with the
rather elusive semantic variations of OE eagor, that is ea-gor or "river-over-
flowing." Such a derivation strongly implies that Insular Latin may have
stylistically influenced vernacular poetry. R. C. Rice's "Hreowcearig 'Penitent,
Contrite'" (ELN 12, 243-50) argues that OE hreowcearig is not just religiously
colored by Christianity but can be seen to become the sense of penitent or
contrite in its nominal root if one examines the dictionary definitions of the
related elements. There is some attempt to show that such a basic sense is
supported by OE texts.

E. Campanile gives us two studies that are essentially word lists
of OCorn, bolstered by etymologies and cognates. The Celtic materials in
"Minima Cornica" (ZCP 33, 23-27) encompass only nine entries with only OE
blindnetle and gierd almost incidentally cited. The article "Profilo etimologico
del cornico antico" (SeSL 13, 1-106) is a monograph-length word list which has
some OE cognates for the hundreds of OCorn words, but more often it has other
Celtic or IE information.

The inventory of notes and extended notes this year does not seem
to be as great as usual. A. Bammesberger has illuminated OE stulor in
"Altenglisch stulor" (MSzS 33, 5-6) and OE geoht in "Altenglisch geoht und
gieht" (IF 77, 100-02), and the postulation of OE andþyngða for the traditional
textual representation of OE an twig ða in "Zu Exodus 145b" (Anglia 93, 140-44).
S. Cosmos discusses a more literal rendering of the putative hapax legomenon
OE limwæstm in "Old English limwæstm (Christ and Satan 129)" (N&Q 22, 196-98).
E. P. Hamp postulates that northern *ketu was borrowed as *gedu relating
English cut and ON kvett in "'Cut' and 'Meat' in Germanic" (APS 30, 49-51).
C. Peeters illuminates the Gmc phonology of OE hund and bece in "The Word for
'Dog' and the Sequence* wH + Consonant in Indo-European" (IF 78, 75-77) and
"Urgermanisch * bakjaz, westgermanisch * baki 'Bach'" (IF 77, 212-14). A. S. C.
Ross indicates that the semantic change of OE leoht "light>world" can be seen
by comparing it with root uses of other languages in "OE. leoht 'world'"
(N&Q 22, 196); his "Run and Reve and Similar Alliterative Phrases" (NM 76,
571-82) considers the diverse sources of rave, reve, and revel: there is little
positive attention to OE in this note.

B. Syntax

The large body of theoretical works related to OE syntax that were represented in last year's review seems to have given way somewhat to more practical investigations this year. D. E. Baron's Case Grammar and Diachronic English Syntax, which raises theoretical questions, is listed in this year's bibliography but was reviewed last year. I. Rauch in "The Germanic Dental Preterite, Language Origin, and Linguistic Attitude" (IF 77, 215-33) calls for a third set of rules specifying strict genetic rule differences to be added to the sets of synchronic and diachronic rules so that one will have an adequate Gmc grammar. Strong implications do arise from the idea that aspect is primary and tense secondary in language acquisition. Brugmann's adjectival IE $*$-tV suffix is the basis for arguing that present verb forms are derived by deletion from the preterite form rather than by the conventional representation in the case of preterite-presents. Whether or not such evidence is an argument for the tripartite grammar, the local analysis is an interesting solution based on the criterion of simplicity.

The relationship of OE literature and linguistics has traditionally been much stronger than for other literatures and linguistics, but the newer practice of linguistics seems to infuriate some OE scholars. B. Mitchell, in "Linguistic Facts and the Interpretation of Old English Poetry" (ASE 4, 11-28), cuts into the problem of whether interpretations precede linguistic evidence or vice versa. In the first instance, he contends that what Greenfield calls a linguistic argument actually represents a linguistic fact, and therefore the use of OE swa in 43b of "The Wanderer" should not be taken to be "as when." The vehemence of his first few paragraphs and notes are then turned to the balanced presentation of a series of linguistic arguments about particular cruces. Surprisingly, the excellent force of the paper has to do with just how to deal with linguistic arguments which envolve generalization, the status of rules, and the place of nonce occurrences. As a linguist, this reviewer doesn't know what to do with his putative rejection of both the contemporary use of the word linguistics and the practice that it represents, because work like his can only lead one to believe that linguistics is a great help in the study of OE literature. R. Foster's "The Use of þa in Old and Middle English Narratives" (NM 76, 404-14) gives more evidence on the question the stylistic status of paratactic and hypotactic constructions and their determination when the sequential þa is used. He suggests that the simple oral sequencing device is developed into a sophisticated control on narrative flow in OE and ME poetry.

H. Pollak, in "Zur Methode der Ermittlung von Bedeutung und Funktion der altgermanischen Vorsilbe ga-" (NM 76, 130-37), compares the meaning of the Gothic verbal prefix ga- with equivalent situations in Latin, Greek, and OHG. His claim that he is developing a method to determine the significant semantic occurrences for a seemingly semantically impoverished item are questionable. The method suffers from a lack of control over his translations into German and the inevitable original loose associations across languages. Because it does not refer directly to OE, one might consider it a slight addendum to J. W. R. Lindemann's substantial work. C. Peeters in "Gothic 'soh þan gilstrameleins frumista' and the Germanic Adjective Declension" (IF 78, 144-45) gives us a particular note on a line in Gothic that is a mild confirmation of the Gmc

syntactic rules that regulate the use of strong and weak adjectives. N. J. Engberg's "Form and Function of the Infinitive in Alfredian Prose" (JEngL 9, 1-17) argues that the -(i)an and -enne non-finite forms are in morphologically conditioned complementary distribution. With only a one percent overlap for free variation and a capacity to represent the same structures in Latin, the two forms might well be considered allomorphs of the same morpheme, conditioned by the type of finite verb which embeds the non-finite forms.

J. M. de la Cruz continues to add more material to his ongoing discussion of phrasal verbs in Gmc. "A Syntactical Complex of Isogloses in the North-Western End of Europe (English, North Germanic and Celtic)" (IF 77, 171-80) testifies to two isoglosses that can be drawn to join Celtic, English, and Scandinavian, in reference to the relative and infinite construction for phrasal verbs; but the passive construction excludes Celtic, which leads to the observation that the third Anglo-Scandinavian isogloss bespeaks a very advanced syntactic development. A more extensive treatment of verbs plus prepositions in OE and later periods is displayed in "Notas para el estudio del desarrollo anglo escandinavo de los verbos preposicionales: Los datos del inglés antiquo y medio" (REspL 3, 369-413). "The Origins of the Germanic Phrasal Verb" (IF 77, 73-96) utilizes Gothic as the point of reference to discuss the Gmc situation and the changes that take place in English, German and Icelandic. A brief display of preverbs and the adverbial developments establishes the status quo for Gmc. The four languages are then examined for the further indications of preverbal consolidation and the growth of a viable adverb system, particularly witnessed by the locative adverbs.

C. Phonology

R. Lass and J. M. Anderson, in Old English Phonology, have written generative phonological rules to account for the OE sound changes and identified the underlying feature matrices for all of the OE segmental phonemes. They disagree with some of the feature matrices in Chomsky and Halle's The Sound Pattern of English, most notably for /j/ and /w/ which Lass and Anderson consider [+consonantal], and they consider the long and short digraphs not to be phonetically different because they reject the assumption that sound change is irreversible. R. Jordan's Handbook of Middle English Grammar: Phonology, translated and revised by E. J. Crook, provides a comprehensive analysis of ME phonology by delineating the general sound changes which occurred in OE and ME, the specific reflexes of OE phonemes in the various ME dialects up to 1400, the development of French phonemes in ME up to 1400, and the subsequent sound changes during the fifteenth century.

R. M. Hogg, in "The Place of Analogy" (Neophil 59, 109-13), points out in this well-written article that Kiparsky's suggestion, that the OE loss of consonant alternation because of Verner's Law appears first in the preterites of strong verbs with identical root vowels such as slōg and slōgan in which the forms are most susceptible to change by analogy, is not as simple as it first appears. He shows that the analogical extension rule must be placed immediately after Verner's Law and that, since rules must be added to the grammar solely in chronological order, subsequent rules apply to changes brought about by the extension rule and have surface output as their target. He ends the article questioning whether the apparatus of generative phonology really leads

to a better understanding of the character of a sound change. On the other
hand, S. J. Keyser, in "Metathesis and Old English Phonology" (LingI 6,
377-411), postulates a generative metathesis rule which metathesizes any
nonhigh back vowel with any vowel to explain clearly how vowel deletion in
Class II weak verbs, Class III weak verbs, contracted strong verbs, and con-
tracted a-stem nouns is really a single sound change. This rule applies prior
to the vowel deletion rule but after the h-deletion rule and the gemination
rule, and its output never appears unmodified in a surface structure form.

In "Die Entwicklung der Urgermanischen auu, aii im Altsächsischen"
(KN 21, 5-14), L. Zabrocki argues that sound changes must be explained in terms
of timeless and universal phonological laws and accuses the neogrammarians of
having explained sound changes on the basis of ad hoc phonetic laws. In
"Indo-European eu in Germanic" (IF 78, 106-12), F. Cercignani points out the
IE eu did not, as commonly accepted, have three different reflexes which
divided the Gmc languages, but that IE ue > Gmc iu conditioned by different
following phonemes in the various Gmc languages. Subsequently, only OE among
the Gmc languages lowered the second element of both eu and iu.

E. Rooth's Das vernersche Gesetz in Forschung und Lehre, 1875-1975
consists of a long chapter explaining the contributions of Verner, his
followers, and his critics from 1875 to 1972 and short chapters dealing with
such topics as Verner's Law in Gothic and the chronology of Verner's Law.
In "Morphological and Phonological Parallels between Old Norse and Old English"
(ANF 90, 1-18), H. F. Nielsen suggests that there were pre-OE and pre-ON
contacts on the basis of thirty-six morphological and phonological parallels
between OE and ON. The morphological parallels include the retention of the
old IE locative in instrumental cases. The phonological parallels include the
development of ū from Gmc ō in final, accented position. M. Barnes, in "On
the Origin of the West Germanic Second Singular Preterite" (SN 47, 275-84),
points out that the traditional explanations for the anomalous WGmc 2 sg.
pret. forms based on the pret. pl. stem rather than the singular stem and
lacking the expected -s ending are inadequate because they ignore the effects
of Verner's Law or are based upon a non-systematic type of analogy. He proposes
that Gmc developed northern dialects with -z 2 sg. endings and southern dialects
with -s 2 sg. endings and that, where the northern and southern dialects met,
dialect mixture resulted in the borrowing of the anomalous 2 sg. pret. form
which spread into the southern dialects.

D. Sherman, in "Noun-Verb Stress Alternation: An Example of the
Lexical Diffusion of Sound Change in English" (Linguistics 159, 45-71),
supports the notion that sound change is not as regular as the neogrammarians
supposed it but that a sound change may spread incompletely and selectively in
a lexicon and never occur in all morphemes to which it is potentially applicable.
He traces the pattern of stress on the first syllable of OE nouns and on the
second syllable of related OE verbs (with prefixes) through its gradual extension
in EmnE and MnE to more and more homographic noun-verb pairs, but he points out
that less than 15 percent of such pairs are currently diatonic. Appendices
provide examples of when certain noun-verb pairs were first recorded as
diatonic and of the isotones most likely to become diatonic in the future.
M. Marino, in "The Non-unique Graphic System of Weakly Stressed Old Saxon Vowels"
(IF 78, 163-68), deals with the non-affixal unstressed vowels in the M ms. of

the Heliand and shows three fundamental ranges of assignment based on a
grapho-phonemic analysis: front /i/, back /u/, and low /a/. Although he
only mentions OE, it is clear that such a distributional analysis of OS might
be applied to OE.

D. Other Studies

G. Kristensson has published four more short articles on English
place-names. In "Two English Place-Name Etymologies" (SN 46, 326-30),
Kristensson suggests that Marlston comes from OE (ge)mǣre "boundary, border"
and OE lēah producing a compound meaning "boundary wood" and OE tūn. The
first element of Batcombe is posited to derive from OE* bata "profit, gain"
rather than Bata, a personal name. In "Notes on Two Gloucestershire Place-Names"
(SN 47, 318-22), Kristensson suggests OE* bul(1)-hūs as the source for the
first elements of (Great) Boulsdon in Gloucestershire and Bolsover in Derbyshire
and supports Löfvenberg's analysis of the first element of Culkerton as meaning
"water-hole" from OE* culcor related to OE* culc, colc < PrGmc * kulk-.
Kristensson, in "The Place-Name Disley" (Jnl of the Eng Place-Name Soc 7, 7-10),
posits OE* dystels "mound" or "something thrown (up)" from OE* dystan "throw"
as the source for the first element of Disley. In "The Place-Name Carrington
(Cheshire)"(N&Q 220, 339-41), Kristensson derives the first element of
Carrington from OE* cæran "turn, bend" < Pr. Gmc.* kaizijan- on the basis
of the horse-shoe bend in the Mersey southwards of Carrington.

M. Gelling, in The Place-Names of Berkshire, Part II, examines the
place-names, including field-names and street-names, of Kintbury Eagle, Lambourn,
Shrivenham, Ganfield, Ock, Hormer, Wantage, Compton and Moreton Hundreds com-
prehensively. The book concludes with a list of field-names and minor names
in the following special categories: poor land or unpleasant places; productive
land or pleasant places; shape, appearance, or location; small plots or settle-
ments; transferred place-names; sticky soil; land on a boundary; recreation;
folklore; church or charitable use. Accompanying the book are maps showing the
Hundreds and Parishes; Roman and Anglo-Saxon archaeological remains; place-name
survivals from Roman Britain; settlement in woodland and in open land;
habitative elements other than tūn; names in -ingas and -inga-; settlement
names of topographical meaning (excluding names in lēah and feld); and place-
name elements indicating woodland (except lēah). In "The Chronology of English
Place-Names" (Brit Archaeol Rpts 6, 93-101), M. Gelling also points out that
the historical significance of English place-names has not kept pace with the
study of their etymology. She suggests that the use of transparent paper for
maps should be encouraged so that various maps can be studied in conjunction
with each other, that maps of place-names for counties include parts of
adjacent counties, and that village-names of topographical origin be included
on distribution maps to a greater extent than is commonly done. She illustrates
her suggestions with two maps and concludes from the evidence presented on
them that a possible meaning of lēah is "settlement in a woodland environment"
rather than the standard early meaning "glade, clearing" or the later meaning
"meadow." In "Some Notes on Warwickshire Place-Names" (Trans of the Birmingham
and Warwickshire Archaeol Soc 86, 57-79), M. Gelling suggests some ways that
the material in The Place-Names of Warwickshire may be extended. She suggests
that the number of Celtic or pre-Celtic names is so small that they can be
written on local maps (an example of a map for Warwickshire is provided as well

as an appendix listing and giving etymologies of Celtic names in Warwickshire).
She also suggests that the earliest place-names be determined, that topo-
graphical names are earlier than habitative names, that names in tūn and lēah
may be identified as neither exceptionally early nor exceptionally late, and
that drift geology be used as a guide to relating the age of place-names since
the most desirable sites were probably settled first and the least desirable
sites last.

C. Johansson, in "Old English Place-Names and Field-Names Containing
Lēah" (Stockholm Sts in Eng 32, 1-170), examines the pre-Conquest place-
names in lēah from the charters listed in P. H. Sawyer's Anglo-Saxon Charters
as well as other charters and literary works. Johansson has short lists with
lēah used as a simplex and a first element but a list 147 pages long of place-
names with lēah as a second element. J. Kuurman, in "An Examination of the
-ingas, -inga- Place Names in the East Midlands" (Jnl of the Eng Place-Names
Soc 7, 11-44), argues and illustrates with maps that place-names in -ingahām
are older than those in -ingas or -inga- element which are generally more inland
and upstream than the place-names in -ingahām which are found near convenient
lines of communication such as Roman roads or in areas of easy penetration.
He suggests that -ingas names are often the result of renaming of earlier
settlements and that there is no evidence that -ingahām names are the result
of such renamings. Kuurman agrees with Dodgson that place-names in -ingas,
-inga- are only coincidentally associated with burial sites.

N. F. Barley, in "Perspectives on Anglo-Saxon Names" (Semiotica 11,
1-32), discusses OE proper names, nicknames, and kennings. He concludes that
OE proper names were motivated rather than unmotivated and that bithematic
personal names were internally motivated in that they were formed from a
restricted set of elements in accordance with systematic rules and that they
conform to a model which is structurally isomorphic with the OE model of kinship.
Nicknames were primarily externally motivated, however. Kennings, on the other
hand, were both internally, and paradigmatically and syntagmatically externally
motivated. The system of analysis proposed by Barley deserves the reader's
attention.

In "Two Dialect Words in the Fenland: ModE haff and stow" (NB 62,
82-91), K. I. Sandred shows that haff "some kind of vegetation which grows in
or along canals" and stow "a dam which could be built in a canal" come from OE
haga and stōw respectively. The common meanings of OE haga, "fence, enclosure"
and "berry of the hawthorn, any thing of no value," are said ultimately to be
the same word. OE stōw, of course, ordinarily means "place" or "holy place."

G. Alexander, in "Die Herkunft der Ing-Rune" (ZDA 104, 1-11), argues
that the third-last letter in the Gmc futhorc developed its form from the Latin
⟨G⟩ as written in northern Italy and that it stood not for the single sound /ŋ/
but for the sequences of sound /ŋg/ or /iŋg/. R. Schrodt in "Die Eibenrune
und idg. ei im Germanischen" (ZDA 104, 171-78), postulates that the ⟨ᛇ⟩ rune
representing /iˑ/< IE ei and the ⟨ᛁ⟩ rune representing /i/< IE ī fell together as
ē² which led to the indiscriminate use of the two runes and then the subsequent
disappearance of the former rune in writing. In "Dialect en Runen van Britsum
en de oudste Anglofriese Runeninscripties" (TeT 26, 101-28), H. T. J. Miedema
traces the changes in the runic alphabet to accommodate sound changes in Anglo-
Frisian and, in particular, the Britsum dialect. He also discusses OFris and

OE runic inscriptions and the sound changes represented by modifications of the runic alphabet for OFris, OE, and OS.

       D. G. Scragg, in A History of English Spelling, provides a survey of English orthographic practices beginning with the OE period and a history of English spelling reform attempts. However, A. J. Bliss, in his review of the book (N&Q 220, 508-11), concludes that "this book cannot safely be allowed in the hands of students" because of Scragg's "slipshod thinking," failure to distinguish between graphemes and allographs, confusion of phonemes and allophones, and statements that some OE dialectal spellings which reflect pronunciation differences are "purely orthographic."

Works not seen:

Birkhan, H. "Das germanische starke Adjectiv." Pp. 1-24 in Philologica
    Germanica 1: Studien zur deutschen Philologie, gewidmet Blanka
    Horacek zum 60. Geburtstag.
Blumbach, Wolfgang. Studien zur Spirantisierung und Entspirantisierung
    altenglischer Konsonanten. I. Labiale und Tektale. 2 vols.
Stepanovičtius, A. "The Development of Old English Diphthongs." Kalbotyra,
    24 (1973), 57-73.
Trnka, Bohumil. "The Old English Vowel System and the Problem of Monophon-
    emes." Studii Ši Cercetării Lingvistice, 4 (1975), 429-31.
Zernov, B. E. "K voprosu o drevneanglijskix glagol'nyx formax mnoŽestven-
    nogo Čisla na -e (tak nazyvaemyx kratkix formax)." Voprosy Leningradskogo
    Universiteta, 1974, no. 2, 131-36.

J.D.C.   and   M.M.

III. HISTORICAL AND CULTURAL

    A. Major volumes: Sutton Hoo and Beyond

        Rupert Bruce-Mitford's Sutton Hoo Ship Burial is the first of four volumes on the ship burial; the second and third volumes are in course of publication, the last is projected. The book is massive, copiously illustrated, and in many ways the triumphant realization in print of many years of careful research (including re-excavation of parts of the site) by Dr. Bruce-Mitford and a host of colleagues. Only the barest outline can be discussed here, and indeed much of the material presented is highly technical. The date of the ship burial is now set at circa 625, largely on a re-evaluation of numismatic evidence; though by no means conclusive, careful analysis of trace materials in the soil indicates that there probably was a body in the ship. There is, of course, no direct indication on this basis of who the person so honored might have been, but Dr. Bruce-Mitford presents a convincing circumstantial case that it was Rædwald, king of East Anglia and Bretwalda. The more humble objects -- clothing and materials for example -- are here treated in detail for the first time, and in their way are even more telling indications of how splendidly the person so interred was honored. The site as a whole is not given exhaustive treatment, for though Dr. Bruce-Mitford devoted a great deal of time to careful re-excavation, he did not touch the large number of burial mounds known to exist upon the site. A chilling aspect of Sutton Hoo is the way in which the landowners (clearly not so generous as Mrs. Edith May Pretty, who gave the entire treasure to the British nation) systematically bulldozed features of great archaeological interest adjacent to the tumuli when the archaeologists requested permission to examine them; this wanton and savage destruction is recorded in two of the splendid series of aerial photographs with which Dr. Bruce-Mitford provides us.

        In large part, Dr. Bruce-Mitford's decision to delay publication was most wise, for some of the most important research could simply not have been done without new discoveries and technologies of fairly recent date. On the other side of the coin, the book is not perfect. The color plates of the most splendid finds are quite poor, and in some cases, notably in the rather skewed linking of Scyld's funeral in Beowulf to the Sutton Hoo burial, he extends the evidence beyond probable bases. Final judgments on the Sutton Hoo series cannot be made until all the volumes are out, but though Dr. Bruce-Mitford gives us much, the first volume is not as monumental as its size, weight, and cost would lead us to expect.

        In a series of informative and exciting essays by authors from ten countries, including many eastern European centers, Dr. Rupert Bruce-Mitford has produced a volume surveying Recent Archaeological Excavations in Europe (Routledge and Kegan Paul, London and Boston). The Survey of Mikulčice (Moravia) and The Isle of Lake Lednica (Poland) provide interesting collateral evidence for the extent of contacts within Europe, but the accounts of Mucking (Essex); Bryggen (Bergen), Norway; Helgö, Sweden; and the four Viking fortresses in Denmark are most significant. Mucking was important as a North Sea landfall on the lower Thames both for Romans and Saxons; the importance of the site is seen quite clearly by such eminent scholars as J. N. L. Myres and Vera Evison, but unfortunately M. V. and W. T. Jones, the excavators, have chosen to give us more of a catalogue of finds than conclusions. Most exciting for the present review is

the clear evidence that south-eastern England has been sinking since the
early middle ages, and the excavators tell us "it is still possible to pick
up from the beaches outside the sea wall near Mucking creek sherds eroded by
the sea from Roman and medieval sites and deposited by the tides among such
other jetsam as the plastic containers of our own age." They go on to suggest
that such sea-level change may itself have been a factor in the migration,
"forcing people to leave their homes on the Dutch terpen and German wurten."
Allowing for this sea-level change, by positing that the Thames has risen
several meters, "the river changes from the barrier it is today to an easily-
crossed thoroughfare in an established coastal fringe." Bergen, on the west
coast of Norway, is nothing short of astonishing. Here, as elsewhere, saga
evidence is supported by archaeological fact. After thirteen years of work,
Asbjørn E. Herteig is virtually certain that, just as the sagas tell us, Olaf
founded the town ca. 1070. The sheer number of finds is enormous -- literally
tens of thousands of objects came to light. For all those interested in
Scandinavian culture and contact, this piece must be read in full. Space permits
bare mention of three important points: 1) on the evidence of shell-fish, sea-
level appears to have remained constant in this area, and the area of the port
was extended by building out to sea some 140 meters; 2) letters on wax and
runic inscriptions tell us of an incredible trade-range, with England playing an
important part from the earliest days; 3) remains of ships found at Bryggen, when
coupled with documentary evidence, show that the Scandinavians had very large
vessels, the largest with a beam of thirty feet, and a length of ninety. The
date of this vessel is not certain, but future research promises much of interest.
Helgö is on an island in Lake Malar, some thirty kilometers from Stockholm.
When a summer cottage development went up there, a householder found first a
pair of special gold earrings, then a splendid bronze ladle (which Dr. Holmquist
sees as Coptic). Eighteen seasons of excavations have resulted in spectacular
finds; an Irish Crozier, a bronze Buddha from India, and silver bowls, similar
to those from Sutton Hoo and St. Ninian's Isle. More common trade goods are
not lacking, for more knives have been found in Helgö than in the whole of
Uppland (Sweden), plus one hundred and seventy molds for buckles. Nothing less
than a total revision of the old notion that the Malar region was a cultural
vacuum until ca. 600 is called for; several of Holmquist's conclusions are
important: "Helgö was the focal point of trade and manufacture in central Sweden.
No other site in the whole of Scandinavia was anything like as important for
metalworking. There is nowhere else, except Birka, in the whole of Scandinavia
with so many objects imported from distant countries." Finally, Olaf Olsen
surveys the evidence for the huge forts in circular form in Denmark, which he
concludes were built by Svend Forkbeard who ousted his father from the kingship
in 985, and raped England of her treasures for two decades until 1013, when,
with little else to give, he gained the kingship of England. The fortresses
were necessary both as homes for an enormous military establishment, and, by
their location, they also helped to unify Denmark by a strategic deployment and
show of force.

The Archaeology of Anglo-Saxon England, edited by David M. Wilson
(now Director of the British Museum) is a book probably of more importance and
more broadly based usefulness to Anglo-Saxonists than Dr. Bruce Mitford's
contributions. This is not to denigrate fine work, but to stress a virtue:
David Wilson's book has ten major chapters, each written by an expert in the

field: particularly important for generalists: David Wilson, Martin Biddle,
Michael Dolley, Rosemary Cramp, and others. Space permits only a sampler:
Rosemary Cramp on monastic sites and Michael Dolley on coins.

Professor Cramp tells us most eloquently how little we knew about
monastic sites; only ten have been excavated in any adequate way, and many
of these are northern. Early houses in Wessex, East Anglia and Mercia are
largely untouched. It is difficult to establish type sites, or to deal with
comparisons for on the one hand the centrally important site of Lérins is
untouched, and Canterbury would be greatly clarified if we knew more about
such sites as St. Riquier. On the basis of such evidence as we do have,
monastic sites and secular seem to share structural features, as a comparison
of Jarrow and the royal site at Yeavering shows. Those who seek neat patterns
are confounded by the joint house of Wearmouth-Jarrow, for the two sets of
buildings, erected close to one another in time, have very little resemblance
to one another.

With his customary incisive, economic and clear style, Michael Dolley
reviews the coin evidence for the entire period in an essay that is remarkable
both for the amount of information about the subject itself, and the brief
survey of the history of the period it provides. Dolley shows that late pre-
Saxon England had lapsed into coinlessness, and that sub-Roman coinages are,
for the most part, a myth. Coinage is seen by the sixth century as a legacy
from Gaul, with the Sutton Hoo hoard of all Merovingian coins as the first
English (as opposed to British) hoard. Coinage spread beyond this area only at
a very slow rate. We learn a great deal about Offa from his coins, and the
extent of his influence is made clear by the fact that he had much of his money
in Kent. His coins served a propaganda purpose, some with his likeness on them,
but more significantly, the Canterbury coinages of Archbishop Jænberht and
Æthelheard having his royal name on them. More of his coins are found on the
continent than in England, and they were imitated as far away as Lucca in Italy --
clear indications that an English king was something of an international figure.
Alfred neatly skirted the problem of the extent of his rule by calling himself
only Alfred Rex on his coins, while in the Scandinavian controlled areas of
England there was, Professor Dolley tells us, "a remarkable recrudescence of
coinage." In the summer of 1009 there appeared a rather odd coin, with the Agnus
Dei replacing the royal portrait. As with other institutions, both Knut and
William clearly knew a good thing when they saw it, so they kept the English
coining practices with little or no modification. Professor Dolley sees this
strength as caused by the "very English blend of conservatism and adaptability"
which can be seen in other Anglo-Saxon institutions. The account of coin and
die production shows that there was "a very considerable degree of administrative
sophistication," for at a time of recall thousands of coin dies were turned out
in a matter of weeks. This incomplete account of a masterful survey should
indicate how important it is for all of us.

David Parsons has produced the papers of a conference on Regularis
Concordia, originally held in 1970-71, under the title Tenth Century Studies
(Phillimore and Company, Chichester, Sussex). There is a useful introduction,
bibliography, and index by Mr. Parsons, and a wealth of papers (13 in all) by

J. Alexander, Peter Clemoes, Martin Biddle, Rosemary Cramp, and other scholars. In the extent of its range and the richness of its offerings, the book can well be compared to an issue of <u>Anglo Saxon England</u>. All of the essays throw new light on the so-called Benedictine Revival, and the author and the publisher are to be commended for having the wisdom and courage to let the respective authors call the shots as they see them. Many of the papers, like Mr. Biddle's on <u>Felix Urbs Winthonia</u> (a study of tenth century art of Winchester), Dr. Alexander's on the Benedictional of St. Aethelwold and Professor Bullough's on the continental background of the reform, point out the cultural bases and achievements of the tenth-century reform. Others present less favorable views. Mr. Farmer shows that the numbers in the monasteries were always small (Westminster was founded in 958 for <u>twelve</u> monks), and he is convinced that "in the intellectual sphere the monks seem to have been backward looking." Mr. Christopher Hohler provides a mine of useful information on liturgy and service books, but he offers perspectives on the period which are refreshingly acerb: of the reformers, he states "They no doubt were doing their best, but their best was often absurd . . . St. Aetholwold, by moderating the rigours of St. Benedict's stern rule, made it possible for gentlemen to live in monasteries. The fur bed-covers were all very well, but it seems to me that more of the effects of the three gallons of beer a day are to be detected in the manuscripts of the 'reform' period . . . Among the few apparently indisputable contributions of England to the Latin liturgy is the formula, to be read over the cask by the priest, to improve the quality of beer in which mice or weasels have got drowned." According to Romano-German penitentials, drinking such a brew involved a forty-day penalty; but this splendid English reform made it possible, as Mr. Hohler tells us, "by calling in the priest first . . . to indulge in this recondite vice with impunity." Most damning of all are the mis-quotations, badly-copied texts and outrageous errors in Latin which Mr. Hohler cites <u>even in the Concordia itself</u>, and which show that "the critical faculties even in the highest ranks of the old English clergy seem to have been mush."

Space does not permit delving into this provocative volume, but one is fortunate in having no less than four essays dealing with the tenth and eleventh centuries in <u>Anglo-Saxon England</u> 4. A. G. Rigg and G. R. Wieland point out how part of the so-called "Cambridge Songs" manuscript is a graded reader in the classics, for Greek too is included. K. D. Hartzell studies an apparently excellent Benedictine gradual of the eleventh century, and Michael Lapidge provides one with a brilliant and exacting account of the growth of the hermeneutic style in tenth-century Anglo-Latin literature. All of these are positive, and only M. R. Godden sees a mediocrity in the works of a compiler of two OE composite homilies from Winchester, who has a "striking but perverse talent for ferreting out from unlikely texts by Ælfric the exhortatory and eschatological material that is in general so uncharacteristic of that author." David Hinton, in an assessment of late Anglo-Saxon metal work, concludes that this material "may reflect not the poverty of the aristocracy in the tenth or eleventh centuries, but their increasing sophistication. In this more pious age, when a þegn like Godwin had the Last Judgement carved on his personal seal, gold and silver were lavished on the Church. . . ." This complexity is nothing new, for one only has to compare <u>Maldon</u> with Wulfstan's <u>Sermo Lupi</u>, two documents almost certainly written within a fifty-year span centering on the millenium, to see radical differences in perspective; revivals, like Renaissances, are phenomena sporadic

in their manifestation, and any generalities on this complex and fascinating period are doomed to failure in their insipid superiority.

Two books have appeared which deal with aspects of Scandinavian England. The first is a collection of F. T. Wainwright's papers dealing with the Vikings in the north of England: <u>Scandinavian England</u>, ed. H.P.R. Finberg (Chichester: Phillmore and Co.), and the second, Alfred P. Smyth's <u>Scandinavian York and Dublin I</u> (distributed in USA by Humanities Press). The Wainwright papers center on showing the impact and importance of Viking activities in England <u>after</u> the Great Armies with which Alfred and his predecessors contended. Convincing evidence shows that not only did some Danes settle peacefully on second-rate land in the east, but that a great number of Norwegians and Celto-Norwegians moved in after the fall of Dublin as recorded in the annals of Ulster for 902. English warriors joined with Scandinavian bands on occasion, and the general drift of the book is summed up in Wainwright's start of his account of "the Scandinavians in Lancashire": [The Norse] "had sailed not direct from the homeland but from Scandinavian colonies in Ireland and the Isle of Man. They arrived in small separate companies seeking lands to cultivate rather than lands to plunder. . . ." Wainwright's book would have been made better by some further editing, and he has perhaps too strong a faith in a series of fragments from Irish materials which exist only in an edition of 1860, and even the reputed MS (now lost) goes back only to 1643. One of the stories therein recorded has York defended successfully by having (presumably race-conscious) Saxon bees let loose on Norse invaders. . . . But despite the problems with the book, the major points pressed by Wainwright cannot be denied; England had several strata of Scandinavian settlers, and major differences in the kind of contact between Scandinavians and Saxons on spectra of time and place. Dr. Smyth's admirably concise and exciting book covers some of the same ground as Wainwright's studies, but benefits from the several decades of scholarship which separate the two. As it is the first of two volumes, a full account must await publication of the second (Mr. Smyth also promises us a book on Scandinavian English contacts). Smyth sees a tendency among Scandinavian rulers to try to consolidate the kingdoms of York and Dublin under one rule, with York being clearly the more prosperous and important center. He reminds us that a great deal of north-eastern monastic tradition, for the most part produced in the eleventh and twelfth centuries, is more sympathetic and knowledgeable about relations in this area than the party line Wessex annals, in large part because members of those communities are from Hiberno - Scandinavian stock. Both Wainwright and Smyth show without much chance of error that Northumbria, even Bede's former house, was strongly influenced by Scandinavian political domination after <u>ca</u>. 875. Danish kings were quick to adapt to the church; the coins of Kings Sigfrid and Knut who ruled Northumbria briefly toward the end of the ninth century showed a high quality, a willingness to adopt Scandinavian to Latin name-forms, and a close association with ecclesiastical moneyers. English kings very much preferred their Germanic names, and liked runes on their coins. In the mid-tenth century, Archbishop Wulfstan, Smyth tells us, supported Scandinavian rulers based in Ireland as appropriate successors to York, opposing the claims of the Saxon kings Edward and Eadred. Finally, it is significant -- extremely so -- that Wainwright and Smyth agree about the predominance of a Scandinavian language-base in parts of the North, so far as to hold that in parts of Cumberland <u>only Norse</u> was spoken.

B. Art History

Jackson Campbell's essay, "Some Aspects of Meaning in Anglo-Saxon Art and Literature" (Annuale Mediaevale, 15 [1974]), addresses the question of why insular artists were so uninterested in representing human figures in a naturalistic way. His main thesis is that spiritual realities were much more important than material realities to the insular artist. Campbell holds that, while the styles of the Hiberno-Saxon and the later Winchester art are quite different, the over-riding concerns of the artists remain the same. It should be noted that two plates have been reversed. Plate IV shows the harrowing of hell from MS Cotton Tiberius C. vi rather than the evangelist portrait of Matthew from the Lindisfarne Gospels. The harrowing should appear as pl. VI.

Studies in Memory of David Talbot Rice, edited by Giles Robertson and George Henderson (Edinburgh: Edinburgh University Press), contains a number of interesting essays, although only one is directly concerned with the Anglo-Saxon period. "The Programme of Illustrations in Bodleian MS. Junius XI" (pp. 113-146) is concerned with the illuminations in the Junius MS, commonly known as the Cædmon MS. The illustrations and their role in the work have largely been ignored by literary critics. This is unfortunate, for a study of such drawings could be highly informative, especially when the poet and illuminator draw on different traditions in their interpretations of a particular scene. Henderson is specifically concerned with the precise relationship between the illuminations and the text. He concludes that there is no simple one-to-one relationship between them. At times the two move together. But at other times they separate and the miniatures fall behind or get ahead of the text which they depict. Henderson believes that the scribe was working with a pre-existing picture scheme which he tried to incorporate into the text rather than creating his own unified scheme.

Aside from the monumental stone crosses, most of the Anglo-Saxon art which has survived are small, portable pieces. Although it is obvious that much of the art of the period has been lost, we nevertheless often assume that what has survived constitutes a representative sample of the work produced by Anglo-Saxon artists. C. R. Dodwell's article, "Losses of Anglo-Saxon Art in the Middle Ages" (Bull John Rylands Univ 56 [1973], pp. 74-92), is a very important article for it not only demonstrates the enormous quantity of items lost before the Reformation, but more importantly shows the great range of media which were used by these craftsmen. Inventories of lost or destroyed items include frequent mention of items such as large gold statues, golden altars, large crucifixes adorned with jewels, and gold tombs. Many of these items are not represented today by even a single extant example. His article should make us rethink our assumptions about the nature of Anglo-Saxon art. An essential part of Dodwell's conclusion is that much of the losses result from economic factors.

Elzbieta Temple's Anglo-Saxon Manuscripts 900-1066 (London: Harvey Miller, 1976), is a catalogue of 106 important illuminated manuscripts from the late Anglo-Saxon period. Information is provided not only about the date and place of origin for each manuscript, but also about its size -- a fact which is often omitted. Temple also gives a brief description of the contents, decorative elements and style of every manuscript. Longer discussions are

devoted to some of the more important works such as <u>St. Æthelwold's</u>
<u>Benedictional</u>. Although there is not an extensive general bibliography,
the bibliographies listed under each separate item seem very complete and
should provide a good starting place for anyone interested in a specific
manuscript. There is also a short introduction dealing with background
material such as the various schools of manuscript illumination and foreign
influences on Anglo-Saxon illumination. The text is accompanied by 319
well produced plates. A small number of these have been reproduced in color.
However, it is unfortunate that none of the line drawings have been reproduced
in color; they were often done in different colored inks which is a fact we
tend to forget when we see only black and white reproductions of them.

A few articles of interest to Anglo-Saxonists have appeared in
<u>La Paléographie Hébraïque Médiévale</u> (Colloques Internationaux du C.N.R.S.,
No. 547). A. Gruijs discusses the concept of the codicology, or "archæology"
of the book, "Paléographie Codicologie et Archéologie du Livre, Questions de
Méthodologie et de Terminologie." He defines codicology as a scholarly
attention to the material aspect of each manuscript: an awareness of the
book as an object with a history and physical qualities.

M. E. G. Turner provides a general typology for the identification
of early codices, "Towards a Typology of the Early Codex: 3rd -6th Centuries
A.D.: Classification by Outward Characteristics."

In an article of interest to medievalists, Julian Brown discusses
"The Distribution and Significance of Membrane Prepared in the Insular Manner."
Since insular manuscripts were written on differently prepared skins, this
criterion can be used as a good index of insular influence on continental
manuscripts. The preparation of writing surface was a feature not so often
noticed, and therefore not so easily copied as other factors. Brown gives a
catalogue of manuscripts and their membrane preparation. He points out that
almost all the liturgical manuscripts of the Carolingian Palace School were
executed on membrane prepared in the insular manner.

The two greatest periods of Anglo-Saxon art were, of course, the
7th and 8th centuries, known as the Hiberno-Saxon period, and the late 10th
and 11th centuries. The intervening years have often been neglected. In his
article, "Anglo-Saxon Art after Alfred"(<u>Art Bull</u> 56 [1974], pp. 176-200),
Robert Deshman examines a number of aspects of the art of this period. It is
known that the artists of the late 9th and early 10th centuries revived the
earlier style of decorative initials. Deshman believes, however, that the
carryover was not confined to this aspect alone, but that it can also be seen
in iconographic and stylistic aspects of the art. The most important foreign
influence on late Anglo-Saxon art traditionally has been believed to have been
Carolingian illumination. Deshman believes that the importance of Byzantine
influence has not been recognized. He concludes that the artists of this
period had direct knowledge of Byzantine models rather than mere familiarity
with them only through Western intermediaries.

In "Corbie and Cassiodorus" (<u>Pantheon</u> 32 [1974], pp. 225-231), Carl
Nordenfalk investigates an unusual painted miniature in the MS Paris BN lat.
12190. The use of interlace in this miniature is odd in the early eighth-

century context of the Corbie monastic workshop where the MS was executed. Nordenfalk first compares the manuscript to insular carpet pages. The technique of design and construction, however, distinguishes the Corbie page from Hiberno-Saxon interlace. Nordenfalk assigns it instead to the earlier "Constantinian" phase of interlace decoration. His suspicion of an earlier date for the miniature was corroborated by an investigation of the binding, which revealed that the page had been inserted into the folios.

Nordenfalk postulates that the page could originally have belonged to a pattern book, possibly from Cassiodorus' workshop. Were this the case, Corbie would possess tangible evidence of contact with Cassiodorus' library.

Peter Harbison's two-part article, "Animals in Irish Art" (The Arts in Ireland, 2(2 and 4), [1974], pp. 20-30, 54-63) is a very general and derivative account of what has been treated elsewhere. The author merely relates once again that animals such as the boar were once cult symbols with magico-religious significance.

A much more interesting and substantive account of similar matter can be found in K. J. Galbraith's "Further Thoughts on the Boar at St. Nicholas' Church, Ipswich" (Pro of the Suffolk Inst of Archæol 33 [1973 (1974)], pp. 68-74). Although the boar tympanum dates from the 12th century, the article is nonetheless a useful one. It provides an interesting discussion of the long-lived carry-over of pagan symbols into the Christian era. The article also treats the association of the boar and the cross, both of which were seen as protective symbols.

C. Archæology

Two good practical guides to archæological fieldwork have recently been published. The first is a second edition of Practical Archæology by Graham Webster (New York: St. Martin's Press, 1974). Webster discusses a number of new techniques for use in the field and lab that have been devised in the eleven years since the first edition was published. Although designed for the amateur or beginning archæologist, the work is a useful manual for fieldwork in England, discussing considerations from initial preparations to publication. Its scope is wide, giving a good background of English archæology from prehistoric to modern industrial sites. However (by choice), it does not deal with any of the techniques of salvage archæology which have become so very prevalent in England today. Nonetheless, for any interested excavator in England, Webster's book provides a valuable guide with excellent referrals to museums, societies, and bibliographies.

The second work, Fieldwork in Medieval Archæology by Christopher Taylor (London: B. T. Batsford Ltd., 1974), is more limited in scope. It is also written for the amateur archæologist and concentrates on the finding, surveying, interpretation, and eventual publication of fieldwork on medieval sites, a period merely glossed over in many other fieldwork manuals. Taylor provides an excellent summary on the use of original and modern documents to find and interpret a site. The book does not, however, include any of the new techniques used in the field and conservation, nor does it significantly deal

with the problem of sites with multiple occupations.

A highly comprehensive collection of essays dealing with various aspects of conservation has recently appeared. Conservation in Archæology and the Applied Arts, published by the International Institute for Conservation of Historic and Artistic Work (the 1975 Stockholm Congress), includes forty papers from experts all over the world. New techniques as well as considerations of some of the ethical problems inherent in some procedures are discussed in relation to textiles, ceramics, rock art, glass, mosaics, soil section transfers, and metals. Altogether, this volume constitutes an important contribution to our knowledge of some of the latest conservation techniques.

More specifically, the National Maritime Museum has published a monograph dealing with Problems of the Conservation of Waterlogged Wood (Maritime Monographs and Reports, no. 16). The volume was the result of a symposium held in 1973 with speakers from England and Scandinavia commemorating the third anniversary of the discovery of the Graveney Boat in Kent. A number of technical essays explore techniques for preserving and conserving water-logged wood, including freeze-drying, PEG (Polyethylene Glycol) treatments, and the use of molds. An especially interesting essay by L. Barkman has a detailed discussion of the preservation techniques used on the Wasa, a seventeenth-century warship which sank in Stockholm harbor. It was the first attempt to preserve a large ship and has a number of implications for further attempts.

Three brief but important pieces have appeared on marine archæology. F. M. Auburn writes briefly in a hoped for "Convention for Preservation of Man's Cultural Heritage in the Oceans" (Science 185 [1974], 763-4), and proposes an international convention under UNESCO and the International Association of Nautical Archæology to "advise and assist national associations, international organizations, and if so requested, governments in all matters related to the discovery, conservation and protection of artifacts" under a convention drafted by Mr. Auburn (a lawyer) for the Council of Nautical Archæology. This convention proposes quite simply that all wrecks and cultural artifacts over one hundred years old should be beyond national jurisdiction. This plan, in the best of all possible worlds, would be fine, but it seems far more realistic to encourage proper research on local levels. I seriously doubt whether such recent finds as the Roskilde Viking ships would have received as good treatment as they have had without healthy self-interest being present.

Kenneth Walton gives us a concise but effective "Geographer's View of the Sea" (Scot Geog Mag 90 [1974], 4-13). He points out how the sea has received scant attention, and stresses how much can be done by systematic study of seas and coastlines. He posits a notion of seascape, in addition to landscape study, and comments on such far ranging questions as the evolution of ship design, and relation of design to the waters sailed. Geographers have much to tell us about historical trade routes, and can develop "a marine geography in terms of the past." Finally, Ole Crumlin-Pedersen (excavator of the Roskilde ships) gives us "Viking Seamanship Questioned" (The Mariner's Mirror 61, 127-31). He reviews McKee and McGrail's accounts of the reconstruction and trials of the Gokstad færing (previously reviewed in these pages), and also Sibylla Haasum's Vikingatidens Segling Och Navigation. Briefly put, his piece is a polite but pointed query about the efficacy of replicas and/or

theoretical accounts of early sailing practice. Such attempts are all very well, but when modern shipbuilding practice and modern mathematics intrude, the results must be somewhat suspect.

Kenneth Cameron has collected eight studies, previously published, which deal with Place Name Evidence for the Anglo-Saxon Invasion and Scandinavian Settlements (London: English Place-Name Society). There is a useful introduction by one of the authors, Maraget Gelling. The main point that Gelling makes is that place-name studies are "open," a serious consideration of their possibilities and importance is just beginning, and "no-one working in this field can say where it will lead." Both Gelling and Cameron are concerned, and justly so, because the conclusions reached among place-name scholars seem to be little known outside the field. This is a fair complaint, for the now long discredited notion that -ingas type names are clear indications of early settlement still has a wide currency. It should not. Hām names are also confused, because of the confusion of hamm and hām; a long series of name forms taken as indicating Anglo-Saxon paganism are now discredited. Most exciting is the Scandinavian evidence, which points clearly to the conclusion that the late Danish settlers (post 865) gladly accepted second-class land as their lot; this fact implies a great deal about relations between Saxon, earlier Viking settlers, and Danish farmers who came later. Norwegian place names in northwestern England and southwestern Scotland have yet to be studied. These papers should be read and their strong evidence on questions related to culture in England taken into account. Place name evidence is of the first importance, and it is certain that there is a veritable wilderness of theses in this subject.

More attention is also being focused on the development of the Anglo-Saxon settlement patterns. Trevor Rowley has edited a collection of fifteen essays entitled Anglo-Saxon Settlement and Landscape (British Archæological Reports, 6 [1974]). All the essays were presented at the second Oxford Symposium on Anglo-Saxon archæology held in October, 1973, and reflect the theme of settlement and landscape in Anglo-Saxon England, especially rural landscape, villages, fields, and woods; the study of towns was deliberately omitted from this conference. One of the important features of this collection is its diverse perspective. Economic historians, place name specialists, historical geographers, and archæologists all contributed papers citing examples from all over England. As Rowley stresses, it becomes increasingly necessary to have more intensive work on the development of the medieval village, not only from Roman times but also throughout the Anglo-Saxon period.

Lloyd Laing discusses the reoccupation of Scottish hill forts in the post-Roman period in his essay on "Settlement types in Post-Roman Scotland" (Brit Archæol Rpts, 13). Laing surveys the settlement evidence and concludes that every type of late Iron Age settlement was occupied, at least sporadically, from the fifth century onwards. Before the Anglo-Norman intrusions into Scotland only two new settlement types were introduced, the rectangular timber hall and the Norse house, but neither had much subsequent influence on settlements.

An extremely important article by Wendy Davies and Hayo Vierck appeared in Frühmittelalterliche Studien (8 [1974], 223-293): "The Contexts

of Tribal Hidage: Social Aggregates and Settlement Patterns." While the document known as Tribal Hidage is late and problematic, its value for the historian and the archæologist is great. Tribal Hidage provides a means for examining the relationship between societies and their physical environments.

The text of Tribal Hidage is much like a census list, with names of people associated with place-names in England. The fact that it is organized according to societal groups implies that people were identified by tribes rather than by political territory: by their culture more than by their settlement location. Vierck's and Davies's treatment of Tribal Hidage refines our view of medieval British societal organization. Kingdoms did not replace tribal groups abruptly, nor was there a gradual development from one to the other. Rather, the evidence of Tribal Hidage suggests that both forms of societal organization existed simultaneously. It also demonstrates that the neat division of England into twelve kingdoms is probably an over-simplified view of what was a much more complex societal, rather than political, organization of people.

John Morris, editor and translator, has produced Domesday Book 11: Middlesex. This volume in an ongoing series contains a useful, simple explication of the method of Domesday. Facing pages contain text and transla-tion, with text from special type cast (for 1783 edition by A. Farley), which then cost ₤ 18,000. An interesting note: many lands and properties had higher values before 1066 than after.

M. J. Swanton, in The Spearheads of the Anglo-Saxon Settlements (Oxford: Royal Archæological Institute, 1973) sets forth the notion that "it is only due consideration of the totality of humble objects of every day use that will eventually reveal the nature of pre-literary Anglo-Saxon culture." It is a paradox that in a society whose smiths (like Wayland) were honored, ironwork is most ignored by scholars. The conclusions of the study do not readily lend themselves to summary. After common types in the early Anglo-Saxon migration period, there is a break. The early Anglo-Saxon evidence shows predictable trends, with a great number of Kentish examples showing Frankish uses. One particular leaf-shaped blade from this period (Swanton's type D2) "coincides interestingly with that of what are certainly seventh century imports such as Coptic bronze bowls, amethysts or Red Sea cowrie shells, all deriving ultimately from the east but immediately from Rhenish markets."

Richard Avent has produced a highly informative and useful two-volume study of Anglo-Saxon Disc and Composite Brooches (Brit Archæol Rpts, 11). Avent examined all known Anglo-Saxon garnet inlaid disc and composite brooches found in England, most of which have appeared in Kentish graves dating approximately from the mid-sixth to mid-seventh centuries. Volume one has a good general discussion, describing the brooches, their cultural setting, and the technology that produced them. In addition, the classificatory system whereby Avent divided the 192 complete or partially complete brooches into four major groups is discussed. The second volume includes a full description of the brooches with references, photographs or drawings and a series of figures. A numerical system was used to study the brooches in detail which

seems to have possibilities for use with other artifacts.

Traditionally, penannular brooches and hanging bowls in England have been viewed as Celtic, in either manufacture or inspiration. David Longley examines both types of artifacts in his monograph, Hanging Bowls, Penannular Brooches and the Anglo-Saxon Connexion (Brit Archæol Rpts, 22), discussing their development and typologies. He concludes that both were influenced by the continent in the late Roman period but survived as well in the subsequent Anglo-Saxon period. As evidence he shows the distribution of the penannular type in Anglo-Saxon contexts and later native attempts to modify existing types of bowls by the addition of escutcheons. Thus, Longley believes the evidence suggests a late Roman population surviving in the English area, although he does believe contacts between various cultural areas in Britain were a factor as well.

Jacques Boussard examines the role of England in "Les Influences Anglaises sur L'École Carolingienne des VIIIe et IXe Siècles" (Settimane di Studio del Centro Italiano di Studi Sull' Altro Medioevo, 19 [Spoleto, 1972], pp. 417-452). While he acknowledges Charlemagne's personal role in the eighth-century revival of classical learning, and the obvious influence of Italy and Greece, Boussard points to England, and specifically to Northumbria, as a primary factor in determining the shape and character of this renaissance. Boussard focuses on historical documents, principally the letters of Charlemagne and Alcuin, as evidence for Anglo-Saxon influence on the Carolingian program of learning, and the extent of classical knowledge in France.

Many English towns and cities are taking careful note of their archæological past. Winchester has been studied with great care; Exeter has made first-rate progress, and other centers are well represented. Oxford, both city and shire, is being worked with in an admirable way, and there have been a number of surveys by T. G. Hassall and others. Hassall's brief account of Oxford: The City Beneath Your Feet (1973) is a useful handbook, and his interim reports for 1968-74 provide more detailed information. Kirsty Rodwell has edited Historic Towns in Oxfordshire: a survey of the new county. The survey is intended "to summarise the archæological, topological and architectural information" of no less than twenty towns, and is a superlatively executed example of urban archæology. It is also the third in a continuing series. It is significant that urban life, and use of Roman roads declined from the fifth to ninth centuries, though Dorchester remained important throughout the period. On the basis of the evidence presented here, one can understand why Dorchester was the first see of Wessex. Oxford itself began in the eighth century, and like Wallingford and Winchester, it was to become one of Alfred's burhs based on a carefully surveyed rectilinear plan. It is interesting that Wallingford was twice the size of Oxford, and appears to have been founded de novo by Alfred on a virgin site. The plans, maps, drawings and prose of this work are all admirably clear. These publications can be obtained from the Oxford Archæological Unit, 3 Luther Terrace, Oxford OX11RJ. Mr. Hassell's pamphlet is 40 pence; Rodwell's survey, ca. ₤ 3.

East Anglian Archæology, Report No. 1: Suffolk (Suffolk County Planning Department) contains articles by various authors and is the first of a new series designed to present the archæological units of Suffolk, Norfolk, and Norwich. Among others, this issue contains an excavation report on round

barrows, a discussion of the Romano-British settlement at Hollesley Bay, and an investigation of redundant churches in Suffolk.

One of the most interesting articles is presented by R. D. Carr: "The Archæological Potential of Bury St. Edmunds" (pp. 46-56). Carr points out that while the historical sources for Bury St. Edmunds are rich, the amount of archæological research done there has been negligible. Carr suggests two questions, unresolved by historical records, that might prove fruitful areas for archæological investigation: the origins and character of the pre-Conquest town, and the economic life of the monastic settlement. We know from historical sources that the abbey of St. Edmunds was a monopoly, preventing other markets from developing too near it. A situation such as this may possibly have left traces in the archæological record.

Cirencester: Development and Buildings (Brit Archæol Rpts, 12). Richard Reece and Christopher Catling put architectural recording to an interesting use in their discussion of Cirencester: Development and Buildings. Their aim was to give a detailed record of every extant Cirencester building. By examining architectural relationships, they hoped to present a view of each building within its context, while gaining evidence for the town's chronological development. Their photographic and descriptive survey is preceded by an account of Cirencester from its founding as a Roman fort, to its successor, the capital Corinium Dobunnorum, through its conversion to a medieval parish and borough, and its growth into a modern market town.

Despite a tendency toward pedantic digressions on rescue archæology the authors present a valuable record of individual extant buildings, as well as their interrelation in a site that was, and is, developing through time.

Little attention has been paid to Beckery Chapel at Glastonbury, traditionally associated with St. Bridget and the fifth century, last excavated by John Morland in 1887. The latest excavation is now described in a thorough and informative report by Philip Rahtz and Susan Hirst entitled Beckery Chapel, Glastonbury 1967-8 (Glastonbury Antiquarian Soc, 1974). Their work has revealed the plan of two chapels and a priest's house, and that the earlier of the two chapels cuts through even earlier graves. Though the authors hoped that this information might indicate that the site was the scene of early Christian activity, nothing definite of early date was found. Nevertheless, this study provides considerable information about Glastonbury in the middle Saxon period.

The year 1973 marked the thirteenth centenary of the birth of Bede. In commemoration of this event, the Bedan conference was fittingly held in Durham in September, 1973, attended by a large number of scholars from Europe and North America. A short article, "The Bedan Conference" by Rev. John Godfrey and Mrs. Jane Bonner (The Ampleforth Jnl [Summer], pp. 4-18), briefly summarizes the essays presented, all of which deal with Bede's life and times. The summaries clearly indicate that the full proceedings to be published by the S. P. C. K. with Gerald Bonner as editor will undoubtedly constitute a major work in Anglo-Saxon studies.

D. Churches

In his article, "Archæology and the Church" (<u>Antiquaries</u> 49, 33-42, Warwick Rodwell discusses the state of Church archæology in England. Although in the past the church demolitions have almost always been accompanied by archæological investigations, this may not continue to be the case as the rate of demolition is increasing so rapidly. The Pastoral Measure Act of 1968 has laid down the redundancy procedure; this not only allows for the sale and unrestricted conversion of unwanted churches, but also <u>requires</u> the demolition of those for which no alternative can be found" (p. 36). One is somewhat taken aback, however, by Rodwell's statement that only one early Christian cemetery has been extensively investigated. In addition to Rahtz's excavation at Somerset, major work at early Christian cemeteries has also been done by Cramp at Jarrow and Biddle at Winchester.

In an article entitled "Pre-Conquest Minster Churches" (<u>The Archæol Jnl</u> 130 [1973], pp. 120-140) Raleigh Radford deals with the development of a particular type of architecture which was associated with the early English minster. Here he is concerned with the minster in its sense of a monastery or place of ecclesiastical residence, rather than in its more general sense of any church. Although the evolution of minster architecture continues well past the Norman conquest, he uses 1066 as a cut-off date in his article.

P. A. B. Llewellyn's article, "The Roman Church in the 7th Century: The Legacy of Gregory I" (<u>The Jnl of Eccl Hist</u> 25 [1974], 363-380), treats the contrast between Gregory's reputation in the Anglo-Saxon historical tradition and his reputation elsewhere -- especially in Rome. In the two and a half centuries between Gregory's death in 604 and the mid-ninth century, there are only four references to Gregory in Roman records. The changes Gregory made in the Church because of his monastic experience led to tensions within the Roman Church. His principles seemed to threaten Rome's traditional religious, political and social structures. "The collective life of the city expressed in the liturgy could provide a continuity and stability which contemporary monasticism could not" (p. 378). The article provides an unusual perspective for a man whom we usually see as a saint.

John Godfrey's article, "The Double Monastery in Early English History" (<u>The Ampleforth Jnl</u>), treats the history of this institution in the early Anglo-Saxon period. Unlike the twin monasteries, the double monasteries consisted mainly of nuns. However, it was also necessary for a few men to belong to these communities to perform such duties as saying mass and taking care of the center's external business. The nuns stayed closer to the monastery and engaged in such activities as weaving and teaching. We know from the correspondence between Abbess Eadburh and Pope Boniface in 735 that the nuns at Minster-in-Thanet illuminated lavish manuscripts. The institution of the double monastery was never revived after the Danish invasions. Many of the responsibilities which had belonged to the double monastery were taken over by parish churches.

The life of Exeter's first bishop is sketched in D. W. Blake's "Bishop Leofric" (<u>Devonshire Assoc for the Advancement of Sci, Literature and Art</u> 106 [1974], pp. 47-57. Leofric, a favorite of King Edward's, was appointed in 1046 and died in 1072. Among Leofric's achievements was the establishment of a library which contained, among other books, The Exeter Book.

The Monastic World 1000-1300 by Christopher Brooke and Wim Swaan (London: Paul Elek,Ltd., 1974), an attractive and profusely illustrated book, deals with a transitional period, but it occasionally touches on matter of direct concern for the Anglo-Saxonist.

E. Coda of Flora, Fauna and Sea

Two articles from the Jnl of Archæol Science (vol. 3, no. 2, June 1976) investigate plant remains. R. Watling and M. R. D. Seaward give "Some observations on puff-balls from British archæological sites." Two thousand year old puff-ball remains have been recovered at Skara Brae, Vindolanda, and other sites. Since these plants were deliberately picked when still immature, and were therefore not harvested for food, the authors suggest that they may have been used hæmostatically or as tinder. Following analogies from various historical sources, Watling and Seaward further speculate that the puff-balls might have been used for hallucinogenic purposes, for smoking out bees, or collected as sexual symbols connected with religious practices.

In "An Interpretation of Mosses Found in Recent Archæological Excavations" (Jnl of Archæol Science, vol. 3, no. 2, June 1976, pp. 173-8), Seaward and Williams discuss large quantities of mosses excavated at Vindolanda and other Northern British sites. The mosses are interpreted not only as indicators of environmental conditions, but also as ethnographic evidence of their possible use as bedding, insulation and packing.

In "Woodland Relic Hedges in Huntington and Peterborough" (Jnl of Ecology) E. Pollard discusses the difference between regular planted hedges and woodland relic hedges. The latter are marked by their composition of woodland shrubs. Often these hedges remain, while the woods they once surrounded have been cleared. The use of hedgerow dating techniques on hedges identified as woodland relic hedges might be able to provide us with valuable demographic and geographic information about the Anglo-Saxon period.

E. A. Harcourt writes on "The Dog in Prehistoric and Early Historic Britain" (Jnl of Archæol Sci 1 [1974], 151-75). The points he makes are of great interest; small dogs, which could only have been pets, appear only in the Romano-British period, and Anglo-Saxon sites yield two types of dog, by skeletal evidence. It is quite possible that dogs were bred and used as food animals. In one respect, Harcourt's important work on osteological bases is a bit odd; he found only two types of dog for the Saxon period, and while he admits that further discoveries may increase the range of dog types, he holds that the literary evidence for a wide variety of dog types in the period is best clarified as "a rich source of distortions of the facts and of unsupported assertions." Since dogs were both prized and served as exports in the period, such a limited view of literary sources is myopic, to say the least, particularly when manuscript illustrations give us quite a few representatives of dogs.

Salt: The Study of an Ancient Industry (Report on the Salt Weekend Held at the University of Essex 20, 21, 22 September 1974, Colchester Archæological Group 1975) yields some important information for those interested in archæology and trade of the Saxon period, with some important implications for maritime and land archæology, while giving us due warning about taking present-day landscape as representative of Saxon times as one often fondly imagines.

The salt industry in the medieval period is just beginning to be known, and evidence for workings have shown up in Lincolnshire, Essex, Norfolk, and Cambridgeshire. E. H. Rudkin starts his study of Lincolnshire with an important note: "The Coastline of Lincolnshire has altered considerably since prehistoric and Roman times: the land has dipped, putting the old coast-line well out to sea." Conversely, R. Hilary Healey points out in a brief note that "One of the most extensive areas of medieval salt making in Lincoln-shire was in Bicker Haven, an arm of the sea _finally_ _enclosed_ c. A.D. 1600." (Italics mine.)   Land now sea, and sea now land . . .

R.T.F.

IV.   BEOWULF

        Beowulf's moral stance in the final section of the poem commanded
most attention this year. John Gardner, in his contribution to the McGalliard
festschrift, "Guilt and the World's Complexity: The Murder of Ongentheow and
the Slaying of the Dragon" (pp. 14-22), finds "odd similarities" in the two
deaths which convince him that the hero is "mysteriously guilty," not of
direct crimes, but of "errors . . . as inescapable as, say, original sin."
The article contains many intriguing subtleties of interpretation but suffers
for its neglect of the obvious. Beowulf's exultation in winning for his
people a treasure which, nonetheless, remains at the end of the poem "eldum
swa unnyt, swa hi(t æro)r wæs" (3168) establishes an irony as plain as the
very "hl(æw) on [h]liðe, se wæs heah ond brad, / (wæ)gliðendum wide
g(e)syne" (3157-58), however ambiguous its implications. A verdict delivered,
as Gardner's is, without weighing that evidence is bound to seem hasty.
Thomas A. Carnicelli begins with this latter aspect of the question in con-
sidering "The Function of the Messenger in Beowulf" (SP 72, 246-57). He
argues that the anonymous messenger alters the hero's express wish because he,
together with the other followers of Beowulf, do not consider themselves
worthy of gifts, which ought to express externally what they are internally.
The treasure, then, is offered as a kind of secular reparation. Similarly,
William B. Toole, in "Beowulf and His Followers" (Amer N&Q 12 [1973], 23-24),
had pointed to a decline in the morality of the comitatus, especially evident
in the rebuke of 2596-2610. Charles Donahue draws a comparison between gift-
giving in Beowulf and the tradition of "potlatch" or competitive gift exchange
found among Indians of the North American west coast ("Potlatch and Charity:
Notes on the Heroic in Beowulf," in McGalliard festschrift, pp. 23-40). His
conclusion is relevent to the discussion: they offer the treasure as the only
fitting response to the hero, whose gift of his life moves beyond "potlatch"
into the realm of charity. A further attempt to define Beowulf's moral
world is Mary C. Wilson Tietjen's "God, Fate, and the Hero of Beowulf"
(JEGP 74, 159-171). Rather arbitrarily identifying some value concepts --
such as heroic valor or earthly rewards -- with a pagan outlook, and others --
such as humility and benevolent divinity -- with a Christian one, she concludes
that the two value systems coexist in the poem and that "the pagan ideals of
personal prowess and earthly fame are far from being referable to the sin of
pride" (p. 170). One might be inclined to accept the conclusion, but not at
the cost of accepting a definition of Anglo-Saxon Christianity so narrow as
to exclude "earthly rewards" and "personal prowess."

        Several articles dealt with the structure of Beowulf. In an attempt
to subject T.E. Hart's tectonic analysis to objective verification, Constance
Hieatt applies A.C. Bartlett's rhetorical analysis to the fitt structure of
the poem ("Envelope Patterns and the Structure of Beowulf," Eng Sts in Canada
1, 249-65). Since she finds about a quarter of the numbered fitt divisions
also marked off by envelope patterns, the results are positive but not over-
whelming, especially since many more "envelopes" enclose sections not related
to fitt boundaries (p. 253). Some patterns are more convincing than others.
I find a 650-line envelope hard to accept when it is identified only by the
repetition of beah, helm and byrnan (2153, 2172; 2811-12). This quibble
relates more to Bartlett's methodology, however, than to Hieatt's article,

which is a careful and useful study of two important and influential analytic techniques. A less disciplined approach to structural analysis is David R. Howlett's "Form and Genre in Beowulf" (SN 46, [1974], 309-325). Writing without reference to any of the various structural analyses of current interest (e.g., Hart, Leyerle, Carrigan, etc.) Howlett expresses the opinion that the numbering of fitts and the balancing of themes suggest that Beowulf is the work of one man, probably a scholar who is likely to have known the Aeneid. The genre discussion is similarly dissatisfying, since two words, spel and gyd, are made to describe four types of poetry. The argument for consciously distinguished genera seems to me to require a more precise vocabulary. Kathryn Hume, in "The Theme and Structure of Beowulf" (SP 72, 1-27), argues for a controlling theme of "threats to social order" embodied in the monsters as "troublemaking," "revenge," and "war." Few will deny that the three monsters present threats to social order among both Danes and Geats, or even that Grendel is a troublemaker and his mother an avenger (though the dragon's identification with war is more debatable). But the suggested themes seem so general as to subsume almost any others that could be suggested. Moreover, consideration of the poem in terms of sections or movements, as demanded in Hume's approach, obscures so much that is important. While discussion of the Finn episode is nicely done, since it relates well to a "revenge movement" centered on Grendel's dam, many other references -- such as Hygelac, Heremod, Hroþgar's advice to Beowulf, or Ongenþeow -- seem to contrast sharply with the "movements" of which they are ostensibly a part. Bruce A. Rosenberg, in "Folktale Morphology and the Structure of Beowulf: A Counterproposal" (Jnl of the Folklore Institute 11, 199-209), offers a useful caveat to Beowulf scholars working with folklore analogues. Responding to Daniel R. Barnes's article in Speculum (1970), Rosenberg urges that in the application of Vladimir Propp's system of morphological analysis to a work like Beowulf allowances must be made for the possibility of influences beyond those to which pure, peasant folktales are subject. Where Barnes, for example, claimed on the basis of Propp's morphology that implications of treachery in Unferth's character and background should be disregarded as not part of his typical function, Rosenberg counters that "Unferth as a traitor would be crucial to our understanding of his role in the poem -- as literary critics, though not as ethnologists" (p. 207). Rosenberg's sensible qualification is corroborated by the general tenor of H.R. Ellis Davidson's remarks in "Folklore and Literature" (Folklore 86, 73-93). Though she deals with Beowulf itself only briefly, her reflection on the complex relations between a folklore motif and its more literary embodiment is pertinent: "Folktale patterns, like dream symbolism, are not elements in a fixed reliable code; capable of endless rearrangement, like the coloured glass in a kaleidoscope, they are able to evoke different sides of human experience" (p. 84). Illustration of the point in Grettis saga (now available, by the way, in the excellent translation of Denton Fox and Hermann Pálsson [Toronto, 1974]) is convincing, since the very folktale motifs the saga shares with Beowulf are used there for its own purposes: "to bring home the dark struggle within Grettir's own nature, with its contrast between mobility and violence, savage pride and generosity" (cf. pp. 85-87). This seems a good additional example in support of Rosenberg's point.

A new interpretation of Unferth's function in the poem is also offered in Lewis A. Nicholson's contribution to his festschrift for McGalliard

("Hunlafing and the Point of the Sword," pp. 50-61), though without relation to structuralist theory. Suggesting that the MS reading of this character's name (everywhere Hunferð) be restored to the editions, he urges the further possibility that Hunferð is identical with the Hunlafing of the Finn episode, according to the equation Hunlafing = Hun Ecglafing = Hunferð Ecglafing. The theory is attractive and would provide a nice connection with the Eanmund-Onela-Weohstan-Wiglaf sword of the end of Beowulf (2609-2618), as Nicholson suggests; but the obscurity of the equation creates doubts. Is Alwulfing, for instance, really an acceptable alternate for Alfred? Karl P. Wentersdorf suggests, in "Beowulf's Adventures with Breca" (SP 72, 140-166), that the episode should be read as a rowing contest rather than a swimming race. The argument is convincing and, in conjunction with Fred C. Robinson's article on "Elements of the Marvelous in the Characterization of Beowulf," reviewed here last year, together with Wentersdorf's 1971 article on "Beowulf's Withdrawal from Frisia," should create grounds for a new consensus on Beowulf's exploits at sea.

Three articles dealt with aspects of the poet's technique apparent throughout the poem. Robert B. Burlin's contribution to the McGalliard festschrift, "Gnomic Indirection in Beowulf" (pp. 41-49), analyzes several passages of aphoristic commentary to present a convincing case that their apparent superficiality is deceptive and that they function much like the larger "episodes and digressions" to establish subtle, frequently oblique, resonances within their immediate poetic context. A spirited defense of the Beowulf poet's syntactic subtlety is mounted by Thomas J. Jambeck in "The Syntax of Petition in Beowulf and Sir Gawain and the Green Knight" (Style 7 [1973], 21-29). The article is a useful application of A.C. Spearing's analysis of a similar speech in Sir Gawain to part of Beowulf's initial request to Hroþgar (426-432). In both poems the hero's convoluted syntax mirrors a sophisticated sense of courtesy and a sensitive response to a delicate situation. Syntax and rhythm are seen in a different perspective by Ruth P.M. Lehman in "Broken Cadences in Beowulf" (Eng Sts 56, 1-13). Studying the position of modifiers, metrical types at the beginning of sentences, and the rhythmic patterns of Beowulf as compared with those of OIr poetry, she concluded that while there is some freedom, most sentences in Beowulf begin with a drop (and hence with types A_3, B and C) and that OE poets by contrast with OIr, strive to avoid rhythmic patterns by staying away from metrical identity in successive lines. The interesting exception which proves the rule is the closing couplet of Beowulf, composed of metrically and syntactically identical lines. Mention should be made here of two brief notes which increase our appreciation (if that is the appropriate word) of the poet's use of horror. Richard A. Lewis, "Beowulf 992a: Ironic Use of the Formulaic" (PQ 54, 663-64), points out that the presence of Grendel's claw in Heorot makes the phrase "folmum gefrætwod" appropriate not only to decorators but to decor. Bruce Moore, "Beowulf, 1417b-1421" (The Explicator 33, #66), argues that multiple variations act both to retard the movement of the verse and to shift identification of Æschere's head away from the person and toward the holmclife on which it was found.

The title of Eric John's study, "Beowulf and the Margins of Literacy" (Bull John Rylands Univ Lib 56 [1974], 388-422), is misleading and at the same time disappointing in its apparent promise to shed light on a vexed and difficult subject. While much of the article is either wholly speculative or well-known (e.g., on such topics as date, religious background, Germanic paganism, popular knowledge of scripture, etc.), two reflections on the poem's historical context

are thought-provoking, though not surprising: that the system of land owner-
ship implied by the poem is one of <u>folcland</u> (i.e., Heerkönigtum) and not of
bookland (successive inheritance); and that Guþlac's life and background
provide useful clues for the putative audience of <u>Beowulf</u>. Curt Weibull
approaches the historical background of the poem in another, older sense in
"Die Geaten des Beowulf-epos" (<u>Acta Regiæ Societatis Scientiarum et Litterarum</u>
(Gothoburgensis, Humaniora, 10 [Kungsbacka, 1974], pp. 1-26), where he con-
vincingly demonstrates that the original Hygelac and the people who accompanied
him on the expedition against Frisia were much more probably from Denmark than
Sweden. The case is built not only on Gregory of Tours' more contemporary
witness but on the improbability of a small fleet of sixth-century Swedish
vessels making the harrowing journey around Jutland. We know, of course, that
the Geats in <u>Beowulf</u> are not Danes and that they are separated from the Danes
by a significant body of water, and Weibull's conclusions need not materially
affect our reading of the poem. But they should make us in future more
sensitive to the distance between poetry and history, even in the parts of the
poem ostensibly most historical.

The only wholly textual comment this year was Norman Eliason's
sensible argument in the McGalliard <u>festschrift</u> against the "[. . . wæs On]elan"
reading of 62 ("Healfdene's Daughter," pp. 3-13). He would prefer either no
emendation or something less tendentious, like "Hyrde ic þæt [seo ides wæs þæs
æþ]elan cwen," on the grounds that such a reading stays within the evidence and
starts no false hares. Other textual commentary was a less significant part
of articles with different emphases, such as the Hunferþ suggestion mentioned
in connection with Nicholson's article or Karl Wentersdorf's proposal in the
article reviewed above that MS <u>wudu</u> stand at 581a as an explicit reference to
the boat he argues Beowulf was using in the Breca episode.

The publication of Robert Stevick's <u>Beowulf: An Edition with Manuscript
Spacing Notation and Graphotactic Analyses</u> marks a new departure in <u>Beowulf</u>
studies, reflecting increased interest in the relationship between the physical-
palæographic character of the manuscript and the structure and composition of
the poem. If Stevick's prediction that this machine readable text will advance
our understanding of prosody, syllable structure, scribal habits, textual
history, and many other things, then the edition is certainly the year's important
event. The one misgiving I have relates to the subjective character of the
spacing notation. The editor claims that because of "contextual variation" and
the application of "graphic principles" to the analysis, spacing notation had
to be a matter of human judgment and not of mechanical record. I would have
thought that a purely mechanical record would have made the discrimination of
contextual variations a much surer process. As it is, anyone using the text
will have constantly to deal with the imponderable question, What weight did
the editor attach to "contextual variation" here?

To begin a concluding section on bibliographical items by discussing
Andreas Haarder's <u>Beowulf: The Appeal of a Poem</u> (Copenhagen) will communicate
most of what needs to be said about the book. Though the author's constant,
deeply avowed intent is to remove the dead hand of scholarship from poetry, he
goes about doing so in a curious way: eight chapters and over two hundred pages
discussing the history of <u>Beowulf</u> criticism, a single chapter (thirty-eight
pages) dealing with the poem, and a final, very interesting chapter relating

the poem to modern political, sociological, and literary contexts. Unfortu-
nately, the author's conscious decision not to read anything very recent
about Beowulf before writing his analysis of the poem necessitated inclusion
of further critical discussion in an appendix intended to answer Goldsmith
and to demonstrate that his own reading is really different from Edward Irving's.
The ironic result is that while the book contains no critical perception not
expressed elsewhere more gracefully, the extended review of critical approaches
is intriguing and makes the book of definite bibliographical interest. More
intentionally, E. G. Stanley added to our bibliographical information the
unremarked fact that Sharon Turner mentioned Beowulf for the first time in 1803,
"Sharon Turner's First Published Reference to Beowulf" (N & Q 22, 3-4).
Finally, examination of Stanley Greenfield's excellent and thorough compilation
of Beowulf material in the George Watson edition of The New Cambridge Bibliog-
raphy of English Literature (Vol. I, 600-1660 [Cambridge, 1974], cols. 244-67)
yields some interesting reflections. In 1935 the Bibliography listed 27 transla-
tions and eight columns of critical studies. The new Bibliography lists 55
translations and adds thirteen columns to the original eight. Almost all of
the added titles have been published since 1959. Sharon Turner could scarcely
have foreseen what he was beginning.

Works not seen:

    Rich, Carroll Y. "Unferth and Cain's Envy." South Central Bulletin 33
        (1973), 211-13.
    Scheps, Walter.   "The Sequential Nature of Beowulf's Three Fights."
        Rendezvous (Idaho State University) 19 (1974-75), 41-50.

C.C.

V.   OLD ENGLISH POETRY EXCLUSIVE OF BEOWULF

         It is appropriate to begin this section with mention of Cædmon's
Hymn and a brilliant interpretation of it. After surveying the punctuation
in six manuscripts containing the text (OE and/or Latin), D. R. Howlett, in
"The Theology of Cædmon's Hymn" (Leeds Sts in Eng 7 [1974], 1-12), explains
how the poem begins with praise to the Trinity. As distinct from other such
interpretations, Howlett's takes uerc uuldurfadur (3a) as the subject of
the opening sentence (with we understood) and the three preceding epithets
as referring, respectively, to the Father, Son, and the Holy Ghost. The
author defends his reading of the syntax with approximate parallels and his
interpretation of the epithets with biblical evidence. His remarks on the
rest of the lines and on the poem as a whole, while not original in every
case, are illuminating. Howlett concludes by proposing that, for Bede, the
miracle of Cædmon was that he "fashioned, for the first time among Northern
peoples, dignos versus" -- songs of deep theological understanding that brought
many to yearn for heaven.

         The year 1975 was a productive one for the poems of the Junius MS.
Although no scholarship solely devoted to Genesis A or Daniel was published
during the year, Genesis B and Exodus were well represented, and two studies
on Christ and Satan appeared. In "The Fall of Angels and Man in the Old
English Genesis B" (Anglo-Saxon Poetry: Essays in Appreciation, ed. Lewis E.
Nicholson and Dolores Warwick Frese [Notre Dame, 1975], pp. 279-90; hereafter
cited as Nicholson and Frese), Thomas D. Hill refines and strengthens John F.
Vickrey's earlier argument that the account of the temptation of man in the
poem reflects the allegorical tradition in which Adam represents reason, Eve
bodily sense, and the devil temptation. While Vickrey had focused upon the
poet's characterization of the human couple, Hill stresses the hierarchical
relationship between Adam and Eve, supporting his argument with a discriminat-
ing analysis of lines 704-18a, and suggests that the type of allegory differs
from that implied by Vickrey. In the second part of his paper, Hill argues
that the poet brought together two well-known medieval interpretations of the
fall of man -- the allegorical and the tradition in which Adam sins through
pride -- by employing the first for Adam's fall and the second for Lucifer's.
Hence the poet's portrayal of Lucifer's fall is a submerged account of Adam's
fall as well -- an interesting interpretation, but one that Hill does not
attempt to reconcile with the stress the poet places on the difference in
culpability between Lucifer and Adam. The allegorical view of the temptation
discussed by Hill in the first part of his essay centers on the role of the
intellect in the fall of man. In effect, a complementary reading of the fall
on the literal level is presented by Margaret J. Ehrhart, "Tempter as Teacher:
Some Observation on the Vocabulary of the Old English Genesis B" (Neophilologus
59, 435-46), who challenges the usual view that the primary metaphor in the
poem is the comitatus ethic. Ehrhart does not so much attack this position
directly as show that another perspective -- that of viewing the fall of the
angels and of man in terms of a master-disciple relationship -- emerges from
the poet's diction as the central ethic and yields a better understanding of
the narrative. The author examines at length the poet's use of geongra and
its variants (with reference also to their use in OS) and lar, and then more
briefly comments upon the pairings læran/forlæran, ræd/unræd, hyldo/unhyldo,
and wyrcan/forwyrcan. Two of the terms treated by Ehrhart also receive

attention in J. R. Hall's "Geongordom and Hyldo in Genesis B: Serving the Lord for the Lord's Favor" (PLL 11, 302-07). The author considers the two falls in the poem from the viewpoint that hyldo is the favor a disciple gains by paying his master geongordom. Hall concludes that the terms, basic to the value structure and narrative framework of the poem, "highlight the contrast between Lucifer's arrogant and outright rejection of God and man's pathetic, though ironic, blunder into sin." In "OE. Leoht 'World'" (N&Q 22, 196), Alan S. C. Ross cites two instances in Genesis B (310b, 351a) for which he assumes the semantic equivalence given in his title. Ross calls this usage an Old-Saxonism (< lioht) and then points out parallels in other IE languages in which a word for "light" takes on the additional or new meaning "world." Although informative, the note suffers from a lack of consideration of leoht in OE. It is possible to understand the two instances cited from the poem in a more usual sense (so Grein-Köhler). But even assuming leoht "world" here, it may not be necessary to suppose that this use derives from the OS: it is arguable that elsewhere leoht in OE can mean "world" (see John F. Vickrey's edition of the poem, Indiana Univ. diss. 1960, p. 151). Marcel Dando, "The Moralia in Job of Gregory the Great as a Source for the Old Saxon Genesis B" (Classica et Mediævalia 30 [1974 for 1969], 420-39), attempts to demonstrate the thesis of his title by comparing several details in the Moralia with features of the poem. Dando's major points of attention are the dark fire of hell, the binding of Satan, the disguise of the devil, and the prior temptation of Adam. While the comparison certainly is apposite, the evidence in part and in whole does not appear conclusive enough to sustain the assertion of direct influence; each of the four major details can be found in works (the Bible, OE poems, patristic writings) other than the Moralia, which also predate the poem.

Two studies appeared in 1975 which, although not focusing directly on Genesis B, merit the attention of OE scholars. Michael Benskin and Brian Murdoch engage in some useful one-upmanship in "The Literary Tradition of Genesis: Some Comments on J. M. Evans' Paradise Lost and the Genesis Tradition (Oxford University Press, 1968)" (NM 76, 389-403). They note that Evans claimed to have taken into account "most previous writings on the Fall of Man" in his attempt to place Paradise Lost in context. They demonstrate with their own survey, however, that Evans omitted or did not adequately investigate a large number of sources: Jewish, patristic (Latin, Greek, Oriental), metrical Latin, and vernacular (German, Irish, Italian, French, ME). At the end of their Benskin and Murdoch supplement Evans's bibliography with a partial one of their own containing (like the body of their essay) citation of secondary works as well as primary sources. Many or most of the texts mentioned by the authors are pre-twelfth century, and their commentary includes some brief remarks on Genesis B. The second work touching upon the poem is Johanna Belkin and Jürgen Meier's Bibliographie zu Otfrid von Weissenburg und zur altsächsischen Bibeldichtung (Heliand und Genesis), (Berlin, 1975). Although the two bibliographies are selective, both contain a generous number of citations (430 entries on Otfrid, 659 on the biblical poetry) conveniently arranged by category and date. Each bibliography also has its own system of organization and author index, and each covers a wide range of topics, from manuscript traditions to critical interpretations. Belkin's cut-off date for the Otfrid bibliography was 1973; Meier's bibliography on the biblical verse contains some citations from 1974 and includes entries on Genesis B throughout.

Students of Exodus have two new (and opposing) solutions to a perennial crux to consider. First, Alfred Bammesberger, "Zu Exodus 145b" (Anglia 93, 140-44), reviews Ernst Kock's proposal (1922) that the manuscript's an twig / ða (145b-46a) -- referring to something the Israelites possessed or did that angered the Egyptians -- be emended to *antþigða "success." After pointing out (as have others) that Kock's derivation of the word (< Gmc. *andþigiþo) is incorrect, Bammesberger proposes that the original reading in the poem may have been *andþynða. This word can be derived properly, and its form in the manuscript can be explained on paleographic and linguistic grounds (but note that four different assumptions, two of each kind, must be invoked). Bammesberger, suggesting that the poet coined the word, understands its literal meaning as "counter-success" and its meaning in the context as "success": "'Gegen-erfolg', d.h. 'Erfolg, Gedeihlichkeit der Israeliten gegenüber den Ägyptern.'" The second proposed solution to the crux is offered by John F. Vickrey in "'Exodus' and the 'herba humilis'" (Traditio 31, 25-54). Vickrey would restore line 145b as ymb an[feald] twig "concerning the simple twig," a reference to the bunch of hyssop with which the Israelites were to sprinkle blood from the sacrificial lamb on their doorposts. Vickrey turns to typology to explain why hyssop, which has no further importance in the biblical account, should be said in Exodus to have enraged the Egyptians. They represent devils, and the hyssop, the herba humilis, symbolizes the humility of Christ through which He conquered the devil and the humility of each man who rejects sin. The reading of the line is just one element, although a key one, in Vickrey's interpretation of lines 137b-43, which he regards as concerned with the literal slavery of the Israelites under Pharaoh and the figural slavery of mankind under the devil, and lines 144-51, which he views as referring literally to the Egyptians' rage over the tenth plague and figurally to the devils' rage over their loss of mankind from hell. Although some of Vickrey's points (including his main one) are open to question -- in part because of the large loss of text between lines 141-42 -- he does appear to have identified correctly the poet's literal and figural frame of reference.

The first of four other papers on the use of typology in Exodus is Willem Helder's "Etham and the Ethiopians in the Old English Exodus" (Annuale Mediaevale 16, 5-23). The author concentrates most of his attention on lines 56-88a, which describe part of the Israelites' journey out of Egypt, and shows that typology can resolve many of the difficulties in the passage. Most important is his finding that Æthanes byrig (66b) should be understood as a symbolic city of the devil at war with the Church; this point, in turn, helps to clarify details in subsequent lines. In the latter part of his essay, Helder examines lines 283b-87a, on the opening of the sea, and lines 580-81, on the African maiden, and observes that the passages reflect, respectively, creation imagery and ecclesia typology. Helder also suggests throughout that the crossing of the sea should be read as a figure of the Harrowing. In "The Building of the Temple in Exodus: Design for Typology" (Neophilologus 59, 616-21), J. R. Hall argues, on the basis of diction and line-arrangement, that the poet intended his description of the temple (389-96) to suggest that it is a figure of the Church, especially in its aspect as Christ's Mystical Body. The author goes on to discuss similar typology in the poet's description of Noah's ark. Seeking to discover a typological unity among the three episodes of the "digression," Hall relates both figures of Christ and the Church to the account of the sacrifice of Isaac, which "prefigures the Death and Resurrection of Christ,

the mystery at the heart of the establishment of the Church and of its abiding power." The same author proposes, in "'Niwe Flodas': Old English 'Exodus' 362" (N&Q 22, 243-44), that the "new waters" over which Noah sailed are so described to call to mind the waters which similarly covered the earth at the time of creation. Hall points out that the Church Fathers understood the waters of the flood as inaugurating a new creation of the earth, a motif that may underlie other references in the part of the poem to the theme of "beginnings." The author concludes by discussing the creative-destructive aspect of the flood as a type of baptism. John P. Hermann, "The Green Rod of Moses in the Old English Exodus" (ELN 12, 241-43), makes an attractive case for retaining the manuscript's tacne "symbol" (281a), used in reference to Moses's rod, by citing evidence that the rod was in fact considered an important allegorical symbol by patristic writers. The more usual (emended) reading tane "branch" also has a close bearing on the passage, however, affording a basis for wordplay: ". . . the rod of Moses is a tan which is also a tacen." Hermann adduces a quotation from the Moralia which suggests a connection between the greenness of the rod and the allegory of the lines.

Finally, two studies published in 1975 deal with the Exodus poet's employment of sources. In "The Withered Footprints on the Green Street of Paradise" (NM 76, 34-38), Kari Sajavaara, focusing on the poet's statement that the Israelites journeyed ofer grenne grund on their way through the sea, attempts to improve upon the evidence Hugh T. Keenan has presented to explain the phrase (NM 71, 455-60, and NM 74, 217-19). Foremost among the new evidence is a legend, contained in the Cursor Mundi and in other thirteenth-century texts, in which Adam instructs Seth to return to Eden by a green path, which implicitly symbolizes the way of salvation. Although Sajavaara assumes that this legend influenced the Exodus poet, he offers no proof that the story was known during the Anglo-Saxon period. In "More Scriptural Echoes in the Old English Exodus" (Nicholson and Frese, pp. 291-98), Joseph B. Trahern, Jr., examines hitherto uncited biblical passages from which he argues the poet drew details having "precisely the narrative or dramatic context in which he employs them in the poem." The author discusses four principal relationships: Ex. 1-7, 12-14 (on the Law and on Moses) and Ecclus. 45; Ex. 46b (on the tenth plague) and Wis. 18: 14-16; Ex. 439-46 (on God's promise to Abraham) and Ecclus. 44:22-23; and Ex. 530-32 (on the joys of heaven) and Heb. 11:13-16. In treating the second last point, Trahern also comments on the formulaic phrase be sæm tweonum and its scriptural counterpart; his discussion has implications for the origin of the formula beyond its evident source in Exodus.

Robert Emmett Finnegan, "Christ and Satan: Structure and Theme" (Classica et Mediaevalia 30 [1974 for 1969], 490-551), draws upon the use of exempla in Latin and OE sermon literature to elucidate the poet's blending of dramatic-narrative passages with passages of exhortation. Finnegan demonstrates that a two-fold theme controls both the kinds of verse in the poem and its structure: the progressive revelation of Christ's character and the lessons this revelation offers for Christian living. Particularly illuminating is Finnegan's discussion of the role of the Temptation as the final episode. Less convincing is his attempt to demonstrate a progressive movement in the poem's chronology, from the realm of eternity in Part I

into the realm of "historical time" in Part III. (One objection to this schema is that Part II relates events no less historical than the episode in Part III.) Finnegan's main argument, however, is the most persuasive account of the poem's unity to date. (It is worth repeating here that in the OEN 8 [Feb., 1975], 3, Finnegan notes that his fn. 97 should be altered to read "pp. 109, 134, 228" in place of the printed pagination.) No less convincing, though obviously more modest in purpose and scope, is Spencer Cosmos's note on the poem, "Old English 'Limwæstm' ('Christ and Satan' 129)," N&Q 22, 196-98. Cosmos argues, with support from OS liðuuuastmon and reference to iconographic tradition, that the OE word in the title does not concern Satan's size but his disfigurement. The new sense both yields a more literal reading and -- although this point would have benefited from further discussion and a more idiomatic translation of the lines -- allows the phrase synnum forwundod (130b) to be understood as an integral part of the passage instead as simply an incidental detail.

Two fine articles, David Chamberlain's "Judith: A Fragmentary and Political Poem" (Nicholson and Frese, pp. 135-59) and Ian Pringle's "'Judith': The Homily and the Poem" (Traditio 31, 83-97), provide a striking example of how scholars can reach basically the same conclusion by taking different routes. Each author makes a case that the poem was written to inspire the English, especially in the effort to win God's aid, in their struggles against the Danes during the late tenth century. The authors disagree, however, on the precise manner in which the poem embodies the moral lesson. For Chamberlain, the vehicle for the lesson is the example Judith offers for piety and courage, and the emphasis on "true faith" in the narrative. Pringle's analysis is more intricate and cannot be summarized easily. It may be said, though, that drawing upon Ælfric's remarks on the biblical Judith ("The Homily"), Pringle ingeniously argues that the poem reflects the tradition in which the heroine is a model of chastity (a tradition which Chamberlain finds conspicuously absent from Judith) and also appeals to the audience to promote the restoration of monastic virtues as their best defense against the Danes. Pringle's analysis bears more directly upon the structure of the poem as we have it and to that extent at least is more revealing than Chamberlain's. Chamberlain, however, is concerned with the fragmentary nature of the poem and devotes a large part of his essay to arguing -- through an analysis of section numbers, internal literary evidence, earlier Latin works on Judith, and liturgical practices -- that the present text is only a small part of an originally long work (perhaps even 1300 lines). The demonstration is convincing. A quite different kind of study of the poem is "Judith: Hypermetricity and Rhetoric" (Nicholson and Frese, pp. 123-34), by Burton Raffel. Raffel has found the reason for the "sense of disquiet" he experienced while translating Judith (1964): the poet seems to be guilty of occasional padding. Although this finding emerges from Raffel's analysis of a hypermetric passage (54-68), the defect he discusses apparently has nothing essential to do with the fact that these lines are hypermetric. As for the poet's use of hypermetricity itself, Raffel, after some consideration of other passages, concludes that the poet usually employs hypermetric lines for carrying elevated rhetoric and for slowing the rhythm, and that he is usually successful when his rhetoric does not become so inflated as actually to impede the movement of the narrative. This conclusion sounds plausible. The chief value of Raffel's essay lies not, however, in the answers he gives but in the questions he worries about.

One long essay and four short articles from 1975 enhance our understanding of The Dream of the Rood. In "Toward a Critique of The Dream of the Rood" (Nicholson and Frese, pp. 163-91), Alvin A. Lee provides a running commentary on the poem. The central purpose of his investigation, ranging from a discussion of particular words and phrases to an interpretation of the poem's rhetorical structure and doctrinal framework, is to show that the poet's highest esthetic achievement is the metaphorical integration of four subjects: the dreamer, the Cross, Christ, mankind. Accordingly, though he sheds light on other aspects of the poem, Lee makes his most substantial contribution in the last quarter of the essay, when he examines in greatest detail the relationship among these figures. Kathleen E. Dubs, in "Hæleð: Heroism in 'The Dream of the Rood'" (Neophilologus 59, 614-15), observes that hæleð is used three times in the poem, once for Christ and twice for the dreamer. Dubs suggests that the heroic sense of the word, evoked in its application to Christ, carries over when the Cross employs the term in addressing the dreamer, for he has been ennobled by the Rood's story and now has the responsibility of proclaiming it to mankind. In "The Engel Dryhtnes in The Dream of the Rood" (MP 73, 148-50), Willem Helder cites biblical and patristic instances of the phrase angelus Domini to support his view that engel Dryhtnes (9b) refers to Christ Himself on the cross. Previous scholars, in commenting upon this passage, have also recognized that the Fathers sometimes refer to Christ as an angel, but Helder is the first to explain -- by interpreting the Crucifixion scene of lines 9b-12 as something the dreamer recalls does not see directly in his vision -- how the reference is to be understood in its context. F. H. Whitman perceptively notes, in "The Dream of the Rood, 101a" (The Explicator 33, #70), that byrigde in the line Deað he bær byrigde may be understood in the sense "buried." Although admitting that the primary sense of the word here is "tasted," Whitman points out that the context supports the poet's use of a term embodying the paradoxical mystery of the Crucifixion: victim and victor, human and divine, Christ tasted and buried death in the same act. In "The Garments that Honour the Cross in The Dream of the Rood" (ASE 4, 29-35), the late James Smith proposes that the Rood's garments (14b-15a) are not the cloth trappings usually understood but are none other than the light, gold, jewels, and the blood of Christ, all mentioned by the dreamer. In partnership with Christ, the Cross reflects both the glory of the Resurrection and the squalor of the Crucifixion. Smith's essay is graced with an eloquence of thought and expression as engaging as his argument is compelling.

The Wanderer and The Seafarer received in 1975 their usual large amount of attention, with three quite different essays appearing that treat the poems together and each poem claiming two articles of its own. In an essay characterized throughout by discriminating judgment, Rosemary Woolf considers "The Wanderer, The Seafarer, and the Genre of Planctus" (Nicholson and Frese, pp. 192-207). Defining planctus as a fictional speaker's lament over some loss, Woolf discusses the evidence for the use of the genre by OE poets and the influence that Christianity apparently exerted upon it. She then examines the two poems in light of the traditions of the planctus, finding that The Wanderer is a "genuine" example while The Seafarer "exploits the genre." The final distinctions the author makes between the poems -- centering on the different nature of the two speakers and their contrasting attitude toward loss -- are illuminating. Equally or even more valuable is Woolf's discussion

of each poem in itself, particularly her comments on voice and tone. In
"Purpose and 'Poetics' of The Wanderer and The Seafarer" (Nicholson and Frese,
pp. 208-23), W. F. Klein investigates OE words used to express "purpose" and
finds that they fall into three groups, each related to one of the three
mental faculties: memory, present perception, and volitional futurity. The
author then suggests an ethical psychology for the Anglo-Saxon mind -- that
the happy man is he who can bring his faculties into an harmonious order to
generate a coherent purpose and grasp it firmly -- an hypothesis that offers
a new way of viewing the two poems and perhaps others as well. In The
Wanderer the speaker seeks true purpose by drawing upon each faculty in turn.
His failure to discover the meaning of human life highlights the poem's final
sentence, which urges men to look to God for purpose. The speaker in The
Seafarer, by contrast, uses his three faculties to arrive, finally, at the
conclusion that life with God should be the end of all endeavor. Although
there is plenty to quarrel with in Klein's analysis of each poem, his dis-
cussion is enlightening and is a major contribution to the criticism of the
works. D. R. Howlett shows, in "The Structures of 'The Wanderer' and 'The
Seafarer'" (SN 47, 313-17) that the compositional unit in either poem is the
verse paragraph: "These paragraphs can be identified as syntactic and thematic
units, confirmed by their conformity to numerical patterns, and corroborated
by the recurrence of hypermetric lines and the placement of capital letters
and punctuation marks in the manuscript." The structural-thematic symmetry
which the author demonstrates in the poems justifies his contention that they have
not been victimized by interpolators but have been transmitted largely intact.

The first of two contributions exclusively on The Seafarer is a
finely written essay, "The Modern Reader and the Old English Seafarer" (PLL 10
[1974], 227-40), by W. A. Davenport. The author first bids his reader to
respond to the energy, imagery, and lyrical expression of the poem without
letting his knowledge of medieval rhetoric and theology force him into pre-
conceived modes of analysis. This opening statement, really an affable dig
at historical scholarship, may rankle some readers, but those who do maintain
an open mind will be treated to a sensitive reading of The Seafarer, one
emphasizing the poem's antitheses, conflicts, dichotomies, ambiguities, ironies,
and shadow meanings. All this may sound perfectly horrible in the abstract,
yet Davenport's detailed commentary is revealing throughout. The best part of
his criticism resists summarizing, but it should be noted at least that the
author analyzes the poem into two major parts: in lines 1-66a the speaker,
seeking sympathy, stresses his personal physical and mental hardships; in lines
66b-124 the speaker, seeking acceptance of his judgments, assumes a detached
voice and shifts focus from himself to the lot of all men. B. K. Green ably
demonstrates, in "The Seafarer's Joy: The Interpretation of Lines 58a-64"
(Univ of Cape Town Sts in Eng 5 [Oct., 1974], 21-33), that wælweg (63a) should
not undergo the usual emendation to hwælweg "whale's road." The author
acknowledges that the primary meaning of the unique word in its immediate con-
text is probably "waterway" (< wæl "water"). Observing, however, that as the
first element of a compound wæl may have the sense "grievous," Green proposes
"grievous journey" (of life) as a secondary meaning of wælweg, a sense nicely
apposite to the exile motif throughout the poem. Considerably more tentative
is the author's subsequent "interpretative translation" of the word, conditioned
by the seafarer's heavenly destination: "The way to the festive mansions."
Green arrives at this interpretation, however, only after detailed analysis,

including some provocative remarks on the _anfloga_ (62b), and the bare outline
above hardly does justice to his point. Word study is also the focus of
both articles on The Wanderer. The first two notes of Karl P. Wentersdorf's
"The Wanderer: Notes on Some Semantic Problems" (Neophilologus 59, 287-92)
continue his recent studies of _dreorig_ and cognates (SN 44, 278-88; SN 45, 32-46).
In his beginning note he proposes the sense "in agony" for·_dreorig_ (17b) and
"with agonized looks" or "with ill-fated looks" for the elsewhere unattested
dreorighleor (83b), both of which readings intensify the force of the words.
Similarly, in his second note Wentersdorf offers the interpretation "anguished
(_or_ grieved) by the [troubled] times" or "fated to live in times of disaster"
for the unique compound (if the two words do make a compound) _seledreorig_
(24a), where the first element is the plural of _sel_ (_sæl_) "time" instead of
sele "hall." The final note also invokes sel to explain _seledreamas_ (93b),
which Wentersdorf reads, with attention to the same word in Andreas and Exodus,
as "times of happiness" instead of the usual "joys in the hall." Eugene R.
Kintgen's "Wordplay in The Wanderer" (Neophilologus 59, 119-27) covers a
variety of topics: repetition, the use of etymological variants, paronomasia,
and phonological linkage. His treatment is sensitive throughout, especially
in the second and third categories, but some of his interpretations seem more
suggestive than convincing. Most readers will probably agree, however, that
the verbal effects which Kintgen examines do underscore "the darker implications
of the exile theme."

Deor and Widsith did not claim as much scholarship in 1975 as did
The Wanderer and The Seafarer, but the quality of research on the scop-poems
was just as high. In a well-reasoned argument, K. S. Kiernan presents "A
Solution to the Mæðhild-Geat Crux in Deor" (ESt 56, 97-99). The author
observes that _slæp_ (166) may be taken here in its figurative sense "the
sleep of death" or (though this sense seems less likely) in a possibly alternate
meaning, "a slippery place." With the figurative sense, the passage means that
Geat's passionate love deprived death of his wife, apparently an allusion
(supported by the Norwegian analogue) to Geat's music rescuing Mæðhild from
the waterdemon who held her after she drowned. Kiernan's interpretation
accords well with the context in which the legend occurs in Deor and eliminates
any need to emend the passage or to take any of the words in an unrecorded
sense. Taking a cue from T. A. Shippey's Old English Verse, James L. Boren,
"The Design of the Old English Deor" (Nicholson and Frese, pp. 264-76),
interprets Deor as a process poem in which the author presents "the unfolding
drama of a man acknowledging and reconciling himself to misfortune": each of
the first five stanzas marks a stage in Deor's self-discovery that attains its
high-point in the personal revelations of the final stanza. Although Boren
argues skillfully for his view, his analysis of the first five stanzas, in
which he points out distinguishing as well as unifying features among the line-
groupings, could support final interpretations of the poem other than his own.
Boren has offered, however, a perceptive way of interpreting the evidence in
a coherent pattern. Coherent patterning is also D. R. Howlett's concern in
"Form and Genre in Widsith" (ESt 55 [1974], 505-11), in which the author makes
a plausible case that the poem possesses thematic, semantic, geographical,
and numerical balance. A major part of his argument depends, though, on
assuming that the Exeter Book scribe failed to mark three verse paragraphs
and that four lines have been interpolated into the poem. Howlett is also
concerned with generic balance. He speculates that fit II (50-108) is,

technically, a _spell_, a tale of treasure, and that the four brief narrative episodes in fits I and III (or perhaps the entire fits themselves) are _gyd_, stories about heroic virtues. Although Howlett believes that both the stories and the apparent distinction in generic terminology date back to antiquity, he finds the structure of the poem so literary, influenced by Latin hymns and pattern poems, as to preclude an earlier date for the composition of _Widsith_ than the last quarter of the seventh century. A question Howlett does not specifically address is what kind of poem _Widsith_ itself is. That question, however, is precisely the one discussed by Robert P. Creed in "Widsith's Journey Through Germanic Tradition" (Nicholson and Frese, pp. 376-87). Creed begins with a defense of the MS reading in line 2: he opposes the now-standard editorial addition of _manna_ in the on-verse (_causa metri_) and would keep in the off-verse _mærþa_ "of famous deeds" instead of emending (as is usual) to _mægþa_ "of peoples." His case against _manna_ is perfunctory; his case for _mærþa_ is strong. Although _mærþa_ supports his interpretation of _Widsith_ as a whole, his argument (though Creed does not say so) does not ultimately depend on the reading. Regarding the poem as a kind of riddle that implicitly invites the reader to identify the character described as "Widsith," Creed solves for "the living voice of Germanic tradition." This answer is attractive because it affords a way of reconciling the character-scop's claims that he has served with lords far apart and from different centuries. But even critics who accept Creed's view -- certainly the most intriguing so far proposed -- will likely find that they disagree with important parts of his argument, such as his assertion that the epilogue is a kind of elegy for a dying oral tradition.

J.R.H.

Joseph Wittig, in "Figural Narrative in Cynewulf's _Juliana_" (_ASE_ 4, 37-55), suggests that "a critical understanding of the poem can best be achieved by emphasizing, not how it fails as realistic narrative or chronicle, but how it succeeds as . . . an attempt to render the passion of the saint _significant_." Using Auerbach's terminology, Wittig demonstrates how a figural relationship operates in _Juliana_ between Christ, the church, the saint and the individual Christian soul. The argument of the essay is complex but brilliant, and Wittig's modest conclusion, that "one can only urge that its [the poem's] matter, which may not interest us, and its form, which may not meet our own expectations, need not obscure the care, learning and imagination with which Cynewulf composed it," is the minimal statement that can be made concerning the article's effect. The wealth of erudition displayed in the footnotes not only enhances the argument at hand, but implicitly suggests other areas of fruitful investigation. While it wisely does not attempt to elevate the poem to the level of excellence of _Christ II_ or _Elene_, it clearly deserves recognition as one of the best studies of Juliana to date.

Varda Fish, "Theme and Pattern in Cyneweulf's 'Elene'" (_NM_ 76, 1-25),

argues that the poet's artistic conversion in the third section is described
in terms which recall the conversions of Constantine and Judas in the first
two parts. She views the middle section as the thematic core of the poem,
discussing the mataphors of confinement, bondage, darkness and seclusion as
characteristic of the condition of the Jews under the Old Law and the revela-
tion of the nails as representing the revelation of the Spirit. She concludes
that the three sections "illuminate and colour each other so perfectly that
they create a kaleidoscope of meaning, and without a simultaneous perception
of all three, the poem loses its richness and complexity." Addressing the
chronologically anachronistic but typologically significant statement that
St. Stephen Protomartyr was the brother of Judas Cyriacus, James Doubleday,
in "The Speech of Stephen and the Tone of Elene" (Nicholson and Frese, 116-23),
notes that Stephen is the type of the Jewish convert, whereas Judas is the
type of the unconverted Jew. He goes on to note the similarity between Stephen's
speech to the Sanhedrin and Elene's speech to the Jews as models for the
Church's approach to the unconverted. In "The Theme of Spiritual Warfare in
the Old English Elene" (PLL 11, 115-25), John P. Hermann discusses several of
Cynewulf's additions to his principal source in terms of the theme of spiri-
tual warfare which developed out of the familiar metaphor in Ephesians 6.
Concentrating on the battle descriptions preceding and following Constantine's
vision and the sea voyage to Jerusalem, Hermann makes a number of fruitful
suggestions about the poet's use of heroic diction to serve a spiritual purpose,
and the article nicely complements the earlier studies of the allegorical
level of the poem by Hill (Traditio 27) and Campbell (Medievalia et Humanistica
3).

E. Gordon Whatley, "Bread and Stone: Cynewulf's 'Elene'" 611-618
(NM 76, 550-60), takes issue with a portion of Thomas Hill's reading of Elene
(Traditio 27), to argue that "the general situation of Judas ... is expressed
figuratively in lines 611-18 and consists of a choice between caritas, symbolized
by the bread, and duritia cordis, symbolized by the stone," with persuasive
evidence based on patristic exegesis of Matthew 7:9 and Luke 11:11. Whatley's
"Old English Onomastics and Narrative Art: Elene 1062" (MP 73, 109-120) is
a lengthy explication of Cynewulf's onomastic gloss of Cyriacus as æ hælendes,
"law of the lord," rather than the etymologically more correct "of the lord"
or "belonging to the lord." He discusses the structural and symbolic signi-
ficance of Cynewulf's choice of hælendes rather than dryhtnes (used with æ
elsewhere) and suggests that the onomastic modification epitomizes Judas
Cyriacus both in what has happened to him spiritually and what he has become
publicly, to the benefit of the people to whom he ministers. Ellen F. Wright,
"Cynewulf's 'Elene' and the 'Singal Sacu'" (NM 76, 538-49), views the "singal
sacu" of line 905 as a major theme, reinforced by the poem's structure, which
seeks to persuade the audience to struggle to perceive the truth that accompanies
conversion and to promulgate it, as do Elene, Judas, Constantine, and the poet
himself.

Dolores W. Frese, in "The Art of Cynewulf's Runic Signatures"
(Nicholson and Frese, 312-36) notes the "skill with which Cynewulf fashions
a unique and impressively artful signature each time out of materials specific
to the preceding poetry." In Juliana, it involves the parting words of the
poet and the parting words of the saint; for Fates, she notes a set of interest-
ing parallels and juxtapositions between the didactic runic message and the

matter concerning the apostles, with emphasis on invariable parting played against everlasting connection; for Elene, she stresses key words from the signature passage which fuse the author to the subject matter; and the Christ II section suggests "a triptychal coherence intended to explicitly unify the stylistically various parts of the Christ."

In "The Fates of the Apostles, the Latin Martyrologies and the Litany of the Saints," Daniel G. Calder argues convincingly for the occurrence in Cynewulf's mind of "a fusion that combined the biographies in the historical martyrologies with the ritual catalogues that comprised the Litanies of the Saints." Calder expands his thesis to account for some of the structural problems at the end of the poem, noting its use of ritual iteration as its former principle and asserting the need for new critical criteria for the accommodation of the poem's style. D. R. Howlett, in "Se Giddes Begang of The Fates of the Apostles" (Eng Sts 56, 385-89), defends the poem against the frequently asserted criticism of structural looseness by pointing to four different ways in which the poet fixed the order of his stories, suggesting in conclusion that Cynewulf might have understood the practice of composing on the Golden Section. All of the arguments asserted here are not equally convincing, but they are economically asserted and worthy of attention.

John Miles Foley, "Christ 164-213: A Structural Approach to the Speech Boundaries in Advent Lyric VII" examines a series of repetitions which depend upon the structural principle of verbal echo to determine the limits of the speeches of Mary and Joseph in the seventh Advent Lyric. He ends up with the arrangement originally supported by Thorpe and many later editors and commentators (most recently J. J. Campbell), but notes that it has been posited (and, I might add, sensibly defended) here on the basis of structural rather than interpretative evidence. R. W. Adams's "Christ II: Cynewulfian Heilsgeschichte," attempts to show that the poem deals not only with the Ascension but with the whole of salvation history from the creation to judgment. He suggests that Cynewulf, unlike Gregory, is not so much interested in the Ascension in itself as he is in that event in relation to the Advent. The argument is difficult to summarize in short space, but commends itself to closer reading. Robert E. Diamond, "The Diction of the Old English Christ" (Nicholson and Frese, 301-11), offers a sampling of formulas in Christ I and Christ III, along with related verses in the four signed poems of Cynewulf and speculates that Christ III and Christ I are by the same poet, "who may have sought to provide Cynewulf's poem, Christ II, with a setting, much as an artisan might provide a setting for a gem."

Daniel Calder's perceptive essay, "Guthlac A and Guthlac B: Some Discriminations" (Nicholson and Frese, 65-80), studies the prologues and ritual actions of the two poems and concludes that the two works embody entirely different symbolic modes: "Guthlac A derives its symbolism not only from traditional Christian interpretations of the desert saint, but also from the psychomachia; Guthlac B does not depend on any other literary genre, but draws directly on the symbolism of Christian typology." Thomas D. Hill, in "The Typology of the Week and the Numerical Structure of the Old English Guthlac B" (Mediaeval Sts 37, 531-36), suggests that the Guthlac poet was

aware of the traditional typology of the week as summarized by Bede in a homily on Matthew 27: 1-10 and utilized the symbolic associations of the number six and the conflated numbers seven and eight as a part of the formal structure of the poem, noting a close parallel between the use of the numerical pattern in the poem and in the liturgical "Benedictio in octavas Domini" which occurs in several service books from the OE period. Paul F. Reichardt, in "Guthlac A and the Landscape of Spiritual Perfection" (Neophilologus 58, 331-38), reasserts, against Shook, that the traditional meaning "mountain" for beorg is the proper one in the poem, utilizing the spiritual vocabulary of John Cassian on the mount of saintliness. Shook himself, of course, pointed out that the beorg was to be interpreted spiritually, and Reichardt acknowledges this from the outset; but he does mount an attractive defense of the older and more conventional interpretation of the word without rejecting the validity of Shook's thesis.

Two essays attempt to present new contexts in which to read the perplexing Wife's Lament and Wulf and Eadwacer. Clifford Davidson's "Erotic Women's Songs' in Anglo-Saxon England" (Neophilologus 69, 451-62), suggests that the poems are related "in spirit and/or subject matter to such poems from the Cambridge MS [Gg. v. 35, the Cambridge Songs] as Veni, dilectissime; Nam languens; and Levis exsurgit zephirus" and proceeds to attempt to offer a phenomenological description of the erotic song in Anglo-Saxon England. Alain Renoir's "A Reading Context for The Wife's Lament" (in Nicholson and Frese, pp. 224-41), attempts to view the narrator of the poem in the title in the company of other women in similar difficulties in Germanic literature of the same period. He suggests that such a reading in context "alerts us to certain circumstances, attitudes, and verbal formulas readily associated with the secular women of early Germanic poetry, and thus prompts us to take into account some important features which might otherwise pass unnoticed and to respond emotionally to the poem in a manner perhaps not altogether different from that of the Anglo-Saxons."

Arnold E. Davidson, "Interpreting Wulf and Eadwacer"(AM 16, 24-32), offers a translation of the poem which utilizes many of the possible meanings of the ambiguous and possibly ironic words in the poem in an effort to show that these ambiguities and ironies effectively pervade the original. He suggests that Wulf is the unstated subject of the first line, that lac, on breat, and other words are deliberately ambiguous, and that the pervasive irony in the woman's problem, her being caught both between two men and two aspects of life, is heightened through the deliberately ambiguous vocabulary. Wesley S. Mattox, in "Encirclement and Sacrifice in Wulf and Eadwacer" (AM 16, 33-40), discusses a number of problematical words, specifically lac, abecgan, breat, and dogode in terms of ritual encirclement and human and animal sacrifice, concluding that "the movement of the poem as a whole is toward the tearing apart and destruction of those things that have confined if not imprisoned the speaker. Imagery of encirclement and eating (i.e., sacrifice) is meant to indicate this transformation and movement."

David Hamilton's "Andreas and Beowulf: Placing the Hero" (Nicholson and Frese, 81-98), examines several passages in Andreas which have details in common with Beowulf and notes that the passages in Andreas appear as "specialized interpretations of events that Beowulf conveys more naturally . . . that Andreas takes particular pains to mark itself off from that prevailing style." Hamilton's thesis, that the poet brought the story to a poetic idiom

that expressed an unavoidable relationship to Beowulf but at the same
time cultivated ways of marking departures from the epic or heroic tradition"
is skillfully developed and highly enlightening. Following the example of
Thomas Hart's tectonic analysis of Beowulf, Robert D. Stevick, in
"Arithmetical Design of the Old English Andreas" (Nicholson and Frese, 99-115),
proposes "a schema for the compositional design of Andreas to represent an
arithmetically computed plan for the length of the principal sections (or
fitts) as well as the length of the complete poem." Though he speculates on
a variety of possible implications for structural or symbolic meaning of
the arithmetical design, Stevick provides no answers, but suggests rather
that the "matter" of the poem was "adjusted to the schema laid out in advance
for the compositional design of the poem." But he has made a major step in
the direction of providing convincing evidence for tectonic design as a
structuring device in OE poetry.

In "The Enigma of The Husband's Message" (Nicholson and Frese,
242-63), Margaret E. Goldsmith provides additional evidence that Riddle 60
and The Husband's Message are a single poem, as Kaske has suggested in
Traditio 23. She asserts, however, that the messenger is not the Cross but
the Reed-pen, the frequently-asserted "solution" to so-called Riddle 60. With
a formidable array of patristic documentation, mostly from Bede, Mrs. Goldsmith
offers a complex but powerful and sensitive argument for the poet's use of the
reed-pen as messenger and the conceit of the Cross as a boat in a deliberately
vague and ambiguous sense. Earl R. Anderson, "The Husband's Message: Persuasion
and the Problem of Genyre" (Eng Sts 56, 289-94), retreats from his "two speaker"
(human messenger and prosopopoeic stave) theory (NM 74, 1973) and accepts
Greenfield's view that the single speaker is a human messenger. Anderson
attempts to resolve some of the obstacles which the Greenfield theory encounters
and suggests that the problematical genyre refers "not to the act of con-
stricting the runes on the stave, but more abstractly to the messenger's
mission of renewing the old promise in a new oath embodied in the runes."

Jackson J. Campbell, "A Certain Power" (Neophilologus 59, 128-38),
asserts that the so-called "Storm Riddles" which open the Exeter collection
are not only by the same author but that they "form parts of a unified poem
conceived on a largish scale, using the traditional riddle conventions almost
incidentally as structuring devices." Campbell demonstrates the poet's
employment of a number of studied artificial rhetorical devices throughout
the poem and argues persuasively that lines 1-15 of the poem -- the so-called
first riddle, balance the peroratio of lines 91-104. Fred C. Robinson, in
"Artful Ambiguities in the Old English 'Book-Moth' Riddle" (Nicholson and
Frese, 355-62), points to intentional verbal ambiguities in Exeter Riddle 47
which provide "not merely occasional isolated punning but successions of
interconnected puns organized around a central subject." Puns on swealg, stabol,
cwid, bystro, and wrætlicu wyrd, he asserts, "make the poem self-referential
in a complex and sophisticated way, forcing the words themselves to display
the simultaneous reality and insubstantiality of language." Ann Harleman
Stewart, "Old English Riddle 47 as Stylistic Parody," (PLL 227-41) suggests
that the riddle is a parody of the heroic mode.

K. S. Kiernan, in "Cwene: The Old Profession of Exeter Riddle 95"
(MP 72, 384-89), offers a witty and sophisticated argument to the effect
that the last riddle of the Exeter collection needs no emendation and, when
due consideration is given to the ambiguities of the vocabulary (especially

cuþ, reste, gefrǣge, fremdes, freondum, hiþendra hyht, blǣd, god, lufiaþ, midwist, lastas, and swaþe) yields the solution "prostitute." Though all aspects of the explication are not equally convincing, Kiernan has come up with by far the most satisfactory solution yet offered. Noting that most of the "obscene" riddles possess an alternate "inoffensive" solution, Kiernan has none to offer here, but he reminds us that "part of the joke on an audience in the case of all obscene riddles is that the obscenity is always the most obvious solution, and it is under this kind of duress that an embarrassed audience must salvage its virtue." In "Old English Riddle No. 15: The 'Badger': An Early Example of Mock Heroic" (Neophilologus 69, 447-50), Marie Nelson discusses the heroic and martial vocabulary of the poem and its anthropomorphic effect.

L. Whitbread, "Adam's Pound of Flesh: A Note on Old English Verse Solomon and Saturn (II), 336-339" (Neophilologus 69, 622-26), tentatively suggests eahta pundum for the perplexing niehtes wunde of 339a, and citing for comparison the list de octo pondera de quibus factus est adam. The equally puzzling nǣrende, he asserts, might be "a coinage of the poet struggling to find a comprehensive term for the eight pounds just alluded to. These. . . are all inanimate, and may therefore be appropriately described as nǣrende, 'non-beings', a plural formation from ne and wesan analogous to a present participle." Douglas D. Short, in Leoðocrǣftas and the Pauline Analogy of the Body in the Old English Gifts of Men" (Neophilologus 69, 463-65) suggests that the leoda leoþocrǣftas, which seem to suggest physical skills, whereas the poem lists both physical and mental ones, is a deliberate allusion to the Pauline analogy between the unity of divine gifts and the members of the body.

Stanley B. Greenfield and Richard Evert, "Maxims II: Gnome and Poem" (Nicholson and Frese, 337-54), view the poem as a conscious attempt to bring together commonplace ideas and use common poetic conventions but to create a poem which pleases -- "a poem which advocates wisdom, not only by explicitly recommending it, but by showing, through the form of the individual statements of knowledge, what wisdom is." They note the poem's presence in Tiberius B. i., and Earle's suggestion that it is a preface to the Chronicle. If this is so, they suggest, then the compiler may have seen "a kind of propriety in prefacing an ambitious intellectual endeavor such as the Chronicle with Maxims II, a poem on the limitations of knowledge." J. K. Bollard, "A Note on the Cotton Maxims, Lines 43-45" (Neophilologus 59, 139-40), suggests that the dyrne crǣfte of line 43 refers specifically to the use of magic -- "charms and potions rather than the due process of social custom to secure a husband or a lover." He offers for comparison Ælfric's description in De Auguriis of a similar practice: "Sume hi wyrca heora wogerum drencas. oþþe sumne wawan þæt hi hi to wife habbon." Neil D. Isaacs, in "Up a Tree: To See The Fates of Men (Nicholson and Frese, pp. 363-75), attempts to examine the ritual significance of tree climbing in a wide variety of texts from many times and places to suggest that the perplexing passage in lines 21-26 of Fates "may very well have evoked archaic ritual connotations for an Anglo-Saxon audience that have been completely lost to Anglo-Saxon philologists." Joseph Harris, "Cursing with the Thistle: Skirnismal 31, 6-8 and OE Metrical Charm 9, 16-17" (NM 76, 26-33), suggests that the disputed passage in the Skirnismal curse can be clarified by comparison to a magical simile in the curse from the ninth OE metrical charm. In both contexts, the simile operates with the force of magical sympathy "to associate the victim with a natural object that

is waning or dying."

John P. Hermann, "The Riming Poem, 45b-47a" (Explicator 34 [Sept.,
1975], #4, pp. 7-9), sees the metaphor of the diseased treasure which
blooms in the breast, then spreads by flights (flyhtum toflowen) as an
association of images of vegetative growth with the metaphor of the arrows
of evil which appears frequently in OE poetry dealing with spiritual warfare.

Many of the poems mentioned above and others as well are treated
by James F. Doubleday in "Two-Part Structure in Old English Poetry" (Notre
Dame Eng Jnl 8 [1973], 71-79). The author's main point is that "discerning
the two-part structure in these and other Old English poems is the first step
in interpreting them, and that attention to this structure will help in
solving certain critical problems." That these poems are diverse in kind
and yet employ a two-part structure leads Doubleday to conclude that this
form reflects an Anglo-Saxon mode of perceiving existence and experience in
terms of dichotomies.

Works not seen:

Ball, C.J.E. "The Franks Casket: Right Side - Again."
ESts 55 (1974), 512-13.

Höfler, Otto. "Theoderich der Grosse und sein Bild in der Sage,"
Anzeiger der österreichischen Akademie der Wissenschaften,
Philo.-hist. Klasse 111, no. 20 (1974), 349-72.

Lawler, Traugott. "Brunanburh: Craft and Art," in Literary Studies:
Essays in Memory of Francis A. Drumm, ed. John H. Dorenkamp
(Wetteren, Belgium, 1973). Pp. 52-67.

Williams, Edith Whitehurst. "The Relation between Pagan Survivals
and Diction in Two Old English Riddles." PQ 54 (1975), 664-68.

————. "What's So New about the Sexual Revolution?
Some Comments on Anglo-Saxon Attitudes toward Sexuality in Women
based on Four Exeter Book Riddles." Texas Quarterly 18 (Summer 1975),
46-55.

J.B.T.

VI.   OLD ENGLISH PROSE AND ANGLO-LATIN LITERATURE

It becomes annually more difficult in preparing this review to decide whether OE prose or Anglo-Latin studies are to predominate. This year, in quantity at least, there are fewer publications on the vernacular prose. One is thus impelled to turn first to an impressive group of studies having to do with Latin texts and with education in Latin. Although they deal with Latin, they cumulatively contribute more to our understanding of education and culture in England in our period than do studies in the OE texts.

"The Hermeneutic Style in Tenth-Century Anglo-Latin Literature," (ASE 4, 67-111) is defined by Michael Lapidge as one "whose most striking feature is the ostentatious parade of unusual, often very arcane and apparently learned vocabulary" -- archaisms, neologisms, and loan-words (usually grecisms). Lapidge distinguishes the hermeneutic from the "Hisperic" style, the latter being connected with Ireland and the Hisperica Famina, the former representing "an indigenous development" in "the excessively mannered style of much tenth-century Anglo-Latin" (p. 68). The stylistic phenomenon in England was not without precedent -- it was influenced by the stylistic practices of a number of continental centers which contributed significantly also to the monastic revival -- but the influence of the native Aldhelm was also considerable and gave to the Anglo-Latin hermeneutic style its "thoroughly distinct" character (p. 76). Another school text of great importance was the Bella Parisicae Vrbis of Abbo of St-Germain-des-Près. Lapidge surveys the major centers of the hermeneutic style and the practitioners: Canterbury (Odo, Frithegod, the "B" who wrote the earliest life of Dunstan, anonymous verse), Winchester (Godeman, whose verse preface to the Benedictional is here edited, Lantfred, Wulfstan "Cantor," anonymous poets, and bishop Æthelwold), Ramsey (Byrhtferth, whose authorship of the lives of Oswald and Ecgwin is reaffirmed, and a poem by one "Osuualdus" which is edited), Glastonbury (two poems probably by Dunstan, letters of abbot Ælfweard), and others (Æthelweard's Chronicon, Ælfric Bata, royal charters, etc.). Given the extent of this list and the prominence of the practitioners, Lapidge observes, it is striking that Ælfric of Eynsham "reacted vigorously against" the hermeneutic style (p. 101). The newly inaugurated Dictionary of Medieval Latin from British Sources, ed. R. E. Latham (fasc. I: A-B was published London, 1975) ought, as Lapidge notes, to provide an essential tool for the study of this extremely important phenomenon of tenth-century Anglo-Saxon culture.

Through an unaccountable oversight, the important new edition by Michael Herren of The Hisperica Famina (vol. 1, the A-text; Pontificial Institute of Mediaeval Studies, Studies and Texts, 1974), was overlooked last year. The importance of this text (probably from Ireland) for its influence on Aldhelm and, hence, later Anglo-Latinity is already well known and has been put in better focus by the study of Dr. Lapidge, discussed above. It is not possible to follow the argument of the introduction in detail here. Suffice it to say Herren believes "the Hisperic phenomenon, i.e., the culling of the most learned and abstruse words and the coining of neologisms and hybrids," originated in Wales in the mid-sixth century. It moved thence to Iona, perhaps, and "culminated in Ireland near the middle of the seventh century after the reception of the Isidorian corpus and under the influence of the grammatical and linguistic theories of Virgilius Maro Grammaticus" (pp. 38-9). Cautious in his treatment of the many

issues which cannot be settled definitively, the editor allows himself the
hypothesis that the "faminators" were somehow "attempting to preserve some
remnants of the pagan culture of Ancient Ireland" (p. 42). This judgment
and the early date assigned the _Famina_ in the introduction have been questioned
by J. M. Wallace-Hadrill (_JTS_, N.S. 27 [1976], 235-6), who notes (as I would
also emphasize) that such quibbles in no way derogate from the value of Herren's
truly impressive textual and source scholarship on this most difficult of
early medieval texts. The edition is accompanied by a translation (which even
the most experienced students of Latin will welcome), an extensive commentary,
and indices.

Manuscript anthologies of educational materials have often been
raided for texts of special interest but rarely studied as evidence for
educational methods in the periods in which they were assembled. Cambridge,
University Library, MS Gg.5.35, a miscellany best known for its ten folia of
Latin Lyrics, is fully studied by A. G. Rigg and G. R. Wieland in "A Canterbury
Classbook of the Mid-Eleventh Century (The "Cambridge Songs" Manuscript)" (_ASE_ 4,
113-30). The original manuscript contained three classbooks of graded diffi-
culty, to which the lyrics and other material were appended. The collection
"offers a remarkable insight into educational practice," the authors conclude
(p. 130). Its range of authors, its glosses and its interest in Greek and in
enigmata give a fascinating glimpse of educational interests which fostered and
were fostered by the hermeneutic style. Important glosses to a favorite school
text, Aldhelm's prose treatise on virginity, appear in a number of manuscripts.
Some in Latin, OE and OHG, are ninth century; but by far the largest number
appear in texts made in educational centers after the tenth-century reform. A
large collection in a manuscript from Abingdon is edited by Louis Goosens,
The Old English Glosses of MS Brussels, Royal Library 1650 (Brussels,1974).
R.I. Page publishes "More Aldhelm Glosses from CCCC 326" (_ESts_ 56, 481-90).
These are dry-point glosses to the prose _De laude virginitatis_ which do not
derive from the known glossed manuscripts but "may originate with this one"
(p. 490). One may also allude in the context of glosses and educational materials
to Alan K. Brown's article on "Bede, a Hisperic Etymology, and Early Sea Poetry"
(_Med Sts_ 37, 419-32). Brown suggests a passage in Bede's _De temporibus_ is better
understood if Lat. _dodorans_ is taken to mean "tidal wave." He traces the term
in the Philippus commentary on Job 38:16 and in the Hisperic writings and posits
a connection with OE _egur_, _eagor_.

Bede's _Opera didascalia_ (_De orthographia_, _De arte metrica_ with _De
schematibus et tropis_, and _De natura rerum_) have been edited as _Corpus
Christianorum_, _series latina_, 123A. C. W. Jones has edited the orthography and
De natura and C. B. Kendall the work on metrics. Two sets of commentaries and
glosses are also appended: Remigius of Auxerre on the _De arte metrica_ (ed.
M. H. King) and material from Berlin, MS Phill. 1832 on _De natura rerum_ (ed.
Frances Lipp). There are palæographical and textual introductions, and Jones
offers a very useful general introduction on Bede and the educational tradition.
Valerie M. Lagorio discusses "An Unreported Manuscript of Bede's _De orthographia_
in Codex Vaticanus Reginensis Latinus 1587" (_Manuscripta_ 19, 98-106). The
manuscript, to be dated before 820, had been reported by Keil as a copy of
Alcuin's orthography; in fact, it contains both authors' works, the Bede being
intercalated with the Alcuin. Allusion is also made to an Anglo-Saxon, eighth-
century fragment from the Bedan piece at the University of Missouri (Columbia).
Neither manuscript is mentioned by Jones.

Studies of OE sermons bring us, finally, to vernacular prose. Sermons "made up largely of passages drawn with little change from other Old English writings" in Cambridge, University Library, MS Ii.4.6 are the subject of M. R. Godden's "Old English Composite Homilies from Winchester" (ASE 4, 57-65). The two pieces discussed are both assigned to Rogationtide. One is mainly a long excerpt from Ælfric's major sermon on eschatology (Pope XI), to which is added hortatory material from a number of sources. The other, a penitential sermon, is based on a "much wider range of sources," mostly OE but some in Latin. The pieces are interesting as evidence for the method of compiling new sermons from old and for testimony on the range of materials in OE available at Winchester in the eleventh century and the detailed knowledge the compiler had of this literature. A revision of the traditional view of the chronology of the surviving versions of Wulfstan's Sermo ad Anglos is suggested by Stephanie Dien in "Sermo Lupi ad Anglos: The Order and Date of the Three Versions" (NM 76, 561-70). The longest version (Bethurum's Xc), usually taken to be the last, is to be regarded as the earliest. After the accession of Cnut, the shorter versions, with adjustment to the historical situation, were produced. The matter requires further consideration. It may be that full dress presentation of Alan K. Brown's unpublished hypothesis that Wulfstan relied on the Sermo ad milites of Abbo of St-Germain-des-Pres will provide the context in which the matter of the priority of these versions can be conclusively considered. Incidentally, Dien does not cite the latest publications relevant to Ker's argument concerning the "Wulfstan hand": Ker's contribution to the Whitelock Festschrift (1973) and the collection of facsimiles appended to EEMF 17 (British Library, MS Cotton Nero A.I).

Ian Pringle's paper "'Judith': The Homily and the Poem" (Traditio 31, 83-97) makes a number of interesting points concerning Ælfric's adaptation of Judith. Pringle is chiefly concerned to explain the apparent discontinuity between the interpretations applied to the biblical work in the sermon itself and in the Letter to Sigeweard. In the former, Judith seems to be an exemplum of virtue; but in the latter, Ælfric seems to refer to the sermon as "an exhortation to the English to defend their country against the Viking invaders" (p. 85). Pringle believes Ælfric and others thought the Viking incursions were retribution for Anglo-Saxon immorality and, therefore, "the first and best defense was a renewed emphasis on chastity." The article also contains a useful survey of patristic commentary on Judith and Ælfric's possible sources. Among the numerous interesting examples of medieval stag and hunt lore and allegory assembled by Marcelle Thiébaux in The Stag of Love: The Chase in Medieval Literature is the treatment of the St. Eustace legend printed by Skeat with Ælfric's Lives of Saints. There is a nice treatment of the use of "homonymic word-pairs" to "draw attention echoically to the subtle exchange of roles between mortal hunter and divine victim" (p. 63). In the first of two notes, "Blickling Homily XIV and the Old English Martyrology on John the Baptist" (Anglia 93, 145-60), J. E. Cross shows that the Blickling sermon has a rather wider range of allusions than Förster had recognized and posits that most of these sources were probably available in "the homiliary of the house" of the compiler -- a homiliary which seems to have had at least some affinity with that of Alan of Farfa. Several minor but curious points, however, are not accounted for in the homiliary tradition and may descend from Hiberno- or Gallo-Latin sources. Cross's second note deals with the variety of sources used by the compiler of the OE Martyrology for his treatments of the feasts of the Baptist.

Two parts of Peter Bierbaumer's <u>Der botanische Wortschatz des</u> <u>Altenglischen</u> (I. Das <u>Léceböc</u>; II. <u>Lácnunga</u>, <u>Herbarium</u> <u>Apulei</u>, <u>Peri</u> <u>Didaxeon</u>) have appeared in 1975 and 1976 as volumes 1-2 of the "Grazer Beiträge zur englischen Philologie." A third volume is projected in this highly specialized series. It will contribute needed material for the lexicographers and for historians of science. The matter of "Alfred's Æstel" is reviewed anew by D. R. Howlett (<u>Eng</u> <u>Philol</u> <u>Sts</u> 14, 65-74) who returns to the notion the object was a book marker or pointer with a jeweled finial or head such as survives in the Alfred and Minster Lovell jewels at the Ashmolean. "The Old English <u>Rule</u> of St. Benedict" (<u>ABR</u> 26, 38-53) is a survey by Jerome Oetgen of English Benedictine history with an account of. the OE versions based on secondary authorities. Unfortunately, Mechthild Gretsch's important study of the <u>Rule</u> came to the author too late to be more than noted.

First amongst a group of liturgical studies may stand Joseph B. Trahern, Jr.'s, edition of "Amalarius <u>Be</u> <u>becnum</u>: A Fragment of the <u>Liber</u> <u>officialis</u> in Old English" from Corpus Christi College, Cambridge, MS 44 (<u>Anglia</u> 91 [1973], 475-8). This is the only known translation from a standard work known to have been used by Ælfric and others in the tenth and eleventh centuries. "Some Liturgical Notes on Ælfric's Letter to the Monks at Eynsham" by J. R. Hall (<u>Downside</u> <u>Rev</u> 93, 297-303) offers two pertinent observations on the sources of a neglected document: that the outline of the lectionary for the Night Office descends, in the main, from Andrieu's <u>Ordo</u> <u>Romanus</u> <u>XIIIA</u> and that the lections for the Vigil of Easter are in the tradition known then and now as Gregorian. "A St. Albans Miscellany in New York" -- Morgan Library, MS Morgan 926 -- is described by K. D. Hartzell in <u>Mittellateinisches</u> <u>Jahrbuch</u> 10, 20-61. The collection includes liturgical texts, some with musical notation, relative to SS. Alban, Birinus and Dunstan (<u>inter</u> <u>alios</u>) from the late-Saxon and early-Norman periods, some of which are printed in an appendix. Durham, MS Cosin V.V.6 is described by Hartzell as "An unknown English Benedictine Gradual of the Eleventh Century" (<u>ASE</u> 4, 131-44). Produced at Christ Church, Canterbury, around 1080, it is probably in large part evidence for the kind of music associated with the Mass before 1066 and was perhaps sent to Durham to assure conformity with the archiepiscopal monastic cathedral when Durham became a monastic foundation in 1083. It is "the earliest relatively complete gradual that we possess" (p. 141).

To an issue of <u>Studies</u> <u>in</u> <u>the</u> <u>Literary</u> <u>Imagination</u>, 8, devoted to "Typology and Medieval Literature" and edited by Hugh T. Keenan, James W. Earl has contributed a very thoughtful article on "Typology and Iconographic Style in Early Medieval Hagiography" (pp. 15-46). I do not dwell on the piece here because it does not deal directly with any OE texts but is only a prolegomenon to a larger study which will treat the early English lives. In the meantime, it may be suggestive for other students of Anglo-Saxon hagiography. (One might, however, caution that the texts from the Old Irish <u>Leabhar</u> <u>Breac</u> discussed by Earl are probably by no means so early as he implies.) Drawing on the Eddius <u>Life</u> <u>of</u> <u>St</u> <u>Wilfrid</u> and Bede's prose <u>Vita</u> <u>Cuthberti</u> as examples, Charles F. Altman discusses "Two Types of Opposition and the Structure of Latin Saints' Lives (<u>Medievalia</u> <u>et</u> <u>Humanistica</u>, N.S. 6, 1-11). Altman argues the early <u>passio</u> depends on elements of diametrical opposition, whereas the later <u>vitae</u> -- largely under the influence of Gregory the Great but also in a trend evident in the

important Vita S Antonii -- is concerned with "gradational" opposition
between spiritual states. In "The Provenance, Date, and Structure of De
abbatibus"(Archaeologia Aeliana, 5th Ser. 3, 121-30), D. R. Howlett suggests
Æthelwulf wrote c. 819 concerning a cell of Lindisfarne at Bywell St Peter's.
The poem, it is suggested, was constructed on numerological principles and
uses such devices of symmetry as chiasmus and parallelism. (Howlett has pub-
lished several other articles propounding similar structural theses for OE
poems.)

Two general works dealing with historical literature appeared in 1974.
Antonia Gransden's Historical Writing in England c. 500 - c. 1307 is the
first volume of an intended survey of its subject. The literature of the Saxon
period is treated in its first one hundred pages. The work, a major achievement
and basic research tool, contains much good information and analysis; but the
author's grasp of the bibliography and of certain issues in Anglo-Saxon historical
scholarship is less firm than her treatment of the later writings. Lavishly
illustrated and more popular in approach, Beryl Smalley's Historians in the
Middle Ages discusses the major historical writings of our period in the context
of European historiography. The history of the materials collected by annalists,
beginning at St David's in the late eighth century, is the subject of Kathleen
Hughes's Sir John Rhys' Memorial Lecture, "The Welsh Latin Chronicles: Annales
Cambriae and Related Texts." PBA 59, 233-58. Michael Winterbottom contributed
two sets of "Notes on the Text of Gildas" to JTS 27 (1976), 132-40 -- these being
emendations he has made to the edition of Mommsen in preparation of a forth-
coming translation of De excidio and the fragments.

Michael Lapidge unearths "Some Remnants of Bede's Lost Liber
Epigrammatum (EHR 90, 798-820) in a transcription in John Leland's Collectanea
from a manuscript he found at Malmesbury in the second quarter of the sixteenth
century -- a volume which may have belonged to Mildred, bishop of Worcester
(745-775). The anthology (which expands on the genre of sylloga or collection
of epithets) adds two items to the list of Bede's occasional verse, strengthens
the case for his authorship of others, and confirms the existence of enigmata
by Bede; but it also has other interesting pieces, among them the epitaphs of
archbishops Berhtwald and Tatwine and the abbess Bugga. In "Bede's Use of
Gildas" (EHR 90, 241-61) M. Miller gives a valuable analysis of Gildas's
sources and the structure of his narrative as it leads to the "sociological"
or pastoral conclusions. Another article by Miller, "Stilicho's Pictish War"
(Brittania 6, 141-45) examines Claudian's verse on the consulate of Stilicho
with an eye to solving problems concerning the treatment of the Pictish wars in
Gildas. It is the aim of K. W. Humphreys and Alan S. C. Ross in "Further
Manuscripts of Bede's 'Historia Ecclesiastica', of the 'Epistola Cuthberti de
obitu Bedæ', and Further Anglo-Saxon Tests of 'Cædmon's Hymn' and 'Bede's Death
Song'" (N & Q 220, 50-55) to augment the lists given by standard authorities.
Several texts of the "Hymn" and "Death Song" are printed, one of the former
being from a fifteenth-century manuscript in the Huntington Library. "Bede's
Use of Miracles in 'The Ecclesiastical History'," Joel T. Rosenthal observes
in Traditio 31, 328-35, is strictly controlled. Almost never are miracles
associated with conversions, although they sometimes come into play with events
soon after a conversion; and Bede (like Gregory in the Dialogues) is often very
careful to document his sources for miracle stories, especially for the com-
paratively recent miracles recounted in the later books of the Historia. Using
the folklorists' technique of motif-analysis, G. A. Lester examines "The Cædmon
Story and its Analogues" (Neophilologus 58 [1974], 225-37. Among his conclusions

are that the closest analogue is that of the calling of Mohammed and that analogues to the Bedan account "are by no means as common as is sometimes suggested." Bede's Latin adaptation of Cædmon's hymn is the subject of a close study by Bruno Luiselli ("Beda e l'inno di Cædmon," _Studi Medievali_, 14 [1973], 1013-36).

In a fascinating and pioneering article, Graham Pollard offers the first extended discussion of "Some Anglo-Saxon Bookbindings" (_Book Collector_ 24, 130-59). Because most of the great sixteenth- and seventeenth-century collectors rebound their manuscripts, most of the examples discussed are from the Bodleian and British Library Additional collections. Using X-ray photography so as not to disturb the medieval coverings, Pollard has been able to discover the grooves and tunnels by which the bands were attached to boards. The results are highly tentative because the samples are so few, but Pollard offers interesting hypotheses as to the development of methods of binding. One thing is certain on the evidence of a Boniface manuscript of the Gospels at Fulda: the technique of lacing sewn bands into the boards (usually thought to have originated in the time of Charlemagne) was in use in England before 755. Also of ancillary interest for palæographic study is J. G. G. Alexander's "Some Aesthetic Principles in the Use of Colour in Anglo-Saxon Art" (_ASE_ 4, 145-54; see also N. F. Barley's companion piece in _ASE_ 3).

M.McC.G.

OLD
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NEWSLETTER

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A Guide to the Contents of This Issue

I

1977 Annual Meeting of the MLA

There will be at least three sessions of interest to Anglo-Saxonists at the coming MLA meeting in Chicago, according to preliminary information. They are:

Old English Division Meeting

Program Chairman, Paul E. Szarmach (SUNY-Binghamton)
Program Secretary, Constance B. Hieatt (University of Western Ontario)

Papers:

1. "Caedmonian Melodies and Gregorian Chant," Thomas Cable
   (University of Texas-Austin)
2. "The Art of Bede: Edwin's Council," Donald K. Fry
   (SUNY-Stony Brook)
3. "Allegory, the Fathers, and Genesis A." Katherine O'Brien
   O'Keeffe (Texas A & M University)
4. "The virga of Moses and the Old English Exodus, Thomas D. Hill
   (Cornell University)

Special Session (sponsored by the OE Division Executive Council):

"Old English Studies of the Last Decade, 1967-77"

Program Chairman, Rowland L. Collins (University of Rochester)

Panelists: Matthew Marino (University of Alabama); Robert Farrell (Cornell
University); Colin Chase (University of Toronto); Joseph B.
Traherne (University of Illinois); Milton McC. Gatch (University
of Missouri-Columbia); John C. Pope (Yale University);
Norman Eliason (University of North Carolina)

Special Session:

"The Exeter Book"

Program Chairman, Tim D.P. Lally (Bowling Green State University)

Papers:

1. "The Old English Elegy," Catherine Regan (Northwestern University)
2. "Guthlac A and the Tradition of the Early Medieval Dream-Vision,"
   E. Gordon Whatley (Lake Forest College)
3. "Modern Rhetorical Theory and the Boast in Old English Poetry,"
   Dwight Conquergood (SUNY-Binghamton)
4. "Two Styles in Meditative Poetry: The Advent Lyrics and
   Cynewulf's Ascension," Earl R. Anderson (Cleveland State
   University)
5. "Thought and Feeling in the Wanderer," Tim D.P. Lally
Commentator: Donald K. Fry

II

Conference on Oral Literature

The Centre for the Study of Vernacular Literature in the Middle Ages at Odense University sponsored an international symposium in <u>Oral Tradition--Literary Tradition</u> November 22-23, 1976. There were three sessions featuring papers on ballads, Icelandic, Old French, and Old English Literature as well as a plenary session discussing issues raised at the symposium. T.A. Shippey gave a paper on "Proverbs in Old English Narrative--Literary Art or Traditional Wisdom?" in which he discussed "literary uneasiness over maxims." For further information on the activities of the Odense Centre write to: Professor Andreas Haarder; Odense Universitet; Niels Bohr Alle; 5000 Odense, Denmark.

III

Short Notices on Publications

The Cornell University Press will announce the publication of the <u>Concordance to the Anglo-Saxon Poetic Records</u> this Fall. Edited by Jess B. Bessinger, Jr. and programmed by Phillip H. Smith, the concordance includes an index of compounds by Michael Twomey and a word-frequency list down to frequency five. The concordance is set up thus: the headword of each entry is in capitals, and it is followed by one line from each of the texts in which the word occurs (in lower case), together with an abbreviated reference to the volume number, title, and line number. Emendations are marked by a double dagger. Runic letters have not been transcribed, but are marked '(rune)'; hence, runic poems such as the inscriptions on the Franks Casket are not included because of doubts about the readings. The index is a reverse index which includes as headwords final elements of all compound words. Suffixes which indicate parts of speech (e.g., <u>-ig</u>, <u>-nes</u>, etc.) have not been considered words and have been excluded. Variant spellings are cross-indexed, and homographs are distinguished by a one- or two-word definition. Following the headword is an alphabetical list of all the first elements found in combination with a headword, spelled exactly as they occur in the concordance. The only normalization occurs in the use of uninflected and infinitive forms for the headwords. This is in contrast to the main concordance, where each inflected or finite form constitutes a separate entry. Price is as yet undetermined.

<u>In Geardagum II</u>, <u>Essays on Old English Language and Literature</u> edited by Loren C. Gruber and Dean Loganbill will appear this summer. The format will be similar to <u>In Geardagum I</u>, which is now back in print. Sponsored by <u>The Society for New Language Study</u>, volume II will be about $2.00.

<u>English Language Notes</u> continues to solicit personal subscriptions as well as scholarly contributions from Anglo-Saxonists. <u>ELN</u> specializes in short articles and scholarly notes. Write to: <u>ELN</u>; Hellems 101; University of Colorado; Boulder, Colorado 80309.

Constance B. Hieatt's <u>Essentials of Old English</u> has been reprinted. Copies are available for $1.75 each from the author: Department of English; University of Western Ontario; London, Ontario, Canada.

The Teaching of <u>Beowulf</u>

by Joseph Tuso, Georgia College

At the 1976 MLA Special Session on "The Teaching of <u>Beowulf</u>," most of the participants felt that there was a need for a public forum for presenting useful techniques and aids in <u>Beowulf</u> pedagogy. Thanks to the editorship of the <u>OEN</u>, there will be such a forum in this and following Spring issues. If you would like to share an aid, approach, or technique, you may send your contribution to me in one of two formats: a 150-200 word approach/technique summary or aid description, or a 500-word maximum expanded summary or description. Prior to each <u>OEN</u> Spring issue, I will select and edit your contributions. If you will provide a brief title, I will use it with your name and school so that your item will appear in a manner suitable for listing in your bibliography.

If your approach, technique, or aids include handouts, please send me copies. I hope eventually to make Georgia College a clearing house for such materials where they can be reproduced, filed, and made available to all. A further option would be to compile the best contributions received over a number of years, and find some way to get them published in book form. Meanwhile, if you are willing to provide copies of your materials to those who contact you directly, let me know that too. It is understood that those who ask will send stamped, self-addressed envelopes when writing for copies of materials featured in this column.

An approach I would like to share is the use of <u>Beowulf</u> (in translation) in Adult Education courses, when <u>Beowulf</u> lends itself to supporting some central theme of the entire course. For example, at Georgia College last Winter Quarter the Departments of Art, Music, Philosophy, and English presented "The Idea of Christ in Literature and the Arts." The course met one evening a week for ten weeks to read and discuss the following: "The Savior-Figure in Classical Mythology," "Christ in the Old and New Testaments'," "Beowulf: A Germanic-Christian Christ-Type," "<u>The Grapes of Wrath</u>: Steinbeck's Pantheistic God," "Christ in Art," "Christ in the Asylum: <u>One Flew Over the Cuckoo's Nest</u>," "The Christ-Figure in Modern Drama," "Huxley's <u>Brave New World</u>: A World without Christ," "Christ in Poetry," "Christ in Music," and "Graham Greene's <u>The Power and the Glory</u>." This particular topic might not fill every need, but <u>Beowulf</u> in translation would work very well in similar courses on "Women in Literature," "Heroes and Anti-heroes" or the like.

As for <u>Beowulf</u> in the original, Douglas Butturff, Department of English, University of Akron, has produced a number of teaching aids over the past few years. One of his most recent is a programmed approach to OE vocabularly on inexpensive eight by ten "dirty purples." A column of OE words and sentences on the left column builds on material added from top to bottom, with corresponding modern English equivalents in the right column. The student works down the page covering the lines with a card, working at his own rate in mastering new words and having an immediate check on the correctness of his responses. Errors are then circled and can be restudied in minimum time.

If you would like to help bring <u>Beowulf</u>'s milieu to life, you might try serving a little alcoholic or non-alcoholic mead to your students to celebrate completing the poem. Later medieval mead is often blood-red or purple, but for golden honey wine you might try Merrydown Mead (12½% alcohol) from Horam Manor, Sussex, distributed in the U.S. by Charles Morgenstern & Co., Freeport, N.Y. Or for more fun and less expense, make your own. Here is my recipe to make pretty good mead for $6.-7. per half-gallon: 1 qt. good apple wine with muted apple taste (honey wine is hard to find) -- should be 6-10% alcohol -- you may use bubbly or regular such as Annie Green Springs or Boone's Farm; 1 pint (16 oz.) vodka, 80 proof or more, or better yet, 1/2 pint 180 proof distilled alcohol, if you can get it; 24 oz. free-flowing, golden, 100% honey; 2 cups distilled water; spices to taste: I recommend a pinch or two each of ground cloves and ginger; you might also try rosemary, hyssop, or thyme. Put wine, vodka, distilled water in large blender (use half recipe for smaller blender), blend at medium speed, adding honey until it dissolves; add spices to taste, blending very briefly after each spice is added. Pour into large bottle, place in shade at room temperature. Let sit three or four days, shaking or turning bottle twice a day. Serve just below room temperature. Now this will be a mixture rather than a fermented compound, but it will be close to commercial mead. For non-alcoholic mead, use cider rather than wine base, omit vodka, add an additional 12 oz. honey. For information on mead, the listing in Vol. XV of <u>Britannica</u> is adequate and near at hand. If you would like a copy of a one-page handout that includes both the history of mead and my recipe, simply send me a self-addressed envelope. A word of warning -- just a little mead will make your students want to slay dragons, professors, and college presidents. I usually serve it in small paper cups used by hospitals and dentists. I hope someone sends me a recipe for actually fermenting mead from honey.

I look forward to summaries and descriptions of your aids and techniques for use in next year's <u>OEN</u>. Write to:

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Papers on Old English at the Twelfth Conference

on Medieval Studies, Western Michigan University

May 5-8, 1977

Prof. Otto Gründler, Director of the Medieval Institute at Western Michigan University, has provided OEN with abstracts of papers delivered at the Twelfth Conference. By section they are:

Section 56: The Old English Elene

Thomas D. Hill (Cornell University)

"The Strong Woman: Notes on the Typology of the
Old English Elene and Judith"

The two Old English poems Judith and Elene are similar in that both poems concern a heroine who fulfills God's will and accomplishes either the deliverance of her people (as Judith does) or the public illustration of sacred truth (as Elene does in finding and then exhibiting the true Cross). Yet neither heroine acts wholly alone -- Judith is assisted by the Israelite army which defeats the Assyrians after the death of Holofernes and Elene is assisted by Judas who after his conversion actually finds the true Cross and the nails which crucified Christ. In this paper I propose to explore the typological implications of this pattern in which a "strong woman" (cf. Proverbs 31:10) achieves a divinely sanctioned goal with the aid of a man or men.

In Genesis while Eve is blamed for the fall she is also promised that she will play a special role in the redemption; she will crush the serpent's head, a prophecy which is universally taken to mean that ultimately her descendant Christ will destroy the power of the devil. In any case there are a number of women in the Bible who achieve God's purpose through the agency of a man, Rebecca and Jacob, Judith (where final victory depends upon the Israelite soldiers), Esther and Mardochai, and of course finally and most importantly Mary and Jesus and the related if abstract figure of Ecclesia in her relationship to Christ. There was considerable patristic and early medieval discussion of this theme and I propose to show that this traditional typological pattern is indeed relevant to both the OE Judith and Elene and helps us to understand otherwise puzzling features of these poems.

Catherine A. Regan (Northwestern University)

"The Artistic Function of Elene's Councils with the Jews"

To some, if not many readers, Elene's four councils with the Jews (lines 287-319, 333-376, 386-395, 574-584) are tediously long and repetitious and hence represent a serious artistic flaw in the poem. But only if Elene is

approached in the narrowest sense as a description of the literal search for the Cross do these passages deserve such criticism. Thematically the councils are crucial because, through them, Elene proclaims the kerygma to the Jews, that is, the public announcement to the non-Christian world of the salvific events. The key to an understanding of her speeches is found in the kerygmatic messages of the New Testament. Analysis of Elene's speeches reveals their remarkable resemblance in detail and tone to speeches of Peter and Paul. Elene appears to be interrogating the Jews about the location of the Cross, but she is, in fact, proclaiming the Christian message to the Jews. She asserts rather than questions. And although her motive is always missionary, her speeches serve other ends as well. They characterize both the Jews and Elene, as well as revealing images and motifs central to the meaning of the poem. The scenes between the Jews and Elene are rich in irony as the inadequacy of the Old Law is emphasized by the bewildered Israelites who are unable to comprehend the New Law. At the conclusion of the fourth council, the Jews surrender Judas to Elene and retreat into the background, to appear again only after Judas' conversion and the finding of the True Cross. Taken together, the councils may be thought of as dramatic representations of the relationship between Synagogue and Church, a commonplace in medieval art. Because the councils constitute one unit of action in the poem, they serve as an especially good illustration of Cynewulf's artistic handling of thematically significant material.

Gordon Whatley (Lake Forest College)

"Cynewulf, Constantine and Caedmon: or Creative Plagiarism in the Old English Elene"

Catherine Regan's Traditio article of 1973 explicitly suggested what much recent Elene criticism has implied: that the poem is a paradigm of Christian Heilsgeschichte. Helena's Invention of the Cross, and her vigorous conversion of the Jew, Judas Cyriacus, not only exemplify but also represent figuratively the evangelizing mission of the Church Militant, which is then transformed, at the close of the poem in the eschatological epilogue, into the Church Triumphant at the Last Judgment. Prof. Regan's study focused primarily on the conversion of Judas, as a model of Christian conversion in Pauline and Augustinian terms, and she was only able to summarize the poem's treatment of the Heilsgeschichte as a whole. In this paper I propose to take her suggestions further and look at the neglected opening sections of the poem from this perspective, to show how the Mercian poet has used literary allusion and borrowing from the Anglo-Saxon Genesis and Daniel in order to imbue Constantine with the characteristics of an Old Testament saint on the model of Abraham or Moses. There is ample precedent for such treatment of Constantine in patristic historical writing and in the liturgy. The poet is thus inviting us to view the Constantinian portion of the legend as analogous to the Old Testament period of Christian history, and therefore as the fitting prologue to the drama of the Church Militant in the New Testament age. In the process, the paper attempts to correct the tendency among generations of the poem's students to view the battle scenes as successful poetical exercises in the native heldenlied tradition.

Earl R. Anderson (Cleveland State University)

"Cynewulf's Elene: Constantine and the Populus Dei

In the propaganda of the Vatican, two ideas about Constantine stand
out: first, he was the father of the "family" of Christian kings with the
pope at its center; second, he was a model of kingship in the governance and
correction of his people. Constantine makes only a brief appearance in the
Vita Cyriaci, but Cynewulf elaborates his character to make him a model of
kingship. Three ideals of kingship, available in the early Middle Ages, are
detectable in Constantine: the ideal of the "learned king"; the ideal of
potestas, according to which the ruler, through his exercise of royal
virtues, inspires amor and terror in the hearts of others and establishes
peace; and the concept of kingship as a ministerium with the ruler as a
minister Dei who governs and corrects a populus christianus or populus Dei.
Constantine undergoes "character development" with respect to kingship:
not until after his vision and conversion does he achieve these ideals. Most
important for the poem is his relationship to the populus. As is also the
case in Juliana, in Elene we find contrasted a good and evil populus. In
Elene the members of the evil populus are the Jews, who had lost their special
status as the populus Dei at the time of the crucifixion. The Christians
are the new populus Dei, a continuation of the populus Israeliticus chosen
by God. The conversion of the Jews, and Elene's final assembly of the people
before her departure from Jerusalem, symbolically portray the establishment of
the Christian ordo in its aspect as populus Dei.

Section 88: Old English: Language and Rhetoric

Clair W. McPherson (Washington University)

"The Influence of the Latin Rhetorical Handbook on
Old English Religious Literature"

While it has become a commonplace that Old English Poetry and Prose exhibit
a Latin rhetorical "coloring," no extended study has been devoted to a reading
of that literature with reference to the manuals of rhetoric which constituted
Anglo-Saxon literary theory. I attempt to analyze and interpret such works as
Advent, Genesis B, the Dream of the Rood, and various sermons as a literate
contemporary would have read them; thus I accept Donatus, Priscian, Cassiodorus,
Isidore, Bede, and Aelfric as literary authorities and explored the working-out
of their precepts -- written in Latin for Latin usage -- in the vernacular.

Richard W. Clement (University of Nevada)

"Analysis of Non-Finite Verb Forms as an Indication of Style
in the Old English Version of Bede's Ecclesiastical History"

This is a study of the style and skill of the translator of the Old English
Bede in which I excerpt corresponding random samples of ten percent of the Latin
and the Old English texts.

The translator had to cope with the differing natures of the two languages:
Latin and Old English both utilized the present active infinitive, the present

active participle, and the perfect passive participle; Latin, however, contained a number of other non-finite verb forms for which Old English had no equivalents.

For information on those non-finite verb forms which are grammatical equivalents, I survey those clauses which use the same grammatical form; those clauses which in Latin contain a non-finite form, but in Old English do not contain a non-finite form; and those clauses which in Latin contain no non-finite form, but in Old English do contain a non-finite form. Further indication of the methods of the translator are provided when I examine how he handled the group of non-finite verb forms which existed only in Latin. Although some of the non-finite verb forms were translated as grammatical equivalents, there was a significant number of forms which were dealt with by the translator innovatively; that is, he was forced to construct periphrastic phrases out of existing Old English words to approximate the sense of his original.

From the translator's choice of which method he used in translating each non-finite verb form, I make estimates of his skill and style. Further, I compare the results of this study with previous studies on non-finite verbs in Alfredian translations to see if there are any broad correlations that can be made between the styles of translation and the skills of the translator.

Thomas E. Toon (University of Utah)

"On the Chronology of the Early English Sound Changes"

The probable chronology of Old English sound changes has been a subject of debate among historical linguists as long as the matter has been considered. It has been assumed that the sound changes antedate the earliest records and philologists have based their arguments on reconstructions and orderings necessary to account for attested forms. The variation in the earliest texts has been explained as the result of synchronic dialect mixture. If, however, the alternations are viewed diachronically, an entirely different picture emerges: The development of smoothing, the raising of nasalized [a], second fronting, and velar umlaut can be seen as sound changes in progress mirrored in consistent orthographic variation. The chronology of these sound changes then is not a purely theoretical issue but one which is amenable to empirical verification. On the basis of data collected from the earliest English texts, a revised chronology is proposed and defended.

Geoffrey Russom (Brown University)

"Formulas and Syntax: A Plea for Precision"

I will argue that attempts to apply the transformationalist apparatus directly to the study of formulas reflect serious misconceptions about generative grammar; and, on the other hand, that Chomsky's work does have some important implications for formulaic theory. Chomsky's most important contribution in this area has been to refute the linguistic theories which figure in The Singer of Tales. Lord's description of the singer's training has nothing in common with what we now know about child language acquisition. His concept of "analogy" has no counterpart in natural languages: Chomsky

showed that in vast stretches of ordinary discourse, very few sentences are in any well-defined sense "analogous." Apparently, formulaic languages are quite unlike natural languages, since the former make considerable use of verbatim repetition and fixed forms, whereas the latter do not. Hence Michael Nagler's attempt to replace formulas with deep structures is ill-founded: the formula may be far more flexible than hard-Parryite theorists admit, but it is not as flexible as a syntactic deep structure. Recently, Donald Green has used computer analysis in an attempt to replace the formula with the "syntactic frame" as the basic tool of the poet; yet his theory fails to explain why many OE poets resort to drastic changes in syntax rather than abandon a useful alliterative pattern expressing a given essential idea. I conclude that the degree of flexibility in formulaic diction is a unique problem which must be decided by specialists, with some help, but little guidance, from general linguistic theory.

Section 121: Old English, I

Winnifred J. Geissler (Kansas State University)

"Psychic Phenomena in Old English Literature"

The investigation of beliefs regarding the preternatural concerns a significant aspect of the Anglo-Saxon civilization and reveals attitudes toward mysterious elements of their universe. Examples of such phenomena occur in saints' tales, religious poetry, heroic legend, ecclesiastical history, and chronicle with considerable frequency (over 500 examples in the selected works) to reveal widespread preoccupation with the preternatural. Four kinds of evidence convinced Britons before 1066 that mysterious forces were present: celestial sights, terrestrial disturbances, mysterious powers of earthly beings, and inexplicable behavior of objects. In these they perceived supernatural beings, terrestrial beings with mysterious capabilities, omens, visions, and messages from the supernatural. Deity was perceived as avenger, protector, and alleviator of physical distress. Angels were visible, radiant, clairvoyant movers of material substance who flew and caused men to fly with them unhindered by material barriers in their roles as guardians and guides. Shape-changing devils caused pestilence, unconsciousness, muteness, and mental derangement. Preternatural capabilities of men included healing, resuscitation, and mysterious changes of substance. Both alive and post-humously, saints foretold deaths and disasters. Animals and objects also demonstrated inexplicable behavior.

To the Anglo-Saxons, hostile supernaturalism competed with benevolent forces visibly and materially during perils of invasion, disease, injury, and destruction. The extant literature reveals psychic phenomena as dynamic forces in Anglo-Saxon daily life.

Hugh T. Keenan (Georgia State University)

"Reflections of Divinity: The Personified Fire in
Old English Apocalyptic Poetry"

The ordinary and lurid black flames of hell are familiar enough to those
scholars who have examined Old English poems on Judgment Day and associated
topics. Even Gifer the Worm has merited an individual monograph. But among
these and other signs such as the signs of judgment, the New Eden, and the
stereotyped catalogs of heavenly bliss and perditional pains, another related
concept seems to have escaped notice. This is the idea that God's part in the
final eschatological process is reflected in images of a personified fire
which protects the innocent and punishes the wicked.

The fullest development of this idea as image occurs in the Old English
poem of Daniel. This version of the Old Testament event concentrates on the
fiery furnace episode to the exclusion of the rest. The language of the poem
treats the flame as a personified agent. And in a nearly contemporary illustra-
tion of the same story, we find the flame bears a smiling face, giving visual
corroboration to this interpretation. The judgmental fire as a personified
agent or messenger of God is found also in Christ III, Juliana, Exodus, Andreas,
and Solomon and Saturn, as well as in the two Judgment Day poems.

A combination of biblical and later homilectic materials seems to account
for most of the sources of the idea and image, though one may allow for some
reinforcement from Germanic heroic poetry or a mutual contamination. The per-
sistence and variety of the image in Old English poetry of an apocalyptic bent
is unusual. Such a flame as it reflects the will of God may be identified with
the Father, the Holy Spirit, with an angelic agent, or with an unidentified
agent. This variety of personification in the persistent use of the personified
fire reveals a peculiar stamp in Old English apocalyptic poetry.

Thomas H. Ohlgren (Purdue University)

"Aspects of the Weland Legend in Old English"

This paper reports on an interdisciplinary project involving researchers
from seven disciplines at Purdue University. The team consists of faculty and
students in poultry science, mechanical engineering, physics, history of
technology, metallurgy, Germanic languages, and Old English literature and art.
The goal of this unusual collaborative effort is to examine the cultural
implications of the legends of Weland (Wielant, Welund, Velent) the Smith,
which appear in the folklore of England, France, Germany, and Scandinavia. Due
to the importance of swords, weapons, and treasure in Germanic heroic society,
it is not surprising that the makers of these artifacts were highly venerated
in literature and art.

This paper will be in two parts. Part I will provide a summary of
efforts at Purdue to verify scientifically the extraordinary account in the
13th-century Þiðreks Saga of Bern of Weland's secret method in forging
superior swords -- swords that exceeded the reputations of their bearers but
not their maker. The process, which has been replicated at Purdue, involves
the use of domestic fowl (chickens, ducks, or geese) to remove impurities,
such as slag and phosphorus, from the bog iron (or limonite) that Weland
employed to forge his most famous sword Mimming. Part II will demonstrate
how the Weland legend in general and the use of birds in the swords-making
process in particular fascinated the Anglo-Saxon imagination. Literary allusions
to Weland appear in the Old English poems "Deor," "Beowulf," and "Waldere."
Visual allusions appear on the Frank's Casket, the Halton, Leeds, and
Nunburnholme crosses, and on numerous Swedish picture stones. The iconography
of these literary and artistic scenes strongly suggests that the extraordinary
account preserved in the Þiðreks Saga may have been known to the Anglo-Saxons.
Indeed, the evidence points to a new interpretation of the dexter panel of
the Frank's Casket. The paper will be illustrated with slides.

Thomas H. Bestul (University of Nebraska)

"Ephraim the Syrian in Anglo-Saxon England"

In 1908 Gustav Grau claimed to identify the influence of the homiletic
tracts on the Last Judgment of Ephraim the Syrian on a number of Old English
poems, including Christ, Elene, Andreas, Juliana, Dream of the Rood, and
Judgment Day II. On the basis of this study it is still sometimes assumed that
there was a rather wide knowledge of Ephraim in Anglo-Saxon England, even though
Grau's study suffers from a number of defects, the chief of which is that his
parallels are drawn from a seventeenth-century Latin translation of the Greek
text. A proper assessment begins with a study of the manuscript tradition
(beyond the scope of Grau's investigation), which reveals that a group of six
tracts was known in the west in Latin translation from at least the middle of
the eighth century, and that the tracts were popular; more particularly, they
were known in monasteries such as Fleury and St. Bertin which had close relations
with England. The sole English manuscript of Ephraim from before the Conquest
(Lambeth Palace 204), is late and can only provide concrete evidence for the
late Anglo-Saxon period. The presence of Ephraim then is best seen as a result
of the intellectual activity generated by the Benedictine reform movement of
the tenth century, which saw the introduction into England of many works especially
appropriate to a revitalized monastic culture; among these are the Liber
scintillarum of Defensor and the Diadema monachorum of Smaragdus, works often
associated with Ephraim in the manuscript tradition. Whether Ephraim
influenced particular passages of Old English poetry must await the scrutiny of
the early Latin versions (there is no edition of them). But for the present one
may safely affirm the likelihood that he was known in Ango-Saxon England and
that his work may have had at least a general influence on writers concerned with
themes of penance and the final things.

Section 135: Old English, II

Jerome Oetgen (University of Toronto)

"Old English Ascension Homilies"

Most of the surviving Old English Ascension homilies share a common dependence upon Gregory the Great's Homilia XXIX in Evangelia. Their dependence varies in extent from direct translation to occasional verbal echoes.

This paper will look at four OE homilies (Aelfric Sup. Col. IX; and CCCC 162, art. 38) in the light of their relationship to Gregory's Homilia XXIX (PL 76: 1213-19).

Reference will also be made to Christ II and Trinity College Library, Cambridge, MS B 14 52, Homily XIX, an Ascension homily of the 12th century.

While most of the homilies to be considered owe a debt to Gregory, determining the extent of that debt provides only a framework within which this paper will develop. A far more important consideration will be how several Anglo-Saxon homilists, spanning two centuries, treated a single theme of Christian doctrine.

Brian A. Shaw (University of Western Ontario)

"Juliana and The Gospel of Nicodemus"

In Cynewulf's Juliana, the saint acts as a type of Christ, with her martyrdom paralleling Christ's harrowing of hell, in particular, after her symbolic crucifixion "on heanne beam" she enters the prison-hell where she confronts the devil. Beyond this thematic similarity, Cynewulf develops a number of specific parallels between Juliana and the harrowing of hell as it appears in The Gospel of Nicodemus. Included among these is a recitation of the evils perpetrated by the devil. The catalogue of The Gospel of Nicodemus helps to shed light on Cynewulf's particular treatment of Juliana and the resolution of her death.

Carol L. Edwards (Indiana University)

"The Function of the Theme of the Reversal of Good Fortune in Beowulf"

Due to their textual orientation, previous critics have tended to misunderstand the nature of composition by theme, moving progressively further from a consideration of this method as an event to viewing it as a manifestation of a stylistic device. Yet it is possible to arrive at a definition that is more precise at the same time as it lacks rigidity, simply by taking into account the fluidity of the process. Additionally, if classifications are derived from the material rather than being imposed on it, a critical distinction which is possible only through an examination of all occurrences of one theme in the entire corpus of Anglo-Saxon poetry, and a examination of all of the occurrences

of one theme in one work, then the unifying function of, and resultant
stylistic changes due to the use of one theme throughout an entire work should
emerge. Function itself can be divided into three area: the theme's
function as an aid to composition, function external to the poem, and function
internal to the poem. In an examination of the theme in Beowulf all of these
functions emerge to clarify our reading of the poem. Hrothgar's Sermon, a
major expression of the theme, occurs at the central point of the poem. For
all purposes, Hrothgar has fallen. Thus the theme functions as a signal to
the audience that Hrothgar, king, and Beowulf, vassal, are to reverse roles.
The use of the theme at this point not only causes the audience to look ahead
to Beowulf's future rule, but also demands that they consider the reversal of
his fortune at the moment when he appears most endowed; thus the poet uses the
theme to constantly undercut good fortune as it is described. Similarly the
Lay of the Last Survivor signals Beowulf's demise before he has fought the
dragon, allowing the audience to participate in and mourn for Beowulf's end
before he actually falls, and, through the theme's universalizing function,
their own reversal of good fortune.

Dream of the Cross

by John Nist, Auburn University

Lo! the dearest dream will I draw--
Dream which I dreamt in the middle of night,
When the speech-bearers slept their sleep.
Methought that I saw the wonderful Wood
Ascending the sky, surrounded with light--
That brightest of beams: that beacon was all
Begilded with gold; glittering gems stood
Fair at the foot, and five there were
Up on the axle-span. Angels of God looked on,
Wondrously fair through the world;
That Wood was no wicked man's gallows,
But there beholding it were holy spirits,
Men over the earth-mold, and all this marvellous creation.
Wonderful was that Victory-Wood, and I sin-stained,
Forwounded with wrong. I saw the Wood of glory,
Honored with ornaments, begilded with gold,
Shining with joy; gems were there,
Worthily wrapping that Wood of our Lord.

Yet sight through that gold might I get
Of that wretched original wrong when first on the right
It began to sweat blood. And all sorrow-sick was I,
Afraid before that fair sight. Saw I that bright beacon
Change clothing and colors: at times it was sweat-swept,
Sullied with sweat-blood--at times with gems bejeweled.
And I, lying there a long linger,
Watched the rue-wretched Wood of the Holy,
Till I harkened and heard what it sang.
It began to wing words, that best of all woods:

" That was years ago--I remember that yet--
That I was down hewn at the edge of the holt,
Stem-struck from my trunk. Seized me strong fiends
And fashioned me there a foul sight--
Forced me their wrong-workers raise.
Bore me there brutes, ashoulder; on a barrow they set me.
Fastened me there fiends enough; saw I the Friend of mankind
Hero-hearted hurry to hand high--on me.
There might I not dare over God's command
To bend or to break. Then I saw belly-tremble
The fair folds of earth:
Fiends all might I fell, but fast I stood.
Ungirded Him then the young God--Lord Almighty--
Strong and stout-willed, stept He high on the gallows
Brave-minded in sight of many, when He would martyr-free man.
Tremble-bent I when the Hero embraced me,
But to breast of earth dared I not bow-bend,

Fall not to the ground-folds: fast should I stand.
As a rood was I raised; I reared the Royal King,
Lord of bright Heaven, Who bade me not bend.
They drove me deep-through with dark nails,
On me the wicked woe-wounds of wrong,
Yet I dared not scathe them and scatter.
Besmirked they us both; I was all smeared with blood,
Hero-poured from His side
After He His Spirit spent and sent on.

" I on the hill many hostile fates felt:
The God of Hosts saw I hard-served;
Darkness covered with clouds the corpse of the Lord--
That bright Light--
Shadows swept forth wan under the welkin,
Wept and bewailed all creation
The kill of the King: Christ on the cross.

" Then eager folk fared from afar
To the Saviour-Prince: I saw it all.
Sorely with sorrow I saddened,
But I bowed me and bent me to brave hands
With humble-great courage. God Almighty they care-took,
Set Him free from sin-suffering;
Soldiers made me stand stained with blood-smear:
I was all woe-wounded with nails.
Down the folk laid the limb-weary Lord,
Gathered themselves at the head of their God;
Beheld they there the Heavenly Prince,
And He rested Him there for a while,
Weary and worn from His world-work.
For Him they began to gut-out a grave-tomb,
Those friends in the sight of me--slayer;
They carved Him a coffin of bright stone
And laid Him therein, Lord of triumph.
They started to sing a song of sorrow,
Awful-piteous at eventide,
When they would again wend their way weary
From the glorious God; and we grieved a good while;
And the corpse grew cold, that fair flesh.

" Up sprang the sound of the soldiers,
Who felled us all to the earth-folds--fearful fate!--
And buried us deep in a deep pit;
But the Lord's friends and followers found me ...
Begilded me glittering with gold and silver.

" Now must you mind, my dear man,
  What sore sorrows I suffered from workers of ill.
  Now honor me ever all--far and near.
  Men over the earth-mold and all this marvellous creation
  Pray them now to this beacon.
  On me the Son of God suffered His sorrow,
  And I, the Holy, high under Heaven, may heal
  Each and all who are awed by me:
  Time past I was held the hardest of horrors,
  Most loathesome to land-dwellers,
  Till the Way of Life, the true Way of Life,
  I opened to men."

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by

Carl T. Berkhout

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9. WORK FORTHCOMING OR IN PROGRESS

a = article, chapter, or essay
b = book or monograph
d = doctoral dissertation
IP = in progress
COM = completed
TBP = to be published in/by

Anderson, Earl R. (Cleveland State Univ.): The Speech Boundaries in Advent Lyric VII, aCOM; Can Stylistic Analysis Authenticate Structural Integrity?--An Approach to the Problem of Unity in the Advent Lyrics, aCOM.

Armentrout, Ruth E. (Pennsylvania State Univ.): The Development of Subordinating Conjunctions in English, dIP (dir. Ronald E. Buckalew).

Baker, Peter S. (Yale): Studies in the Canon of Byrhtferth of Ramsey's OE Writings, dIP (dir. Fred C. Robinson).

Bestul, Thomas H. (Univ. of Nebraska): Ephraim the Syrian in Anglo-Saxon England, aIP.

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Buckalew, Ronald E. (Pennsylvania State Univ.): Leland's Transcript of Ælfric's Glossary, TBP ASE; Critical Edition, Translation, and Interpretative Study of Ælfric's Grammar and Glossary, bIP; A Thousand Years of Ælfric's Grammar, aIP; The MSS of Ælfric's Grammar and Glossary: Provenance and Relations, aIP; A Search for Zupitza's Papers, aIP; Some Contributions to OE Lexicography, from MSS of Ælfric's Glossary, aIP; Ælfric's Grammatical Explanations, aIP.

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Carver, M. O. H. (Durham): Architectural Elements in Anglo-Saxon MSS, dIP (dir. Rosemary J. Cramp).

Cerasano, S. P. (Univ. of Michigan): With William H. Ingram, Formulaic Theory in OE Poetry: a Computerized Study of Form and Content, bIP.

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<u>Mod</u> and Its Congeners: a Semantic and Thematic Study of the Life of the Mind in OE Poetry, dIP (dir. J. L. Rosier) [title change]

Clement, Richard W. (Univ. of Nevada, Las Vegas): Analysis of non-Finite Verb Forms as an Indication of Style in the OE Version of Bede's <u>Ecclesiastical History</u>, aIP.

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Edwards, Carol L. (Indiana Univ.): The Delineation and Function of the Theme of the Beer-Drinker in the Hall in Anglo-Saxon Poetry, dIP (dir. Eugene Kintgen & Henry Glassie); The Function of the Theme of the Reversal of Good Fortune in <u>Beowulf</u>, aIP.

Eidherr, Claudia (Vienna): Studien zu den altenglischen Rätseln, dIP (dir.

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Green, Tamara: see Green, Martin.

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ABBREVIATIONS

AB	Analecta Bollandiana	JEGP	Journal of English and Germanic Philology
AHR	American Historical Review	JEH	Journal of Ecclesiastical History
AION	(Naples) Istituto Universitario Orientale. Annali	JTS	Journal of Theological Studies
AntJ	Antiquaries Journal	MA	Medieval Archaeology
ArchJ	Archaeological Journal	MÆ	Medium Ævum
ASE	Anglo-Saxon England	MLQ	Modern Language Quarterly
ASNSL	Archiv für das Studium der neueren Sprachen und Literaturen	MLR	Modern Language Review
		MP	Modern Philology
BGDSL	Beiträge zur Geschichte der deutschen Sprache und Literatur	MS	Mediaeval Studies
		N&Q	Notes and Queries
BN	Beiträge zur Namenforschung	NM	Neuphilologische Mitteilungen
CCM	Cahiers de Civilisation Médiévale	OEN	Old English Newsletter
CHR	Catholic Historical Review	PQ	Philological Quarterly
DAEM	Deutsches Archiv für Erforschung des Mittelalters	RB	Revue Bénédictine
		RES	Review of English Studies
DAI	Dissertation Abstracts International	SAP	Studia Anglica Posnaniensia
		SM	Studi Medievali
EA	Etudes Anglaises	SN	Studia Neophilologica
EASG	English and American Studies in German	SP	Studies in Philology
		TLS	The Times Literary Supplement
EconHR	Economic History Review	TRHS	Transactions of the Royal Historical Society
EHR	English Historical Review		
ELN	English Language Notes	YES	Yearbook of English Studies
ESts	English Studies	ZAA	Zeitschrift für Anglistik und Amerikanistik
FS	Frühmittelalterliche Studien		
HZ	Historische Zeitschrift	ZDA	Zeitschrift für deutsches Altertum
IF	Indogermanische Forschungen	ZVS	Zeitschrift für vergleichende Sprachforschung