OLD ENGLISH NEWSLETTER

Subscriptions. There is an initial subscription charge of $3.00 for individuals and an annual charge of $3.00 for institutions. Most back volumes of OEN are available; the charge is $3.00 per volume. Make checks payable to Old English Newsletter and mail to the editor.

General correspondence regarding OEN should be addressed to the Editor. Correspondence 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.

Old English Newsletter is published twice a year, Fall and Spring, for the Old English Division of the Modern Language Association by the Center for Medieval and Early Renaissance Studies at the State University of New York at Binghamton. At SUNY-Binghamton OEN receives support from CEMERS, the Department of English, and the Office of the Provost for Graduate Studies and Research. The Department of English at the University of Rochester supports the Year's Work in Old English Studies and the Department of English at the University of Dallas supports the Annual Bibliography.

A Guide to the Contents of this Issue

NEWS

I

1981 Annual Meeting of the MLA

The Executive Committee of the Old English Division of the Modern Language Association will sponsor two sessions at the annual meeting scheduled for New York City in December. Donald K. Fry will chair the main Division meeting, which will have an open topic. This meeting will include a portion of time devoted to Division business. The Executive Committee will also present a special session on "Old English Bibliography: Past, Present, and Future." Stanley B. Greenfield will serve as chairman.

The MLA Program Committee is currently considering other proposals of interest to Anglo-Saxonists. These include a proposal by Victor Strite for a special session on "Old English Word-Field Studies: Interpreting Literary Texts."

II

Aelfric Fragments

In June 1980 Michael H. Gelting, one of the keepers of the National Record Office (Rigsarkivet) in Copenhagen, discovered that there are about fifty fragments of an Old English manuscript (eleventh century?) in the bindings of thirteen of the volumes containing the papers of Peter Charisius, the Danish Resident at the Hague 1651-69. The library reference is: TKUA Nederlandene 195-96, 204, 225, 228-29, 235-36, 243, 246-49. These volumes were probably bound at the Hague in about 1657.

At the present time the strips are being extracted from the bindings. Dr. Else Fausbøll, associate professor of English at the University of Copenhagen, has identified parts seen so far, viz., parts of lines from 204, 235, 248, and 249. The fragments belong to the First Series of Aelfric's Catholic Homilies, specifically the Nativity of All Saints and the Nativity of St. Clement the Martyr, corresponding to:

> Thorpe I 550, 34-35; 552, 8-9; 552, 12 (Early English
> Manuscripts in Facsimile 13, f. 193v);
>
> Thorpe I 566, 23-28 (EEMF 13, ff. 199v-200r)
>
> Thorpe I 574, 11-24 (EEMF 13, ff. 202r-02v)

Dr. Fausbøll hopes that the fragments will be available for Peter Clemoes' EETS edition. She also plans to publish the fragments separately.

III

Seven Old English Poems

Seven Old English Poems, ed. by John C. Pope, will be reprinted by W. W. Norton and Co. and should be available by July, 1981. The reprint will constitute a second edition. It will be reprinted by photo-offset from a freshly corrected copy of the seventh printing of the edition, published by Bobbs-Merrill in 1966. A Supplement of ten or twelve pages calls attention to important editions of the poems that have appeared since 1966, to a number of critical studies that have a bearing on interpretations offered in the original commentary, and to the editor's revised notions about some major and minor problems in several poems, including the Wanderer and the Seafarer, which he is no longer inclined to treat as dialogues.

IV

ANZAMRS Conference

The Australia and New Zealand Association of Medieval and Renaissance Studies held a conference at Macquarie University, February 1-7, 1981. The wide-ranging program included several papers of interest to Anglo-Saxonists. These were:

Elizabeth M. Liggins (English, Macquarie), "Irony in Beowulf"

J.S. Ryan (English, New England), "The Dragon Concept in Old English"

R.L.S. Bruce-Mitford, "Classical Elements in the Sutton Hoo Ship-Burial"

For further information on the activities of ANZAMRS write to: Prof. Audrey L. Meaney; School of English; Macquarie University; North Ryde NSW 2113; Australia.

V

L'Association des Médiévistes Anglicistes

L'Association des Médiévistes Anglicistes de l'Enseignement Supérieur was founded in 1969 to establish regular contacts among Anglicists interested in the Middle Ages, to work to develop medieval English studies in French-speaking universities, and to promote international and interdisciplinary interchange. The organization issues two bulletins and one publication per year. Bulletin des Anglicistes Médiévistes contains news items and short articles on professional and scholarly subjects. The publications series has issued volumes on a wide range of topics including Chaucer, narrative techniques in medieval literature,

and <u>Lawrence d'Arabie et les Châteaux des Croisés</u>. Volume 7 in the series, Juliette de Caluwe-Dor's <u>A Glossary of the Verbs in MS Bodley 34</u>, is in preparation. For further information write to:

> Prof. A. Crépin
> 18 Rue Saint-Simon
> 8000 Amiens
> > FRANCE

VI

<u>OEN</u> Subsidia

The Editors of the <u>Old English Newsletter</u> are happy to announce the publication of the sixth volume in the <u>Subsidia</u> series, <u>John Mitchell Kemble's Review of Jakob Grimm's Deutsche Grammatik</u>. Raymond A. Wiley, who brought the review to the attention of the editors, explains in his Preface that the work was originally set up for the <u>Foreign Quarterly Review</u> but never published. Through the kind permission of the Syndics of the Cambridge University Library and Mr. J.C.T. Oates, Acting Librarian, the century-and-a-half publication delay has come to an end. The 51-page review is available for $3.00. Non-U.S. subscribers to <u>OEN</u> receive with this issue an order form for this volume and for the first five, which include reprints of Skeat's <u>Anglo-Saxon Vocabulary</u> and articles by Peter Clemoes.

Future volumes for the series are in preparation. It is expected that Volume 7, written and prepared by Constance B. Hieatt and Sharon Butler, will be an original short monograph on the Old English <u>Riddles</u>.

VII

Short Notices on Publications

Richard L. Venezky and Antonette diPaolo Healey have compiled <u>A Microfiche Concordance to Old English</u>. The concordance consists of 412 fiches compact enough for storage in a 4 x 6 inch cardfile box. 397 fiches contain the concordance proper; 12 contain frequency lists, both alphabetical and in descending order of frequency; and 3 contain the introduction and the lists of texts, editions, and short titles used in the concordance. An accompanying handbook reproduces the material on these 3 fiches for the convenience of the user. The concordance is the equivalent of 126,876 pages. It gives all occurrences of every word in Old English, except for approximately two hundred spellings of common function words for which only frequency counts are given. Each word is cited with a full sentence of context. The concordance documents 2,994,750 occurrences of Old English words, of which 1,660,134 are main entries and 1,334,616 are high frequency function words. Words beginning with the letter <u>G</u> are the most frequent, occupying 52 fiches

(each of which, except for the last, contains 324 pages); words beginning with the letter S are next in frequency, occupying 39 fiches. The concordance is unlemmatized, that is, the main entries are not gathered together under dictionary headwords and homographs are not separated into their discrete meanings. This means that users must check all variant spellings and inflections of a particular word to find all its contexts and must discriminate between homographs for themselves. The concordance was produced through the generous support of the National Endowment for the Humanities, the institutional cost-sharing of the University of Delaware, and the text files and labor of the Dictionary of Old English staff at the University of Toronto. It is being distributed at cost by the scholars involved. The concordance can be purchased through the Dictionary of Old English project at $100 Canadian for private individuals and $120 Canadian for institutions. On receipt of your check an order will be placed with the microfiche company. Please allow sufficient time for the concordance to be reproduced, packaged, and mailed. Make checks or money orders payable to: Microfiche Concordance--Dictionary of Old English, and mail payment to

> Dictionary of Old English
> Room 14285
> Robarts Research Library
> 130 St. George Street
> University of Toronto
> Toronto, Ontario
> CANADA M5S 1A1

Charles Scribner's Sons has issued a 32-page sample printing of the Dictionary of the Middle Ages. The printing includes Angus Cameron's major entry on "Old English Literature," which occupies pp. 6-20 of the brochure. Joseph R. Strayer is the editor-in-chief of DOMA, which is edited under the sponsorship of the American Council of Learned Societies. Those interested in the project should write to:

> Managing Editor
> Dictionary of the Middle Ages
> Charles Scribner's Sons
> 597 Fifth Avenue
> New York, New York 10017

There is a full description of the Dictionary in the ACLS Newsletter, 27 (Winter, 1977), no. 1, 18-25.

The University of Toronto Press has published two important new works in Old English studies. Stanley B. Greenfield and Fred C. Robinson, A Bibliography of Publications on Old English Literature, is a comprehensive bibliography citing every book, monograph, article, and note on the subject to the end of 1972. The restriction to literature means that the Greenfield-Robinson volume complements the bibliographies of A.G. Kennedy, Wilfrid Bonser, W.F. Bolton, etc. The 437-page volume is priced at $75.00. For the Toronto Old English Series the Toronto Press has published David Yerkes' The Two Versions of Waerferth's Translation of Gregory's Dialogues: An Old English Thesaurus. Yerkes has listed the differences in

vocabulary between the two versions of the OE translation of Gregory's _Dialogues_, i.e., Waerferth's version and that of the later, anonymous reviser. The book sells for $17.50.

The Center for Medieval and Early Renaissance Studies at SUNY-Binghamton announces the publication of _Acta_ 6, which is the record of the 1979 SUNY regional conference in Medieval Studies. Entitled _The Early Middle Ages_, the volume contains several essays on Anglo-Saxon topics:

Roberta Frank, "Old Norse Memorial Eulogies and the Ending of _Beowulf_"

James E. Cross, "A Lost Life of Hilda of Whitby: The Evidence of the Old English Martyrology"

Donald K. Fry, "The Art of Bede II: The Reliable Narrator as Persona"

K. Drew Hartzell, "Some New English Drawings of the Tenth Century"

Joel Rosenthal, "The Swinging Pendulum and the Turning Wheel: The Anglo-Saxon State Before Alfred"

William H. Snyder, assisted by Virginia Darrow Oggins, edited the collection, which also includes articles on Cassiodorus and Hrotswitha. Send orders to

> Ms. Sydney G. Bragg
> SUNY Press
> P.O. Box 4830, Hampden Street Station
> Baltimore, MD 21211

The price is $10.00.

British Archaeological Reports has recently published these books:

B.A.R. S84 (1980): _Saxo Grammaticus, Danorum Regum Heroumque Historia_, Books X-XVI. The text of the first edition with translation and commentary in three volumes. Volume I: Books X, XI, XII, and XIII, by Eric Christiansen. ISBN 0 86054 097 9. 347 pp. Price Ł12.00 post free.

B.A.R. 82 (1980): _Anglo-Saxon Cemeteries, 1979: The Fourth Anglo-Saxon Symposium at Oxford_. Edited by Philip Rahtz, Tania Dickinson, and Lorna Watts. Contributions by twenty-six scholars. ISBN 0 86054 095 2. 389 pp., 88 figures. Price Ł12.00 post free.

For further information write to:

> B.A.R.
> 122 Banbury Road
> Oxford, England
> OX2 7BP

The Mediaeval Academy of America announces the publication of Ashley Crandell Amos' <u>Linguistic</u> <u>Means</u> <u>of</u> <u>Determining</u> <u>the</u> <u>Dates</u> <u>of</u> <u>Old</u> <u>English</u> <u>Literary</u> <u>Texts</u>. Dr. Amos discusses four kinds of tests for dating, viz., phonological-metrical, syntactical and grammatical, lexical, and stylistics. The monograph is no. 90 in the Mediaeval Academy Books series, and it sells for $22.00 (hardbound).

Readers may be interested to know that Columbia University Press has placed the <u>Anglo-Saxon</u> <u>Poetic</u> <u>Records</u> on special sale. The complete set now goes for $42.50, compared to the regular list price of $105.00. Individual volumes are reduced by as much as 50%. The special sale ends July 31, 1981. Write to:

Columbia University Press
136 South Broadway
Irvington, NY 10533

Berkeley Symposium on Old English

Sarah L. Higley

University of California-Berkeley

In May of 1980 over seventy scholars gathered at the University of California-Berkeley to attend a two-day conference entitled "Old English: Cultural Exchange and Transmission." Stanley B. Greenfield delivered the keynote address, "A Modern Equivalence for the Sound and Sense of Beowulf," which commented on some of the issues that have concerned him during his current project of translating the epic poem into modern English. His talk set the general theme of the event, for the idea of "translation," in the sense of the transmission of ideas across societies and centuries, not only allowed speakers to address the problem facing teachers and translators who wish to make Old English accessible to modern readers, but also provided a means for scholars with interests in several disciplines to show connections between Anglo-Saxon literature and that of neighboring cultures.

Four panels addressed various aspects of exchange and transmission of thought. "Old English in Translation" featured Burton Raffel (University of Denver) and Raymond Oliver (Berkeley) and John D. Niles (Berkeley). Raffel, speaking from his experience as a poet and translator, discussed the "subjective element" in translation. Oliver spoke of the possible value of Old English to modern poets, while Niles commented on the difficult task of keeping translations of Old English faithful and poetic.

Pedagogy provided the subject for the next panel, "Old English in the Classroom." Urs Dürmüller (University of Bern) spoke about the role of linguistics in the teaching of Old English. John Halverson (University of California-Santa Cruz) and Laurel Brinton (Berkeley) and Ann Hernández (Berkeley) shared their experiences teaching Old English to American undergraduates. Ms. Brinton discussed the standards to apply in selecting translations of Beowulf for students, and Ms. Hernández offered welcome reassurance that Beowulf is being well-received by freshmen.

Two panels on cultural interchange allowed scholars to address interdisciplinary subjects. Speakers for "The Celtic Connection" were Daniel F. Melia (Berkeley) on Irish and English political poetry, Joseph Falaky Nagy (University of California-Los Angeles) on Beowulf and Irish myth, and Sarah Higley (Berkeley) on Welsh and Old English elegy. The conference concluded with "The Norse and Mediterranean Connections." Raymond P. Tripp (University of Denver) spoke on Scandinavian and Old English, and George Brown (Stanford) spoke on Latin and Old English metaphor. Alexandra Hennessey Olsen (University of Colorado) examined the character of Judith from both Latin and English perspectives, and Barbara Grossman (Berkeley) compared the Old English Judith to its Hebrew counterpart.

Funding for this symposium was possible through the generous help of the Berkeley Graduate Division, the Department of English, and the Associated Students of the University of California. The event was sponsored by the Berkeley Old English Colloquium, a student organization devoted to offering extra-curricular

opportunities for students and professors alike to share information about Old
English and related subjects. The Old English Colloquium publishes a newsletter
twice each quarter. All those interested in receiving the Newsletter are
invited to write:

> The Old English Colloquium
> 322 Wheeler Hall
> University of California
> Berkeley, CA 94720

Dictionary of Old English: 1980 Progress Report

Ashley Crandell Amos

Centre for Mediaeval Studies

University of Toronto

The Dictionary of Old English Project was planned for three five-year stages of collecting, processing, and entry-writing. In the first five years (1970-75), the project produced a list of Old English texts, collected copies of Old English editions and microfilms of manuscripts containing Old English, and pre-edited the Old English texts and put them in machine-readable form. In the last five years (1975-80), we have corrected and concorded the corpus of Old English texts, produced dictionary slips from the concordances, prepared a list of word studies of Old English words and indexed the studies, and assisted in the preparation of a master microfiche concordance to the Old English corpus. In the next five or six years we hope to write the dictionary entries themselves.

During the past year we have continued with the filing of the slips and the preparation of headword lists; we expect to finish these tasks in the course of the next year. We have finished preliminary headword lists for A-E, L, and P and are working on F, M, N, R, and I and Y.

The list of Old English word studies prepared by Angus Cameron and Allison Kingsmill is going through a final check for accuracy and completeness, but the index of Old English words discussed in the various studies is substantially complete and we have entered much of the text of the list using a word-processing system we are considering for the eventual publication of the dictionary. Although the complete index of Old English words is not yet available in a merged alphabetical form (word by word, rather than article by article), it should be ready by the time we start writing entries later this year.

A Microfiche Concordance to Old English, prepared by Richard L. Venezky and Antonette diPaolo Healey under a grant from the National Endowment for the Humanities, will be available in January, 1981 at a cost under two hundred dollars. This concordance includes a full-sentence context for every occurrence of every word in Old English, except for fifty or so very common function words (and their homographs) in 197 spellings. The concordance is published on microfiche, but for the convenience of users the preliminary matter on the first fiche (The List of Texts and Index of Editions), which explains abbreviations used and systems of reference to the Old English texts, is also printed as a book. The Microfiche Concordance may be ordered through the Dictionary of Old English, Centre for Medieval Studies, 39 Queen's Park, University of Toronto, Toronto, Ontario M5S 1A5.

A fifth editor joined the Dictionary's editorial staff in July 1980. William P. Stoneman, who did his doctoral work at the University of Toronto, has worked with the project for many years as a student assistant.

Four of the editors (Cameron, Amos, Butler, and Healey) worked together with a graduate student at the University of Toronto, Greg Waite, on a preliminary study of the language of Beowulf. We found this investigation extremely useful, both in refining our own ideas about the Old English language and in learning about the ideas and approaches of our co-editors. One of the editors, Dr. Amos, visited the Dictionary of the Older Scottish Tongue for several days in order to learn about their methods of entry-writing. The visit was a valuable one, and we intend to experiment in the next year with several models of structuring both the entries themselves and the process of entry-writing and revision.

The five-year Major Editorial Grant which has been funding the Dictionary since 1976 expires this year, and we have applied for its renewal. The S.S.H.R.C.C. conducted its site visit on November 20 and 21, and we will learn the Council's decision in March.

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FUNDING: The Social Sciences and Humanities Research Council (formerly the Canada
          Council): Grants in Aid of Research, 1970, 1971, 1972, 1973, 1974, 1975;
          Major Editorial Grant, 1976-
          Foundation for Education and Social Development, Boston
          The University of Toronto
          Macdonald-Stewart Foundation

Metaphrasing and Teaching Old English to Icelandic Undergraduates

Peter Ridgewell

University of Iceland

Metaphrasing is a technique for reproducing in English the sentence structure of inflected languages and providing English-speaking students with an apparatus for initial access to the syntactical relationships involved. First formulated by Waldo E. Sweet (Sweet 1966), it has been used by John G. Randall (Randall 1975-76) and Marijane Osborn (Osborn 1973) to teach Latin and OE at Lancaster University. Randall describes the technique as

> reproducing in English the structure of a Latin sentence word for word as it is being read. At any one point the student can see the possible and likely ways in which the sentence may develop and he begins to experience Latin as the Romans did (undated mimeograph).

Having suggested that I try this technique in my OE course at the English Department of the University of Iceland, and preparing herself to use it again at the University of California-Davis in the spring term of 1981, Marijane Osborn proposed the following tripartite experiment:

1. Teaching OE (a) to English undergraduates at Lancaster in 1973 and (b) to American graduate students at the University of California-Davis in 1981 (Marijane Osborn);

2. Teaching OE to Icelandic undergraduates at the English Department of the University of Iceland (Peter Ridgewell);

3. Introducing Modern Icelandic to teachers of OE (tentatively proposed as a summer course in Iceland, 1982, and depending largely on the interest shown by OE teachers).

Below is a report on the second part of the experiment.

Icelandic students approaching OE for the first time have limited use for the technique of metaphrasing as it is described above, since their own inflectional system is a close parallel to that of OE, and syntactical relationships need minimal clarification. Some sort of apparatus is, however, necessary for recognition of the surface morphology of OE inflexions, which differ in easily tabulated details from modern Icelandic. For example,

Mec on þissum dagum dēadne ofgēafon

faeder 7 mōdor...   (Riddle 9, 1-2)

can be presented to Icelandic students without any formal introduction to OE syntax.

The Icelandic metaphrase

> mig á þessum dögum daudan yfirgáfu
>
> faðir og móðir

is certainly rather unwieldy Icelandic and can hardly be called a translation,
but the students understand it without hesitation, automatically locating the
scattered elements of the sentence and adjusting to word-order. To stop to
parse deadne/dauðan as an accusative singular strong masculine adjective
qualifying mec/mig would be almost as irrelevant to the Icelandic student's
understanding of the sentence as it would to the original OE audience. By the
same token the student does not have to hunt for syntactical justification for
OE subjunctives; the metaphrase simply renders them in places where he would
expect to find them, and in practice I find they often pass totally unnoticed
(although always fully digested).

This technique of metaphrasing inflections--for want of a better term I
shall call it "metaflection"--is facilitated by the abundance of close cognates
in the two languages, opening up possibilities of systematized transformation
from one to the other. Thus we can tabulate fairly simple rules to generate
cognates that will often be tolerably close translations. For instance, rules
stating that ā is to be read ei, and ea is to be read au, will produce pairs such
as rād/reið, stān/steinn, hnag/hneig, ceap/kaup, lēan/laun. (To extend the
terminology we might hazard "metaliteration.")

Of course, rule-of-thumb transformations such as these will quite often
generate metaforms which can hardly be called Icelandic. For example dreosan
(dreas druson droren) is a regular strong verb of the second gradation series mean-
ing "fall, perish." This series being well represented in both OE and Icelandic,
the rules will generate *drjósa (draus drusum drosið), which means little to an
Icelander, although he might feel he ought to understand it. If he is alert, he
may be able to refer to the cognate dreyri, "gore." But since he can easily
handle this meaningless verb in all its inflectional forms, it stands as a clear
syntactical counter in the metaphrase, and the context often supplies the meaning.

A fairly large residue of lexical items that do not lend themselves to
metaformation has to be reckoned with. A complete transformational apparatus would
be an unwieldy tool, for it would have to take a host of secondary sound-changes
into consideration; accurate ordering and qualification of rules dealing with such
sound-changes would be material better suited to the computer than to the classroom.
Instead a certain amount of latitude has to be incorporated into the rules, and
major secondary effects such as i- and u-mutation are dealt with by "blanket"
rules that can be applied as the need arises. My experience is that students are
quick--sometimes too quick--to pick up relationships that are not explicit in the
rules.

The following illustrates the technique in use. Asterisks are used to mark
hypothetical forms which do not exist in Icelandic; these are often merely
syntactical counters, and their inclusion in the metaphrase is justified on the
grounds that a metaphrase produced by simple metaformational rules is not to be
thought of as the terminal string of a valid language-building process. The

metaphrase is not a translation, not an Icelandic sentence, but a tool to be used in uncovering the structure and a good deal of the meaning of the original OE. The symbol † is used to draw attention to metaforms which are modern Icelandic words whose meanings differ substantially from the OE, although the semantic connection is usually clear. Finally the rule itself is expressed by the symbol <> , which has the explicit meaning: "derives from a form which also produces...."

<div align="center">sum on fealone wāeg</div>

stefnan stēoreð, strēamrāde con   (<u>Gifts of Men</u>, 53)

sum <> † sumur = einhver   Bl kk nf et

fealone <> fölvan, fölan   S15, S20 falu>föl-

   = gulmórauðan   B3 kk þf et (-ne <> -an)

wāeg <> † vág, vóg = öldu   S4; Bl kk þf et

stefnan <> *stafna = stafni   B2 kk þgf et

stēoreð <> *stjóri (einnig stīereð <> stýrir)

       S18, S13, S19; B23 3.pers et

strēam <> straum   S16; Bl kk þf et

rāde <> reið   S2; Bl kvk þf et

<> sumur á fölan † vóg *stafna stýrir, straumreið kann

= maður stýrir stafni á gulmórauða öldu, þekkir sjóinn.

The numbers in the right-hand column refer the student to the rules; B-numbers (=<u>beygingar</u>, inflections) refer to the grammar, where metaformations are expressed in the form of paradigms; information such as "kk nf et" (=<u>nefnifall</u> <u>eintölu í karlkyni</u>) parse the word; S-numbers (=<u>stafsetning</u>, spelling) refer to rules of metaliteration, for example S15 states that <u>ea</u> <> <u>a</u>, S20 states the general rule of <u>u</u>-mutation.

Although still in the experimental stage, certain statements can already be made about this technique. After a short phase of elementary orientation to the texture of OE, Icelandic students appear to be able to handle classic texts fairly early in the course. This is not to say they find it easy. The tedium of vocabulary-and-paradigm-learning cannot be avoided; but while these factors constitute a formidable initial hurdle for the English-speaking student, it seems that his Icelandic counterpart is equipped to adjust systematically to them in a program of linguistic analysis applied to the texts as he reads them.

Icelandic undergraduates in the English Department of the University of Iceland usually betray a striking unawareness of the structure of their own

language at this point. Although most Icelanders with basic education can automatically decline the nouns they use--"Hér er hestur, um hest, frá hesti, til hests"--and can produce the principal parts of verbs on demand, the teacher cannot assume their understanding of concepts such as weak and strong adjectives or subjunctives, nor do they know any of the formal rules for generating inflections that the foreign learner of Icelandic has painstakingly to master. This suggests a twofold line of attack in the OE class. On the one hand, the teacher bypasses the students' linguistic naiveté and leads them to a "first-hand" experience of the text without grammatical analysis. On the other, he exploits the students' confrontation with familiar-yet-unfamiliar surface features to provoke insights into the workings of both OE and Icelandic. This encounter is one of the most rewarding aspects of teaching OE to Icelandic students.

A final point needs to be made. So far I have studiously avoided considering the relationship--if there is any--between metaphrase of this kind and translation. However, should it turn out to be possible to formulate guidelines for similar transformations in the field of syntax, one would have to face the fact that such a process transcends metaphrase and approaches the realm of paraphrase, which is a characteristic of translation. If this is so, the technique of metaphrasing might turn out to have linguistic implications beyond the classroom.

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    and Gerda M. Seligson. Ann Arbor, 1966.

The Teaching of <u>Beowulf</u>

Joseph Tuso

New Mexico State University

Several scholars and teachers have suggested that this feature be broadened to include pedagogical approaches to other concerns in Old English language and literature in addition to <u>Beowulf</u>. Beginning with the Spring 1982 issue and thereafter, the new section will be titled "The Teaching of Old English." Details for manuscript submission for the new section follow the teaching approaches to <u>Beowulf</u> given below.

Samuel M. Riley (Illinois State University)

"Germanic Ethic and Poetic Craft in <u>Beowulf</u>"

The recent proliferation of <u>Beowulf</u> scholarship very often unnecessarily complicates students' attempts to understand the poet's use of Fate. This complication may be alleviated somewhat by their paying careful attention to the voices they "hear" and the context in which the concept of Fate appears, as they attempt to realize <u>Beowulf</u> from the author's point of view. The latter demands 1) a careful understanding of all that can be known about the dating of the poem, and 2) a clear idea of the poet's probable knowledge of medieval literary theory. This information, combined with close reading, often results in the students' better comprehending not only Fate, but also the poem's essential art.

Discussion of the poet's use of Fate can begin with the three distinct voices in <u>Beowulf</u>. Most obvious is the <u>oratio recta</u> of the several characters. There is also the voice of the poet as narrator and as commentator, both singular and combined. Each voice demands close attention if students are to identify and respond to the appropriate point of view expressed at any given moment in the poem.

The poet's exploitation of the Christian notion of Fate asks students a persistent question: Is it a Boethian concept he is using? If the date of the poem is accepted as the latter part of Bede's lifetime (the first third of the eighth century), then it must be remembered that as far as has been determined, Boethius was not known in England--and hence not to the poet--at that time. This gives students a clearer alternative when attempting to deal with Christian Fate in the poem: it is most probably the Augustinian concept of Providence. The <u>De Doctrina Christiana</u> proves a valuable adjunct to this line of thought: Augustine's familiar advice concerning the use of pagan <u>carmina</u> to promote Christian truths ameliorates student investigations of the controversy over the religious or secular nature of the poem.

Klaeber's capitalization of terms like <u>wyrd</u>, <u>metod</u>, and <u>dryhten</u> prompts students to accept them as Christian. But at times they may mean Germanic Fate, at others Augustinian Providence, depending on the speaker, the occasion, and the context in which they appear. To illustrate this, students should be asked to consider Hrothgar's remarks to Wulfgar and the assembled Danish court concerning Beowulf's arrival (371-89a) and the young hero's first utterance before the Scylding king (407-55). In his speech, Beowulf uses the phrase <u>dryhtnes dome</u> (441a);

18

viewed from the perspective of Hrothgar's earlier thanks to <u>halig</u> <u>God</u> for the Geat's arrival (381b-84a), <u>dryhten</u> could be taken as the Christian Deity. But careful reading raises questions about Beowulf's <u>dryhtnes</u> <u>dome</u>; considered in light of his final remark (<u>Gaeþ</u> <u>a</u> <u>wyrd</u> <u>swa</u> <u>hio</u> <u>scel</u>), could it be his diplomatic use of a term Hrothgar would understand as "Christian"? The gnome of 455b may very likely indicate Beowulf's own private, essentially Germanic sentiments. This apparent dichotomy in world views seems to persist throughout Beowulf's Danish venture. And it raises important questions about the nature of Beowulf's character as it is presented in the remainder of the poem: Is it essentially Germanic? Christian? or is it a blend of the two?

Both voice and context, applied to the concept of Fate, produce the first casualty essential to a successful encounter with the poem: Intentional Fallacy, a literary <u>ellengaest</u> that should find little welcome in medieval studies in general and <u>Beowulf</u> studies in particular. The elimination of questions regarding intention encourages students to investigate the nature of the poem and to question its structure. Is its structure, as Tolkien maintained, basically two-part, or is it more involved? Do the phases of Beowulf's career--thegn, <u>gesith</u>, and king-- argue for a three-part structure? If so, then the poem may very well involve a didactic calculus reflecting the distinct levels of early eighth-century aristo- cratic society. This calculus further suggests that the poet may have done more than exploit Germanic and Augustinian concepts of Fate. He may have deliberately reversed Augustine's literary methodology by using Christian myth to advance secular principles. He seems to have created a political science lesson that urges a revitalization of the heroic values so badly neglected by contemporary society--one of Bede's chief concerns, reflected in his letter to Archbishop Egbert of York (5 November 734).

Such an approach seems to help students realize that they may be witnessing more than the poetic creation of an archetypal hero caught in the grip of Fore- ordination. They may be reading a vernacular companion-piece to the <u>Historia</u> <u>Ecclesiastica,</u> one intended for the aristocracy of Northumbria, a kingdom whose political stability and greatness would depend on its nobility's strong adherence to the best aspects of the Germanic heroic ethic.

Bruce V. Roach (Stephen F. Austin State University)

"One Flew Over the Mere"

A comparison of <u>Beowulf</u> with the Jack Nicholson motion picture version of Ken Kesey's <u>One</u> <u>Flew</u> <u>Over</u> <u>the</u> <u>Cuckoo's</u> <u>Nest</u> goes a long way toward posing the kind of literary questions I like my students to deal with. The film still plays on some campuses and it plays as rerun fare on television. It remains popular with students, and so the comparison may be useful another few years.

Both works involve institutions. The mead hall, kingship, even the <u>comitatus</u> are institutions manifesting an Anglo-Saxon cultural ideal. Grendel's fury against Heorot is at least due to the Christian songs from within; Hrothgar lectures Beowulf on the qualities of a wise king, which are sometimes anathema to those of a hero; the potential doom of the Geatish nation is partially blamed on the failure of ten retainers to maintain the <u>comitatus</u>. On the other hand, the

insane asylum is metaphoric for one vision of the modern world: group therapy, drugs, electric shock, and surgery are all tools which may be used by the power- ful to regiment the weak. Are institutions good or evil? How does a writer use milieu/institutions to establish conflict and drama?

Both works involve individuals and their relations to institutions. Beowulf is dedicated to individual heroism, and as an individual he clashes with the institution. He knows that a wise king does not jeopardize his own safety, but he may be dooming the Geats by remaining true to his heroic destiny and dying. On the other hand, MacMurphy is dedicated to individual hedonism, but sacrifices himself attempting to avenge the stammerer. When is it acceptable for a hero to die?

Both works are dramatic in that they are presented immediately to the audience. Our mothers raised us to venerate women, yet we all egg MacMurphy on as he beats the nurse's head against the floor. Justice overrides gender. And we cheer the Chief as he runs off into the sunrise. Did not the Beowulf audience doubtless react much the same to Grendel's bouncing head, or the triumphant return from the mere? Attend a Cuckoo's Nest showing with your students and watch them. How do barbarians react, and to what?

Finally, both works treat the transmission of a code of behavior. Beowulf dies and the Geats are downcast, but Wiglaf carries on the heroic code; MacMurphy dies and the other inmates return to institutional routine, but the Chief escapes to carry on MacMurphy's code. Thus while the lifestyle failed in this specific instance, it will survive perhaps to triumph in the next, perhaps, even, to triumph in our instance.

As do all analogies, this fails. But it poses the questions and suggests the solutions: which has more value, the individual or the institution? What in literature moves audiences? Are there common, humanly universal ideas that all literature attempts to tap? Ultimately, what did the Beowulf-poet tell us about ourselves and our own lives?

Melvin Storm (Emporia State University)

"Genealogy in Beowulf"

Inevitably, at least at the undergraduate level, discussion of Beowulf early turns to the complexities of the family relationships. Most of us who teach the poem have long since discovered the necessity of distributing charts of the Danish, Geatish, and Swedish royal lines, if we are teaching from a text that does not already provide them. I have found that dealing with students' questions about genealogical matters in Beowulf can be an effective way of initiating discussion of the poem as a whole.

Although the full genealogies of the poem's ruling families are generally fragmented and scattered in isolated references throughout the text, the poet gives prominent place at the beginning to the genealogy of Hrothgar and, shortly thereafter, to that of Grendel, the latter truncated and shadowy, but a genealogy still. Discussing why a poem that purports to be about Beowulf begins so obliquely by dealing at length with a people of whom he is not even a part,

students are quick to point out that the tracing of Hrothgar's family line estab-
lishes his own greatness, the greatness of Heorot, and the consequent magnitude
of potential loss that threatens. And they note as well that the accomplishment
of the hero who can save what even this great people is powerless to defend will
be all the more extraordinary. Similarly, students recognize that Grendel's descent
from Cain is emblematic of the nature of the threat he represents. Pressed to
describe Grendel and discovering that the poem provides almost no physical detail,
a class soon observes that we depend as much upon the monster's ancestry to
develop an image as upon anything else. It is clear, too, that the enormity of
Grendel's threat, like the magnificence of Hrothgar's line, serves to underscore
the greatness of Beowulf's triumph.

Discussion of these matters provides a convenient opportunity to point out the
importance of kinship and tribal bonds among the Germanic peoples, the loyalties
and obligations involved that will appear and reappear throughout the poem itself,
whether in positive form or negated in betrayal.   And if one's teaching approach
involves much use of Anglo-Saxon history, the post-seventh-century growth of
interest in genealogy among Anglo-Saxon royal families, whether as a means of
establishing claims of succession or as a reflection of broader familiarity with
the Bible and its many prominent genealogical passages, is hardly inappropriate to
Beowulf.

Ideas of the kind I have been discussing above do not, in practice, take long
to present or to elicit and often lead to a further, contrasting observation, namely,
that Beowulf's own genealogy, although it can be reconstructed from evidence
found here and there in the poem, is nowhere clearly drawn. Scholars have
observed that the hero of Beowulf seems created deliberately obscure, even his name
not alliterating with those of his family and tribe, perhaps in order to give the
poet greater latitude for invention. Perception that Beowulf's family tree has not
been sharply drawn will often lead a class to note the consequent independence of
his exploits. Far less than with others do we have the sense that Beowulf is
carrying out the proud heritage of a long family line. Rather, we see him repaying
his father's debt to Hrothgar, defending a personal past that has been questioned
(the Unferth-Breca episode), achieving greatness in manhood despite an unpromising
youth (2183-89), and succeeding to a throne only after those directly in line for it
have perished. That is, in an almost existential way Beowulf creates himself as
we read, within the framework of the poem.

If a class arrives at this point, discussion has only begun, for discussion of
Beowulf is, most importantly, discussion of its hero. But in a poem that so
clearly is attentive to a people's past, a poem that, as Tolkien put it, employs
the perspective of antiquity preceded by still greater antiquity, it seems almost
symbolically appropriate to arrive at discussion of the hero by way of the presence
or absence of delineated background as it pertains to him, to his friends, and to
his adversaries.

W. Ken Zellefrow (New Mexico State University)

"Beowulf Enhanced by Comparison with Primary Epics"

In a course surveying epic and romance, I introduce Beowulf to the student not
necessarily acquainted with the ways of poets. In his initial reaction to the hero
and his deeds, the reader may view the poem as a children's tale or a primitive
story of the supernatural. Not wanting to erase this spell of imagination and
fantasy, but at the same time hoping to establish the poem as one of many tones, I

find it useful to read Beowulf in conjunction with other early epics, The Song of Roland, The Nibelungenlied, and The Poem of the Cid. The reader, comparing the workings of these poems, often finds Beowulf more interesting and more skillfully wrought than he first suspected.

Many attributes of the poems lend themselves to comparison. The concepts of heroes are worth considering, for Beowulf becomes a more complex hero when his supernatural power appears similar to that of Roland or Siegfried. He gains a more human side when his concerns for his people and reputation are paralleled with concerns of the Cid. The necessity for loyalty to one's lord in a society of force is also apparent when the relationship of Beowulf and Hygelac is compared to that of Roland and Charlemagne, Hagen and Gunther, or Cid and Alfonso.

Another useful comparison can be made in the forces meeting each hero. Those opponents of Beowulf are human-like perhaps, but they are finally creatures of a fantastic sort. Though they are enchanting and admirable in their strength and ferocity, from their presence the reader may conclude that Beowulf deals with fantasy alone and may not be as serious an effort as those poems coming later in the medieval period. But after working with Roland or Cid, the reader discovers that though the enemies of these heroes are men, their motives are like those of Grendel, his mother, and the firedrake. The monsters become more interesting because they become more complex; they are fantastic but they embody character-istics of man.

The alienation of Grendel is a factor in his long devastation of Heorot. He is a force possessed, bearing Cain's curse. We see his lurking as Heorot is built, his resentment of the singing and joy of a group of which he is no part. Similarly, one sees the wrath of Hagen directed at Siegfried from his first com-ing to Gunther's court. Hagen is also alienated by the marriages, for his influence over Gunther is threatened by both Siegfried and Brunhild. The Infantes of the Cid resent the rise of the "middle class" hero and their separation from King Alfonso as Mio Cid conquers his foes. Their actions against the Cid stem from their injured pride, their sense of being refused their place in court. Ganelon speaks first from a position of respect in Charlemagne's court, but later his resentment and alienation move him against Roland. The reader seeing these motives in the later poems may find the creatures of Beowulf less fantastic, without losing wholly the sense of childlike wonder the monsters hold.

The long revenge of Kriemhild may remind the reader of the ravages of Heorot as Grendel's dam comes to wreak vengeance on the killers of Grendel. Obviously, Kriemhild's motivation is more developed, the major force of the poem's "second" part. The Saracen's revenge in Roland and that of the Infantes in Cid are more apparent because both acts are "human," but when the reader identifies motives of revenge in the enemies of all of the heroes, the actions in Beowulf become more acceptable and less the extremes of an oral poet searching for another crowd-pleasing episode.

Beowulf's last adversary seems moved by revenge, but he exhibits an avarice in his desire to protct a material horde that is akin to Hagen's concern for Siegfried's treasure and the Infantes' desiring marriage with the Cid's daughters because of economic and political advantages. Here the reader can reflect on the dragon episode in Beowulf, finding in it the magical and expected, but seeing too an earlier poet's attempt to picture greed.

Beowulf, compared with poems of a similar rising, gains in many ways. Beowulf becomes more humane and his death is more meaningful when seen with the deaths of other epic heroes. Beowulf's loyalty to Hrothgar and Hygelac and Wiglaf's anger over the desertion of Beowulf's comitatus are more telling when placed beside the loyalty and treachery in the other poems. And finally in seeing the monsters of earlier poems driven in much the same fashion as villains of later poems, the beginning reader of Beowulf may set aside a premature judgment of the poem as primitive, replacing it with an awareness of the poem as a work every bit as fine as others of its kind.

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If you would like to share your teaching aid, approach or technique in teaching Old English with your colleagues, send me your contribution by February 1, 1982. Send either a 150-200 word note or a 500-600 word expanded description or summary; in either case, triple-space, and submit a title. If you are willing to make teaching handouts available to others, your note might describe them, tell how they are used, and what they achieve; if you send me copies, I will make them available to interested teachers. Write to:

   Joseph F. Tuso
   Department of English/3E
   New Mexico State University
   Las Cruces, NM 88003

Abstracts of Papers in Anglo-Saxon Studies

At its 1979 meeting the Executive Committee of the Old English Division of the MLA passed a unanimous resolution that OEN should publish abstracts of papers in Anglo-Saxon studies given at various conferences and meetings. The abstracts that follow represent the first attempt to publish such conference records. The future success or value of this annual Spring feature will depend on the cooperation of conference organizers and session chairmen, from whom the editors of OEN hope to receive conference information, abstracts, and confirmation that papers were given as announced.

I. "Folklore Studies: Problems in Interpretation," a faculty symposium co-sponsored by the Graduate School, the College of Humanities, the Melton Center, and the Departments of Anthropology and English, Ohio State University, May 1-2, 1980:

Alan K. Brown (Ohio State University)

"Triple Deaths and Old English Poetry"

In the Exeter Book poem The Fates of Men, the inclusion of death by falling out of a tree as one of the major vicissitudes can be explained, through a related incident in Bede's Life of St. Cuthbert, as part of the well-known Triple Death motif found by Kenneth Jackson in early Celtic saints' lives. Related proverbial expressions, collected by Brian O Cuív, for the deaths of early Irish kings help to explain a reference to the same motif in Beowulf (1761b f.) and some details of the hall-burnings in Njálssaga and Volsungasaga as well.

Donald J. Ward's interpretation of Threefold Deaths in the light of sacrifices offered to Celtic and Germanic gods might--since we burn witches and heretics, and since Odin-Esus is a war god as much as a Varunaic figure--be adjusted so as to assign death by fire to Georges Dumexil's first social function, magic and sovereignty, and death in air (falling, hanging) to the second or warrior function.

Death according to three of the elements, a Stoic and Christian commonplace identifiable as late as Sir Orfeo and the Libro de Buen Amor, is juxtaposed in Fates of Men, Beowulf and Juliana with a classical Trina Mors (to use the title of one of Tatwini's riddles, which can be solved in these terms) that is also identifiable in The Seafarer and in material collected by James Cross, and that seems to reflect proverbial deaths according to three ages of man. The literary contexts suggest a Dumexilian interpretation, with diseases of childhood corresponding to the third social function, violence in young adulthood to the second, and debility in aged rulers to the first.

Brian Joseph (Ohio State University)

"Using Indo-European Comparative Mythology to Solve Literary Problems--the Case of Old English Hengest"

Donald Ward (1968) suggests that the quasi-historical figures Hengest and Horsa, leaders of the Anglo-Saxon invasions of Britain, represent a Germanic

embodiment of Indo-European twin-hero figures, and that the traditional question of whether the Hengest of <u>Beowulf</u> is the same hero-figure as the "historical" Hengest is to be answered affirmatively. This paper reviews the evidence from Indo-European comparative mythology for Ward's position and presents some further supporting evidence. In particular, the <u>Beowulf</u> Hengest is shown to have characteristics of both members of Indo-European twin pairs, and thus to represent the continuation in one person of both Hengest <u>and</u> Horsa. A parallel is drawn with similar analyses of other Indo-European epic figures, e.g. Homer's Nestor.

II. "Novus et Antiquus," the Eleventh Annual Interdisciplinary CAES Conference, sponsored by the Committee for the Advancement of Early Studies, Ball State University, October 17, 1980:

Session 9

Karl J. Jost and Lori Schmied (University of Tennessee-Knoxville)

> "The Culdees--Intermediaries between Pagan Mystical and
> Christian Logical Knowledge in Early Medieval Celtic Culture"

The Culdee, or Peregini, the wandering monk and scholar of the Celtic Christian Church, who followed the apostolic tradition of poverty, reputedly gave the major philosophical and intellectual form to the Celtic Church. This research paper traces the Culdee movement as it developed from the monastic philosophy of St. Illtud at the monastery of Llantwit Major in South Wales. The break with the episcopal organization supposedly developed by St. Patrick allowed for the development of wandering ordained clergy who could maintain a close contact with the Celtic People and culture. This presented the conditions necessary for the formation of the epistemological vibrancy and philosophical uniqueness of the Celtic Church in the Early Middle Ages.

In what is primarily a review of the literature, the origin, purpose, and historical view of the Culdees are explored as well as the role of the Culdee educational model within the Celt community.

William P. Weiershauser (Cornell College, Iowa)

> "Bede's Use of Encomium as a Structural
> Device in the <u>Historica Ecclesiastica</u>"

Natural chronology is not always an adequate historical tool to demonstrate significance of events. Within his narrative Bede incorporates the structure of an encomium, a device with a prescribed form, to use structure to create meaning.

The form of an encomium comes primarily from Priscian's translation of the elementary exercises of Hermogenes. A Priscian encomium has twelve topics: 1) the subject's race, 2) his citizenship, 3) his lineage, 4) his birth, 5) his nurture, 6) his education, 7) his soul, 8) his physical characteristics, 9) his accomplishments, 10) his special characteristics, 11) his death, and 12) the events after his death. Despite the rigidity of this plan, the writer need not use each topic. What matters is that the writer use the topics in the order in which they appear, emphasizing those topics which demonstrate the subject's worth as a moral example.

A typical encomium in Bede is the chapter on King Sighebert (III.18). Bede uses the topics of race, lineage, quality of the soul, accomplishments, special characteristics, manner of death, and events after death. For the first three topics, Bede states the facts simply and lets the four remaining topics serve as illustration and further development, a technique which demonstrates the artfulness with which he manipulates the form. Each instance of an encomium within, the HE, with one exception, follows the same pattern. By letting the last four topics expand and reinforce the first three, Bede creates a recursive pattern within the form of the encomium. Not only is there a recursive pattern within the encomium, there is also a recursive pattern between encomia allowing for further development of old themes and for the introduction of new ones.

Bede also uses an encomium of things which follows a typical pattern for an encomium: race, physical characteristics, accomplishments, and special characteristics. Although Bede borrowed from Gildas, Gildas' Britain is already sinful and infested, while Bede's is a paradise about to be infested. Bede's use of the encomium establishes a major theme of the HE which all of the encomia emphasize--the island's fall from grace and its tedious but eventual rise back into a state of grace.

The most important encomium is the description of Pope Gregory (II.1). This encomium differs from the others in three respects. First, Bede describes Gregory's physical characteristics to emphasize his spiritual characteristics. Second, Bede omits Gregory's death to emphasize what happened after his death, the inscription on Gregory's tomb praising him for sending missionaries to England. Third, Bede appends an anecdote recounting Gregory's first encounter with the English. The most interesting aspect of this encomium is its position in the history where it interrupts the narrative about Augustine, providing a basis for Augustine's existence in England and providing an explanation for the spiritual tranquility of Bede's own time. This and each of the encomia in the HE help the reader look two ways, back to the despair of paganism and forward to the total conversion of England.

III. The Annual Meeting of the South Central Modern Language Association, Memphis, Tennessee, October 31, 1980:

General Linguistics Section

Victor L. Strite (Baylor University)

"Literary Analysis of Old English Poetry: Computers and Semantics"

The computer will be used more and more in the 1980's for literary and semantic analysis. This paper illustrates how a Honeywell 636 computer was used in recovering more precise meanings for six Old English sea-terms--brim, flod, garsecg, geofon, holm, lagu--in poetic contexts.

The analysis examined 343 contexts for the presence of 85 semantic and stylistic categories. After each critical and semantic decision was made manually--the computer will never replace human judgment--the data was fed into the computer. The computer sorted, counted, and uncovered revealing patterns about the use and meaning of Old English sea-terms.

IV.   The Seventy-Eighth Annual Meeting of the Philological Association of the
Pacific Coast, Berkeley, California, November 7, 1980:

<u>Beowulf</u> Seminar

Stanley B. Greenfield (University of Oregon)

> "A Touch of the Monstrous in the Hero, OR Beowulf Re-Marvellized"

The textual evidence Fred C. Robinson presents for the "de-marvellizing"
of Beowulf's character and deeds in his aquatic feats—against Breca, in his
dive into the mere, and in his return from Hyglac's Frisian raid—in the Pope
Festschrift of 1974, is not as incisive as Robinson would persuade us it is. A
closer scrutiny of the textual evidence he presents, and a reconsideration of
it in its episodic contexts, suggests, rather, that there is indeed a touch of
the monstrous in the hero Beowulf, as well as in his adversaries; and a look at
other Germanic and epic heroes further suggests that such monstrosity is not
alien, as Robinson would have it, to the nature of Germanic epic heroes.

George Hardin Brown (Stanford University)

> "Sword Play and Word Play in <u>Beowulf</u>"

Adroitly using words of motion that have a wide semantic range, the <u>Beowulf</u>-
poet conveys a meaning suitable to each context, which at the same time echoes
other meanings within the same word-field to resonate and recall other passages,
other themes, and other usages. By doing so, the poet is able to reinforce
the thematic and ideational relationships throughout the diverse parts of the
poem. This study takes a few sample words, such as <u>wrixl</u>, <u>plega</u>, <u>lac</u>, and
<u>daelan</u>, and shows how the poet plays on the meanings for reciprocative effects.

Tom Post (Vassar College)

> "Maxim and Episode in <u>Beowulf</u>"

If maxims in Beowulf declare the ways in which people either do or ought
ideally to behave, episodes present the exceptional or aberrant instance of
heroic deportment. Grounded in gnomic authority, story competes with and
then sharply diverges from the typical, normal occasion and offers, instead,
the counter-ideal.

Ruth Mellinkoff (University of California at Los Angeles)

> "Cain's Monstrous Progeny in <u>Beowulf</u>: Post-Diluvian Survival"

What knowledge of a race (or races) of giants and monsters descended from
Cain who survived the Flood is the poet likely to have had? Without some
authority the <u>Beowulf</u>-poet would not have come to the belief that some of Cain's
evil progeny had survived. This paper surveys the traditions that report such
a survival.

V. The Annual Meeting of the Modern Language Association of America, Houston,
Texas, December 27-30, 1980:

Session no. 35, "The Anglo-Saxon Tradition: Latin Backgrounds to Old English
Poetry and Prose"

Earl R. Anderson (Cleveland State University)

"Cynewulf and the Theology of Compunction"

Two aspects of religious experience together constitute the "spiritual
dimension" in Cynewulf's poetry: penitentialism and sapientialism. These have
been analyzed separately but the link between them has not been discussed: the
monastic theology of compunction. Through iconography in Juliana (709-15),
Cynewulf introduces the concept of compunctio paenitentiae; in Ascension (Christ
II, 537-40) and Elene (1125-35) he introduces the higher form, compunctio amoris,
associated with sapientialism. The link of penitentialism and sapientialism,
through the two forms of compunction, allows Cynewulf to present a totality of
religious experience in his poetry.

The experience of compunctio amoris in Ascension and Elene is closely
associated with visual experience: the sight of a holy event or relic. Cynewulf,
like Bede in De Templo, sees a close relationship between the veneration of
images and the experience of compunction. Cynewulf, like Bede, appears to reject
the position of the Byzantine and Frankish iconoclasts whose views were a major
source of religious controversy in the eighth and early ninth centuries.

Allen J. Frantzen (Loyola University of Chicago)

"English Penitentials in Latin and the Vernacular"

Penitentials in Latin and Old English are an undervalued source for the
study of English social and ecclesiastical history. In both the eighth and
tenth centuries, English authorities imported handbooks of penance from foreign
sources and adapted them to new administrative and educational purposes. In the
tenth century, this process of adaptation was responsible for the creation of
three vernacular handbooks which depart significantly from their probable Latin
models. The originality of these texts can be seen when they are compared to
their Latin sources, and to each other. This paper summarizes the distinctive
features of the vernacular texts--the Confessional (ed. Spindler), the Penitential
(ed. Raith), and the "Handbook for the Use of a Confessor" (ed. Fowler, Anglia,
1965)--and argues that as a series they mark successive steps in the progress
of the English church in the development of new and genuinely "English" handbooks
of penance.

Thomas D. Hill (Cornell University)

"The Invocation of the Trinity and the Tradition
of the Loricae in Old English Poetry"

There are eight passages in the corpus of OE poetry in which the author or
a character evokes the Trinity--by name as it were--as Father, Son, and Holy
Ghost. One might expect that more instances of this formulation would occur in
OE poetry. There are dozens of such invocations in the comparably limited corpus
of ME religious lyric, for example. And interestingly, the formulation only occurs
in OE when the poet or the character speaking is in grave physical or spiritual

danger. It thus seems an established convention of OE poetry that the Trinity should only be evoked "by name" in the context of danger. One immediate question is where this convention might derive from, and I suggest that the Old English were influenced by Celtic Christianity in that a prominent feature of Celtic religious thought are loricae, elaborate charm-like prayers which were supposed to provide protection against physical or spiritual danger and which conventionally begin or end with an invocation to the Trinity.

Katherine O'Brien O'Keeffe (Texas A&M University)

"Exeter Riddle 40 and the English Manuscripts of Aldhelm's
Aenigmata: Two Arts of Reading an Anglo-Latin Poem"

Riddle 40 of the Exeter Book and the glosses to B.L. Royal 12 C. xxiii and C.U.L. Gg. 5. 35 offer structures for evaluating pre-Conquest readings of Aldhelm's Anglo-Latin riddle "Creatura." In Royal 12 C. xxiii the repeated "scilicet sum" clarifies the elliptical syntax and identifies the speaker of the riddle. In C.U.L. Gg. 5. 35 the glossator fragments the poem by making sections he thought indicated different speakers and identifies an epilogue where the poet speaks in his own voice. The OE translation interprets the Latin riddle through a radically simplified lexicon which produces a starker and more highly schematized picture of creation than does the Latin text.

Patrick P. O'Neill (University of North Carolina-Chapel Hill)

"A Hiberno-Latin Source for the Prose Psalms of the Paris Psalter"

This paper argues that the main source for the expansions and interpretations of the Prose Psalms was a commentary on the psalms by Theodore of Mopsuestia (ca. 350-428) as transmitted in two Latin versions, the first by Julian of Eclanum (d. 455), the second (anonymous) a modified, condensed version of the first.

This dependence of the OE paraphrase on two Latin translations of Theodore which were used and propagated exclusively by the Irish Church, as well as certain other fundamental similarities with Irish exegesis, points to the paraphrast's use of an Irish source.

Session no. 85, "Feminine Themes in Old English Literature"

Jane Chance Nitzsche (Rice University)

"The Anglo-Saxon Woman as Hero: The Chaste Queen and
The Masculine Woman Saint"

Anglo-Saxon queens and aristocratic women rarely assumed politically active roles in society, according to extant wills, charters, writs, chronicles, and other historical and legendary documents of and about the period. Socially they were expected to occupy a passive and peacemaking role within marriage and the nation; politically and legally they were allowed to control lands and money, or to express a greater power than normal, by working through a male agent or relative. When queens ruled singly or attempted to usurp rule over their husbands, they were also depicted as highly incontinent and immoral creatures whose excessive

sexuality, when linked with warlike or masculine behavior, became a metaphor for unnatural and devilish proclivities. Antithetically, when queens attained a reputation for chastity and sanctity, which marked their intentions as socially and spiritually acceptable, their political power within the community increased. In all these cases, female sexuality inhibited an active social and political role for women because of the religious view of woman as naturally passionate and the cause of man's Fall. Only when masculine support was obtained either through a literal male intermediary or more figuratively through the masculine trait of reason, or through God's help, was a woman permitted to govern men and control wealth. The saints' lives of this period corroborate this idea by describing women saints of heroic chastity and spirituality, a handful of whom literally don a masculine disguise to hide their female forms--and presumably female desires.

Alain Renoir (University of California-Berkeley)

"Eve's I.Q. Rating: Two Sexist Views of Genesis B"

Although the text of Genesis B uses the phrase "wifes wac geþoht" (649[a]) to describe Eve's intellectual level and assures us that "haefde hire wacran hige / metod gemearcod" (590[b]-91[a]), examination of the grammar and immediate context of relevant sections of the temptation scenes makes it tempting to rate her reasoning power higher than has hitherto been done and to question the common assumption that the poet intended to stress her intellectual inferiority.

Alexandra Hennessey Olsen (University of Denver)

"The Rape of Holofernes: Judith as a Political Poem"

Although Old English literature is an austere body of writings, the author of Judith has made changes to his source that emphasize the sexual side of his story: Judith is in danger of being raped and defiled by the pagan Holofernes. The Old English poet has changed the character of Holofernes from a pagan general interested in seducing Judith to an almost diabolical figure who wishes "þa beorhtan idese / mid widle ond mid womme besmitan." In addition, he has changed Judith from a weak and passive handmaiden of God to an "ides ellenrof" who acts assertively to save herself from rape and her people from destruction. The poet makes changes to the Biblical story of the decapitation of Holofernes by depicting Judith's preparations to kill Holofernes as the symbolic rape of a man by a woman, thus making the scene an inversion of the way that Holofernes planned to treat Judith.

The Old English Judith depicts not the triumph of God or of the Church, but the personal triumph of a woman of heroic stature who saves herself from abuse by a pagan man. It seems likely that the poem was written for an audience that included women in danger of rape and abuse by pagans and who had as little protection as Judith, alone in the Assyrian camp. Sermo Lupi mentions that a common abuse was the rape of English women by the Danes, a situation made worse by the fact that English noblemen were powerless to protect their wives, daughters, and female relatives. Judith is a woman and so weak that she must strike twice to decapitate Holofernes, but she is braver and stronger than the men of the early eleventh century. By its inversion of a scene of intended rape, Judith depicts

an "ellenrof" woman who is able to protect herself from assault, and the heroine must have been both an inspiration to women in need of protection and a shameful example of true heroic behavior for the men listening so that it offers a political lesson to the whole audience.

Helen Damico (University of New Mexico-Albuquerque)

"The Valkyrie-Figure in Old Norse and Old English Literature"

Figures corresponding to valkyries may be found in various Indo-European cultures, where they have been associated with the Irish war-goddesses, the Vedic Divo duhita, The Teutonic idisi, and certain twin sky-goddesses of ancient Greek lore. In ON literature, there are essentially two distinct and antagonistic perceptions of valkyries--fierce, elemental beings and benevolent guardians-- although for the most part, ON poetic tradition conceives of the valkyries as dignified noblewomen generally pictured either astride their horses in full armor, riding through the air over land or sea, or welcoming the einherjar to Valhall with cup or horn outstretched. In the heroic lays of the Edda, they are legendary personages with idiosyncratic personalities.

This paper seeks to examine the appearance of the valkyrie-figure in OE literature where, generally, the earlier concept of the valkyrie as a grim, battle-demon is the prominent one. In the glosses and vocabularies of the eighth through the eleventh centuries, in the prose literature, in the charms, and in Beowulf itself, there is depicted a baleful figure, essentially derived from the early war-spirits of Germanic origin. In addition, resonances of the valkyrie as a dignified noblewoman, exemplified in ON by the Svava-Sigrun character of the heroic lays, can also be detected in the female figures of Beowulf and in the female warriors of the OE Christian epics. Correspondences in epithet, character traits, and action reasonably suggest that the female characters of both poetic traditions are constructed from a common type, and that the valkyrie-figure seems to be as much a part of the Anglo-Saxon literary consciousness as of the Old Norse.

Session no. 115, "Early English Saints' Narratives"

Colin Chase (University of Toronto)

"Background for Nostalgia in the Hagiography of Late Anglo-Saxon England"

A remarkable movement in the religious history of England is signalled by the late eleventh century mission of Ealdwine of Winchcombe and Reinfrid of Evesham--the Norman knight turned monk--to refound the ancient churches at Jarrow, Tynemouth, Whitby, and Wearmouth. Corresponding to this movement is a strong and sustained interest in the lives of eighth century saints beginning immediately after the Conquest and lasting throughout the twelfth century. New lives of people such as Bede, Aidan, Oswine, Augustine of Canterbury, Aethelthryth, Seaxburga, and Werburga are fashioned, and previous lives of such as Wilfrid, Oswald, Cuthbert, and Ecgwine are rewritten.

The surge of interest at the time of the Conquest may seem sudden, but examination of a series of sanctoral calendars and historical martyrologies contained in some manuscripts held at Corpus Christi College Cambridge suggests a more gradual growth, particularly when contrasted with the form of Bede's earliest historical martyrology. Though Bede commemorates only two English saints (the two Ewalds) gradually in the course of the tenth, eleventh, and twelfth centuries the familiar names appear, though interestingly Bede and Aldhelm are among the last to do so.

Cynthia Cornell (DePauw University)

"Sources and Structure of Guthlac A"

One of the oldest unresolved questions about the Old English poem Guthlac A is whether it was based on the eighth century Vita Guthlaci by the monk Felix. The two works differ in structure, style, and detail, yet a close examination of both texts demonstrates that the Old English poet could have derived all of his themes, the broad outline for his sequence of events, and the climactic episode for his poem from some form of the Latin life--specifically from the relatively self-contained passage, chapters 16 through 33.

The poet's deviations from this source can be explained by the probable influence of four factors. First, and most simply, an audience well acquainted with Guthlac's reputation allows for the poem's allusiveness and omission of specific biographical details. More important, however, the poet's familiarity with liturgical adaptations of Felix's Vita may well have provided him with precedent for his focus on one phase of Guthlac's life, his artistic purpose, and certain aspects of his style and structure. The liturgical environment of the saint's feast day (April 11)--the association between it and the dominant themes of the Lenton Agon--also helps explain the poet's selection of materials from the Vita and his development of them with commonplaces from Lenten and Rogationtide homilies. Finally, the associative mode of thinking that led the poet from the events of the Agon to those with which he would compose his poetic version of Guthlac's life accounts for his tendency to construct his poem with variations and embellishments of themes and events which attracted him in his principal source, most notably the journey to paradise.

Robert D. Stevick (University of Washington)

"The Length of Guthlac A"

Suppose we came upon the bones of St. Guthlac, knowing they had been moved at least once, perhaps oftener. Suppose, too, there was no left thigh bone, and a couple of wrist bones were missing. Then suppose we wished to fashion an effigy of the saint: do we shorten the left leg by joining knee to hip and do we slightly contort the wrist? Or do we use our knowledge of anatomical structure and proportionalities to make up for the losses as we set about to reconstruct his image?

This paper describes procedures for reconstructing the form of the first Guthlac poem in the Exeter Book. Sectional divisions in the manuscript text

manifest patterns based on measures made in number of metrical lines; these patterns can be replicated by simple right-angle geometrical figures, for the sections without loss of text. Two sections have lacunae of metrical lines that are inferred by established methods of textual analysis as 65-70 for the first, a very few for the second. To posit exactly 69 lines and 4 lines for the gaps produces extensive additional patterns of the kind found in the undiminished text. Any other number of lines as measures for the two lacunae will leave intact the patterns of secure portions of manuscript copy while denying any further patterning of that kind in the rest of the poem. By this analysis, the poem must have had exactly 891 lines originally, its divisions being laid out as simply-derived, simply-related, interlocking proportional measures--all with simple geometrical analogues--to form its underlying plan.

Patrick W. Conner (West Virginia University)

"Blickling XVII: The Syncretic Narrative of St. Michael"

The Blickling homilist's presumably original addendum to his translation of a Langobardian/Italian homily on the dedication of the church at Mt. Gargano to St. Michael suggests that Blickling XVII was intended to serve in a Germanic context remarkably like the situation Gregory described in his letter to Abbot Mellitus on the pragmatics of instituting Christianity among the pagan English. Bede records that Gregory suggested heathen temples be aspersed and used as Christian churches, and Christian feasts be found to substitute for former pagan rites. Indeed, the dedication of the church at Gargano can be seen as the very model of that process. The addendum, offering as it does an image of the Germanic land of the lost dead, shows the ultimate degradation of the individual who clings to paganism while such virtues as the old religion held are transferred into Christianity via the heroic Michael.

In the context of the addendum, then, the translated portion of the narrative can be expected to have evoked a different response than may have been intended by its Latin author. Michael's destruction of Garganus for attempting to kill the prodigal bull represented not a reprisal against animal sacrifice, but indicates the Christian god's sanction of a holy place which the slaughter of any animal would defile. Michael's aid from the mountaintop against the Neopolitans is further proof of the power of that place, but proof in terms of a pre-Christian culture. The spring, whose healing waters communicants drink following the Eucharist, has certain affinities with holy relics, but more likely reminded first generation Old English Christians of the holy springs which were often the center of the fri splott, or holy place.

Thus the non-Christian audience realizes in terms of its own myths a power which triumphs over the old religion by usurping the places of power so designated by other faiths, thus establishing Christ's church on earth physically as well as spiritually.

Session no. 490, "Old English Themes and Typescenes"

Michael D. Cherniss (University of Kansas)

"King Harald on the Beach: An Oral-Formulaic Theme
in Old Norse Prose"

    The oral-formulaic theme of "the hero on the beach" underlies a type-scene
in Finnsburh and the Nibelungenlied which might be called "the hero recognizes
a sign of imminent danger and alerts his men." This same theme (and typescene)
appears in a passage in three interrelated thirteenth-century ON prose versions
of the saga of King Harald of Norway. That the similarity of this prose story
to all earlier verse passages is mere coincidence seems unlikely. The prose
story could have been derived from a source which had its roots in the oral-
formulaic tradition of North Germanic alliterative verse. The inclusion of ON
prose works whose subject matter comes from the period when Germanic alliterative
verse was still being composed could perhaps broaden the scope of material to
be analyzed for possible confirmation of suspected poetic themes and type-scenes
in early Germanic verse.

Marcia M. Bullard (Southwest Texas State University)

"Critical Implications of a Thematic Progression in Beowulf:
From Celebration to Deprivation"

    This paper examines the critical implications in Beowulf of the theme of
celebration, in which drinking and eating are followed by death and other attendant
circumstances characteristic of the theme of deprivation. The themes of
celebration and deprivation are interwoven in a pattern of changing fortune with
other themes, for example revenge and journey. They would probably function
effectively for an audience familiar with the context of OE poetry so as to
create an effect of the fleeting joy of life.

Joanne De Lavan (Stephens College)

"Narrative Inconsistencies and Composition by Theme in Beowulf"

    That there are inconsistencies of detail between the first telling of Beowulf's
adventures in Denmark and the subsequent retelling of those adventures by the
hero is undisputed among Anglo-Saxon scholars. However, what these inconsistencies
mean--what they may tell us about the way Beowulf was composed--remains a vexed
critical question, one which has provoked widely divergent scholarly opinions on
the authorship and mode of composition of the poem. This paper examines some of
the narrative inconsistencies in Beowulf in the light of the Parry-Lord theory of
traditional oral verse-making, with the intention of showing that the incongruities
of detail in Beowulf arise directly from the manner in which the poem was composed.
They occur as a result of the use of a technique of composition by theme not unlike
that described by Albert B. Lord as a distinguishing feature of traditional oral
poetry.

Donald K. Fry (SUNY-Stony Brook)

"The Cliff of Death in Old English Poetry"

A newly-identified theme consists of four elements: cliffs or wall, serpents, darkness, and deprivation. This theme conveys the idea of death and the emotional load of the fear of dying. Simple instances include <u>Judith</u> 111b-21 and <u>Christ</u> <u>and</u> <u>Satan</u> 24b-136. The <u>Beowulf</u>-poet plays with his audience's expectations of the theme in Grendel's pool and the dragon cliff. Finally, the wanderer, facing "weall wundrum heah, wyrm-licum fah"(98), sees a literal hall wall and a figurative emblem of death.

VI. Sixteenth International Congress on Mediaeval Studies, the Medieval Institute, Western Michigan University, May 7-10, 1981: (Editor's Note: not all abstracts of papers relevant to Anglo-Saxon Studies were available at press time.)

Session 1: British Art and Architecture: 1100-1450 I: Anglo-Saxon Survivals and
            Revivals

Arnold William Klukas (Oberlin College)

"Winchester, Ely, and the Continuity of Anglo-Saxon Liturgical Conquest in England"

The massive English cathedrals of Winchester and Ely are noted for formal elements in their facades and eastern extensions which were unknown in the monuments of Normandy at the time of the Conquest. These features have often been dismissed as extraneous to the general development of the Romanesque style, or have been attributed to the Lotharingian tastes of certain Conquest clerics or masons. If one looks beyond considerations of style one may observe functional parallels between these English monuments and their tenth-century predecessors. In spite of a differing stylistic vocabulary, the post-Conquest cathedrals of Winchester and Ely maintained the functional arrangements of the monuments they displaced. This continuity of functional arrangements can be explained if we turn to the liturgical prescriptions which governed both their Anglo-Saxon and Norman patrons. These prescriptions were established at the Council of Winchester (c. 973) and were recorded in the <u>Regularis</u> <u>Concordia</u>.

In the <u>Regularis</u> <u>Concordia</u> the Council of Winchester established a uniform set of observances which were to be followed at all the reformed monastic houses in England. St. Aethelwold, the probable author of the <u>Regularis</u> <u>Concordia</u>, had culled customs from Continental and native sources to create a liturgical observance of extraordinary elaboration. Among these customs four stand out as significant determinants in an architectural program: the brethren were to have a daily procession to a major chapel outside the choir to sing a second Matins and Vespers, the choir was to be flanked by spaces for antiphonal singers on the North and South, chapels were to be provided for private prayer away from public gaze, and three major altars were to be provided on axis within the church. Extant liturgical sources at Winchester and Ely reveal a continuation of these customs after the Conquest. Indeed these liturgical specifications were given architectural expression in the construction of the tribune-chapels and westworks in Norman Winchester and Ely. Thus these Norman buildings expressed the full content of the pre-Conquest customs but within a new stylistic vocabulary.

The liturgical study of Winchester and Ely allows us to understand not only the continuity of tradition in these centers, but also the way in which the Norman style was adapted to fulfill a prescribed liturgical program. An awareness of the influence of liturgical requirements upon architectural form can assist us in determining which aspects of a building were the contribution of the patron's program and which should be attributed to the mason's skill. We can no longer view the development of medieval architecture as purely a matter of stylistic evolution. The study of liturgy opens up a new avenue of approach to the content as well as the form of medieval art.

Session 3: Role of Women

Helen Damico (University of New Mexico-Albequerque)

"Wealhtheow and the 'Gold-adorned' Females in Old Norse Heroic Poetry"

Traditional critical responses to Wealhtheow which view her, on the one hand, as an idealized noblewoman with nothing dramatic about her character, and, on the other, as a tragic queen, the passive victim of political intrigue at the Danish court, are essentially unacceptable. They are, for example, difficult to reconcile with the dictional choices the poet makes in describing and identifying Heorot's enigmatic queen. The epithets goldhroden "gold-adorned," ides "lady," Wealhþeow itself, tend to remove the queen from her assigned slot as a passive, decorative figure, and place her within Germanic heroic tradition in the company of the valkyrie-figures of the Eddic lays. The queen's very name aligns her with Odin's oskmeyjar "chosen maids" who welcome the einherjar to Valhalla, with cup or horn outstretched.

This paper primarily concerns itself with a comparative examination of gold-hroden and its variations. In addition to its primary meaning and its conventional function to evoke the figure of a royal lady emblazoned in gold, goldhroden has martial and heathen associations. When used elsewhere in Beowulf, the compound and its second element, hroden, refer to military equipment and ornament. Its use in other OE poetry and its etymological connections reflect a similar significa-tion. In ON literature where its equivalent--gull-hrodinn, gull-rodinn--carries the meaning of "the gilt" of warriors' helmets and shield, the second element may additionally hold an accompanying notion of "stained with blood," a dual sense that is conveyed twice in Beowulf. The choice of this and other terms as epithets for Wealhtheow is provocative, for the cumulative image evoked suggests that Beowulf's queen and the valkyrie-figures of ON heroic poetry descend from a common poetic stock.

Session 9: Judeo-Christian Studies I

Lawrence Frizzell (Seton Hall University)

"St. Bede on the Temple and Its Destruction"

Within the Christian communities of the first century, as among some Jewish groups, there was considerable discussion about the Temple and its precise role in the life of faith. Aspects of this debate and statements about the impending destruction of Jerusalem and the Temple are preserved in various documents of the New Testament.

In the second century A.D. and later, a two-fold development took place:

1. These passages came to be interpreted by generations of Gentile Christians who did not sense that they belong to the same Covenant structure as Israel. The discussions and disputes were interpreted as alienation.

2. Later Christians tended to identify themselves with the beleaguered "little flock" of the earliest writings, even after Constantine initiated a complete shift in the relative positions between Christians and Jews, as well as between Christians and pagans.

These texts were used in polemics against the Jewish community from the time of Justin Martyr (about 140 A.D.) and then entered the corpus of Christian literature which was frequently studied down through the centuries.

The Venerable Bede (c. 673-735) lived a secluded life far from a pastoral situation which might include debate with Jews. He had access to commentaries and sermons of important Fathers who actively struggled with competing Jewish communities, and who used anti-Temple polemic as part of their arsenal. The purpose of the research is to assess the influence of such literature on a group who had no reason to pursue the debate. To what extent would a Christian who did not know a Jewish community preserve the heritage? How would he use the pertinent admonitory texts in the New Testament?

Session 40: Runic Studies: English Literary Runes

Suzanne Webb (Texas Woman's University)

"Nordic Myth and the Runes of the Husband's Message"

The Husband's Message can be taken at literal value, yet it also suggests a strong pagan impetus by an association of rune names with several thematic structuring images. Aristocratic in tone, the poem proceeds by a balanced juxtaposition of those thematic images. The poem culminates in the runic message itself which brings to bear the full ritual and religious power of the runes as a means of evoking the power contained in their names. The discovery in the Husband's Message of references to Woden and Tir through an analysis of the runes leads to a supposition that the poem is an oath in which the pertinent attributes of these gods are evoked by these runes.

Robert C. Rice (Middle English Dictionary)

"Cynewulf's Runic 'Signature'"

In an earlier study ["The penitential motif in Cynewulf's Fates of the Apostles and in his epilogues," ASE 6 (1977), 105-19] I suggested that the epilogues to each of Cynewulf's extant "signed" poems (The Fates of the Apostles, Elene, Juliana, and The Ascension [Christ II] shared a common theme: the soul's need for penance in preparation for the coming day of judgment. In fact, Cynewulf's epilogues form distinct penitential meditations, linked to the primary subject matter of each poem only by the soterial and eschatological dimensions inherent in their Christian subject matter.

Though we have no way of knowing the original extent of the Cynewulfian corpus, the four poems we have, found in the Exeter and Vercelli books, exhibit a remarkable uniformity of concern for the twin themes of death and judgment. This evidently profound personal concern of the poet about the Last Things is accented by his unique practice of incorporating his own name, through the device of a runic acrostic, within a penitential/eschatological meditation. The signature passages, indeed, neatly divide into two sets: one containing the motif of transience and dissolution (Fates and Elene), and one containing the motif of the final judgment (Juliana and The Ascension). These are Cynewulf's ostensibly personal concerns as well as the didactic focus of his epilogues. In expressing his own "soul's need," Cynewulf leads his readers to heed the injunction of the Baptizer and the One whose way he prepared: "Poenitentiam agite: approprinquavit enim regnum caelorum. (Matt. 3.2 and 4.17)"

The purpose of this paper is to examine more closely the artistic function of the runic "signature" passages, and specifically to see how the runes contribute to Cynewulf's didactic purpose.

James E. Anderson (Vanderbilt University)

"Some Invisible Runes in the OE Exeter Book"

Some of the most interesting playful runes in the Exeter Book are the invisible "runestaves" mentioned in Riddles 42/43 and 58 (ASPR numbering). Unlike the other runic riddles of the Exeter Book, these texts have no runic letters. Instead of the runes themselves, symbolic runic names, as also in the Anglo-Saxon Runic Poem, build the intricate riddlic clues. In good riddlic fashion, these texts also depend on runic anagrams, as though the poet or poets knew that runes alone were too open a "secret" for the bookish audience addressed in Riddle 42. The Anglo-Saxon solver of these riddles would have had to know his runes and runic alphabet, but rather through antiquarian curiosity than through religious or superstitious awe. The hidden runes of these texts corroborate archaeological evidence that by the late tenth century the magical power of runic writing would have been better remembered than felt.

Riddles 42 and 43 are actually a single text in both the MS and the riddler's mind. In Riddle 42 the unscrambled runic names spell out the literal riddlic objects: "cock and hen." The second half of the text, long since solved as "body and soul," merely allegorizes the cock and hen according to their old and widespread meaning in Germanic folklore. But the runic and lexical juncture of the two enigmas succeeds better than the allegory: when properly drawn, the runes implied in Riddle 42 seem to form a simple line drawing which illuminates a key word in Riddle 43. This witty pictorial "secret" might help to explain why certain English runic artifacts are so finely inscribed but so strangely unintelligible.

Riddle 58 is partly based on the right order of a group of runes in the futharc. The runic clue then fits well into a new solution for Riddle 58, done by both internal and extratextual means. The runes themselves provide some broad evidence of the age, provenance, or both, of the text.

Session 44:   Beowulf

Samuel M. Riley (Illinois State University)

"The Thief and the King: Triptych Structure in Beowulf 2214-2344"

Throughout Beowulf the poet utilizes the narrative motifs of a Christian ethic dependent upon an Augustinian concept of fate, and a Germanic heroic ethic dependent upon Wyrd. He also employs three points of view, expressed through the poetic voices of narrator, commentator, and characters. In fitts I-XXXI, he uses these literary devices to present his hero's advancement from thegn to gesith; in those following, to depict Beowulf's performance as king. From the latter part of fitt XXXI through the first third of fitt XXXIII he tells us of the man who arouses the dragon's wrath by stealing from its barrow, the history of the treasure, and Beowulf's resolve to avenge his people, ending with the observation that the king and the serpent will perish together. The entire passage is governed by a series of four structural triptychs (I: 2214b-86; II: 2291-2311; III: 2309b-32; IV: 2327b-44). The poet uses the first of these to create an exemplum of a robber who offers a stolen cup to his lord as expiation for a crime, the latter three to generate an analogy between the thief and Beowulf who, as king, must offer himself as expiation for an offense against an "Eternal Lord." Combined with the narrative motifs and points of view expressed in 2214-2344, the triptychs generate a thematic continuum which, rather than depicting Beowulf as a Christian ruler, stresses his conscientious adherence to the principles of Germanic heroic kingship.

Stephen C.B. Atkinson (Indiana University)

"'Oþ þaet an ongan . . . draca ricsian':
The Dragon's Rule and the Fall of Beowulf"

Beowulf critics have noted incidental parallels between Grendel and a human hall thane and between the Dragon and a human king, but little attempt has been made to find a consistent principle underlying the thematic function of all three of the poem's monsters. Yet a pattern seems clear enough in outline: the monsters represent perversions of the social roles Beowulf is called upon to play at each stage of his career--thane, avenger, and king; at the same time, issues pertinent to these roles are explored in the associated digressions.

In a paper at the Fifteenth Congress, I discussed how Grendel and especially his mother fit this pattern. Grendel's dam is herself an avenger and presides, as it were, over Beowulf's education in the revenge code and his metamorphosis from heroic thane to prspective king of the Geats. Beowulf's fate as king is comparably linked to the figure of the Dragon. Underlying the opposition of hero and monster is a series of striking similarities between them; like the Grendel-kin, the Dragon emerges as Beowulf's nocturnal counterpart. At the same time, the digressions, which explore on the one hand the long history of the hoard and on the other, the recent history of the Geats, raise what now appear as the central issues of the poem: the deadly persistence of feuds and the ultimate futility of human achievement. Beowulf, who emerged from his Danish adventures as a heroic exemplar, now appears to be a victim, trapped by complex political situations with which no amount of personal heroism can effectively deal. The poem's close, bringing the parallel careers of hero and monster to a parallel conclusion, leaves us with a carefully balanced view of heroic ideals in a fallen world.

Session 57: The Aristocracy in Anglo-Saxon and Anglo-Norman England

Robin Fleming (University of California-Santa Barbara)

"Domesday Estates of the King and the Godwinesons:
A Study in Late Saxon Politics"

For a century medievalists have been discussing the power which Edward the Con-
fessor wielded over his subjects. The topic is a difficult one since royal authority,
described in contemporary law codes, land books, and homilies, did not always coincide
with political reality. From contemporary sources we know that constitutional theory
was regularly contradicted by the rebellions and reinstatements of Edward's trouble-
some earls. But the extent of Edward's weakness or strength cannot be ascertained
from the biased and contradictory narratives of the period.

A study of the Godwinesons, the most powerful English family of the time, helps
to clarify this problem. Their wealth, lands, and privileges, along with those of
the king, are carefully documented in Domesday Book. A comparison of Godwineson
estates with those of the king suggests that the services the family rendered to
Edward were paid for dearly in power and wealth. An analysis of Domesday suggests
that the Godwinesons had been extending and consolidating their family property
at the expense of the terra regis. Moreover, it shows that the Godwineson holdings
had outstripped those of the king in the earldom of Wessex--the heart of the English
kingdom and the king's own center of power.

Session 66: Bede

Gernot Wieland (University of British Columbia)

"Chewing the Cud over Caedmon"

This paper examines the various ramifications of the image "quasi mundum animal
ruminando" which Bede uses in his account of the poet Caedmon. Because of its Bib-
lical overtones the image suggests a wide range of allegorical meanings. Bede's in-
terpretations of passages in the Old and New Testaments which deal with cloven-footed
animals that chew the cud are the only ones used to shed light on the image in his
account of Caedmon; in other words, Bede is allowed to comment on his own text. Such
an interpretation of the image has so far been undertaken only partially, namely in
an article by Andre Crépin, but there only in an elaborate footnote. The present
paper goes far beyond his findings.

The first passage examined is Bede's commentary on Leviticus 11.3 which acts
like a miniature of Caedmon: Caedmon is a clean animal because he is "cloven-footed,"
i.e. he believes in and versifies both the Old and New Testaments, and because he
"chews the cud," i.e., he always carries divine precepts in his mouth.

The fact that Caedmon is a "clean animal" tells us something about his sanctity,
but according to Bede it also tells us how we have to react to him. Bede suggests
that we "eat" Caedmon, and "eating" means to believe in him, to become one with him,
to incorporate him and take over his good qualities.

Since the image of "eating" is a Eucharistic one, there seems to be a connection
between Caedmon and Christ. This connection is substantiated by Bede's commentary on
Genesis 2.3 where he tells us that jumenta (= clean animals) were created on the sixth
day, which means that "clean people," and among them Christ, originated in the sixth
age. Furthermore, "clean people" carry divine precepts in their mouths, i.e., the
divinity is speaking through them.

In allegorical interpretation lambs, rams, and calves—all of them clean animals—are frequently said to represent Christ. In a transference of allegorical qualities Luke is also shown as a calf because he described Christ as a calf, i.e., as a clean sacrificial animal. This same transference seems to exist between Christ and Caedmon, and possibly between Luke and Caedmon. Like Luke, Caedmon is an Evangelist who for the first time sings in English poetry of the life of Christ.

By giving Caedmon the image of the "clean animal" Bede suggests that Caedmon is Christ-like and that he is a type of Evangelist. He also gives his approval to Caedmon's turning the sacred Latin prose text of the Bible into Old English poetry.

Kevin M. Lynch (Central Connecticut State College)

"The Venerable Bede's Knowledge of Greek"

From the eighth century forward the tradition has existed that the Venerable Bede was a master of biblical Greek. Two authors in Bede's own century, C.L. Plummer in the nineteenth, and M.L.W. Laistner in this century, all state that Bede knew Greek and that the clearest evidence is in his two commentaries on the Acts of the Apostles: Expositio and Retractatio, written roughly twenty years apart.

More recently, W.F. Bolton, noting an apparent error in Bede's interpretation of a Greek term in Retractio, has stated that Bede had no ability to translate the Greek text independently, but was passively dependent on Greek-Latin inter-linears. It is well known that Bede had at least one interlinear of Acts.

What is missing from the debate is a close analysis of the instances in Expositio and Retractio where Bede refers to the Greek text. It is my purpose here to supply this. My study of Expositio shows that, while at that early stage of his career, Bede was assiduously gathering vocabulary from Greek-Latin word lists and etymologies from Isidore and Jerome, he was passively dependent on these sources and often transcribed errors from them. When he attempted independent word analysis, he erred. He knew, for example, that the Areopagus was the Athenarum curia. Assuming that the word must refer to an enclosed place, he states that the Greek word for hill, πάγος, is villa in Latin.

The Greek references in Retractatio, however, reveal that in the intervening years Bede went beyond his earlier dependence. It is clear that Bede was able to read biblical Greek texts in his later career. In Retractatio Bede often corrects misreadings he had accepted in Expositio earlier. He also supplies comparative Greek-Latin structural analysis to support some of his comments. Finally, in the many instances where Bede chooses between two Latin translations, he invariably selects the one closer to the Greek original.

By studying word lists, combing the Latin Fathers for pieces of Greek grammar, and using his one or more interlinears as Rosetta stones, Bede developed a genuine skill in handling biblical Greek.

Raymond St-Jacques (University of Ottawa)

"Bede's Old English Translators as Narrative Craftsman"

It has been noted that many sections, sometimes entire chapters, of the Latin were omitted by the Old English translators of Bede's Ecclesiastical History. What is often overlooked, however, is that much of the omitted material illustrates at least implicitly Bede's vision of history and the casual relationships he perceived among the many facts he recorded. These omissions tend to make the Old English translation more of a series of annals not unlike the Anglo-Saxon Chronicle, with individual stories and anecdotes thrown into relief rather than appearing as part of the grand design of history, as Bede saw them. It is obvious from the great care taken in translating individual stories that the Old English translators were deeply involved with these materials, an involvement which led them frequently to attempt to strengthen the original through lexical, syntactical or structural modifications or additions to heighten the drama of individual scenes, arouse greater sympathy or loathing for the characters involved, etc. Such transformations are sufficiently numerous to reveal the artistry of the Old English translators and to establish them as fine narrative craftsmen in their own right.

Session 70: Techniques of Literary Study

Miriam Youngerman Miller (University of New Orleans)

"Two Performances of Caedmon's Hymn: A Technologically
Assisted Analysis"

Since the days of Sievers and Heusler, there has been considerable disagreement concerning the metrical principles and prosodic features of Old English poetry, a controversy which has by no means been resolved at the present. Several highly respected scholars have recently propounded elaborate theories of Old English metrics, which, if put into practice, result in performances so radically divergent as to arouse suspicions of mutual exclusivity in an art which has its roots in traditional oral poetry and which would hence be expected to offer only limited latitude for idiosyncratic personal styles of performance by individual scops. While there is absolutely no way to resolve finally these great differences of opinion, nonetheless the proposed metrical theories deserve closer examination and testing by any feasible means.

To that end, Thomas Cable and Robert Creed have made tape recordings of readings of Caedmon's Hymn, performed according to their respective prosodic theories. These readings have been subjected to analysis by the Visi-Pitch, a new technology which provides a continuous visible tracing displaying the pitch, intensity, and duration of the sounds analyzed. On the basis of these tracings it is possible to determine whether the taped performances do indeed correspond with the metrical theories which they were intended to demonstrate and thence to conjecture upon the degree to which each performance might approximate the lost Anglo-Saxon original.

The Visi-Pitch analysis of these two performances follows up an extensive discussion of the rationale for and feasibility of technologically-assisted studies of Old English metrics presented to the Fourteenth International Congress of Medieval Studies in 1979.

Session 89: Computer Applications in Medieval Research IV: Computer
             Access to Medieval Visual Resources

Thomas Ohlgren (Purdue University)

        "Index to Anglo-Saxon Illuminated Manuscripts, 900-1066"

        The paper proposes a project which is specifically designed to remedy two
major shortcomings evident in Elzbieta Temple's <u>Anglo-Saxon</u> <u>Manuscripts</u>, <u>900-1066</u>
(London: Harvey Miller, 1976). As pointed out in my review in <u>Speculum</u>, 55
(1980), 78-80, the major flaws of this otherwise fine reference work are the lack
of both systematic, clear, and complete listings of <u>all</u> the illustrations in each
of the 106 manuscripts and a contents index enabling users to locate quickly
specific personages, scenes, and themes. Of the 84 manuscripts with figural
illustrations, some 22 lack systematic folio-by-folio description. These include:
Cicero's <u>Aratea</u> (T42); Prudentius' <u>Psychomachia</u> (T48-51); <u>Marvels</u> <u>of</u> <u>the</u> <u>East</u> (T52);
<u>Herbal</u> (T63); <u>Bury</u> <u>Psalter</u> (T84); Aelfric's <u>Hexateuch</u> (T86); <u>Calendar</u> (T103),
among others.

        I propose not only to compile a complete inventory of the pictorial contents
of the 84 relevant manuscripts but to produce a series of indices to the corpus.
The finding aid will consist of a catalog of abstracts, one abstract for each
manuscript, plus indices for library, shelfmark and folio numbers, title, author,
origin, date, and pictorial contents. The contents index will comprise alphabeti-
cally-arranged keyphrase descriptors. Although the descriptors will not constitute
full iconographic descriptions of each illustrated folio, they will guide users to
specific types of scenes which users can analyze in greater detail for themselves.
Samples of each type of index will be distributed and discussed.

Susan Alvarez (University of California-Davis)

            "A Proposed Interdisciplinary Subject List
             for Old English Manuscript Illustration"

        This pilot project has as its objective to determine the most broadly useful
and efficient method to index depictions in Old English manuscripts; this index
should enable a non-specialist to locate specific subjects for the purposes of
teaching and research.

        At present there is no convenient means to locate subject matter in these
manuscripts, and in fact there are few subject aids for any collection of visual
resources, medieval or modern. Though identifying subjects is highly susceptible
to diverse interpretations, an index is needed because visual resources uniquely
reflect human culture, and as such are of particular interest to interdisciplinary
study.

        Specifically, medieval scholars have access to subject indices in both history
and literature; even art historians, however, do not have the capacity to research
particular subjects in visual resources. More and more frequently, scholars have
begun to demand that capacity for their studies. To use an instance from later
material, those investigating medieval drama have had to rely extensively on
illustrations for indications of possible costume, gesture, and scenography. Even

more broadly, we all have begun to realize that illustrations represent the Middle Ages in valuable ways, and that in order to research the period and teach it fully, we should have access to visual subjects.

To respond appropriately to this need, I have begun a list of descriptors of illuminations found in all 106 manuscripts enumerated in E. Temple's <u>Anglo-Saxon Manuscripts</u>, <u>900-1066</u>. The list is based on Temple's own vocabulary, collected and organized by Thomas H. Ohlgren. Cross references indicating preferred terms, synonymous terms, generically broader and narrower terms are now being provided. Once this stage has been completed, the descriptors will be arranged in sets representing various levels of specificity and interlocking complexity; these sets will be presented to participants from a wide variety of disciplines: Art History, History, Literature, Library Science. On the basis of the reactions of these potential users, I will formulate guidelines for indexing illustrations and attempt a universally practical index.

A number of these guidelines have begun to emerge already. For example, the range of disciplines will necessitate a large number of key terms to ease access; at the same time, however, standards of vocabulary control will be required to guard against an excess of terms which might prove unwieldy and expensive. To resolve this, one standard might stipulate some logic of generic classification: for instance, it would be unnecessary to mark each apostle also as a man, though the term "man" (with a cross-reference to "apostle") might be useful to those studying male dress. Or, for another guideline, in matters where there is a choice a more efficient term might be utilized, as in utilizing "birth of the Virgin" as a preferred term, rather than "nativity." Since these standards will certainly involve a certain element of supposition, there will be a provision for periodic reevaluation and improvement.

My central concern is to provide an index of subjects in Old English illustrations which will satisfy potential users. Clearly paramount is a recognition of this system of linkage, in which the vocabularly arises out of the visual collection and is directed to you, the audience.

Session 99: Old English World-Field Studies

Laura R. McCord (University of Missouri-Columbia)

"ne þorftan hliehhan: Defeated Expectations in Old English Poetry"

Though it is sometimes difficult to determine the connotations of Old English words, it is not impossible, especially if one studies them in more than one context. <u>Hliehhan</u> and <u>hleahtor</u>, symbols for a physical action that is also a means of communication, as they occur in variations of the phrase <u>ne þorftan hliehhan</u> usually indicate defeat for those who had expected victory.

Laughter has long been associated with battle, and at least five of the six appearances of variations of the phrase appear in context of battle. Though the literary contexts vary from biblical paraphrase (<u>Genesis A</u> 72b-73a) and saints' lives (<u>Juliana</u> 526b, <u>Elene</u> 918b-19a, and <u>Andreas</u> 170ab-03a) to a chronicle poem

(<u>Brunanburh</u> 47), each poem concerns conflict. <u>Genesis</u> A portrays the beginning of the "cosmic war" between God and Satan while the saints' lives depict specific battles between God's warriors and Satan's minions; <u>Brunanburh</u>, of course, records a terrestial, human battle.

While the literary context is important in helping to determine the meanings of <u>ne þorftan hliehhan</u>, the verbal context is equally so. In all except one instance, the phrase occurs in a description of or a speech by the enemy; in all cases, immediately following the phrase, there appears a reference to exile, usually to Hell or to punishment in Hell. The litotes of each occurrence reinforces the idea of defeated expectations; each character (with the exception of Guthlac's servant) had expected to utter the victor's laugh but instead had no need to laugh because he had been defeated.

Thomas Hamel (Northwestern University)

"Old English Definitions, Meanings, and Contexts"

Lexicography is a challenging enough enterprise when one is dealing with a living language--one has, for example, to consider the several meanings of a single word, different words having the same meaning, and the endless mutability of language itself. The student of Old English faces not only these problems, but also the special limitations imposed by a solely literary, fairly young, and now unused language.

This paper presents some of these limitations and sounds some cautionary notes on the use of the dictionary. It does so by making a lexical and interpretive analysis of a group of OE words which are related--sometimes grammatically, some-times etymologically, etc.--but quite different in usuage. They are <u>gǣst</u> (<u>gest</u>, <u>giest</u>, <u>gist</u>, <u>gyst</u>), <u>gǣst</u> (and the many compounds of these 2 words), <u>cuma wraecsiþ</u>, <u>eardstapa</u>, and <u>fletsittend</u>. These words occur with remarkable frequency in <u>Beowulf</u> and several major OE poems.

This word-field allows us to focus on 3 lexical topics: First, is there a difference between a word's definition and its meaning? If so, the student of OE poetry should be very careful when relying on definitions themselves culled from poetic texts. Second, translators have put forth different, even conflicting meanings for several of these words. Has poetic context led them to do so, or have the translators relied on different definitions? Finally, some compounds derived from these words offer an insufficiently used inductive method for determining a word's base definition. What pattern do they form, and how will that help us arrive at a correct definition? These 3 topics give the student of OE poetry a new perspective on what an OE dictionary can be and how it can be correctly used.

Robert F. Yeager (Warren Wilson College)

"Old English Morphology Studies in the Eighties:
Notes Toward a Current Definition of the Field"

This paper will have three parts: (1) an overview of the study of Old English morphology, aimed at establishing the history of the term as it is revealed by the scholarship; (2) a description of current definitions, and an examination of the effects of these on various aspects of Old English studies; and (3) an attempt to

synthesize a workable, current definition of morphology which has some useful application today. Also in (3), I shall suggest possible directions for future work in the morphology of Old English, and implications of such work for literary analysis.

Specifically, Part 1 will trace quickly and briefly the major definitions of morphology from origins in classical linguistics, through the German-dominated scholarship of the last century, to the diversification of meaning noticeable during the past twenty-five or so years. This section will provide needed background.

In Part 2, I shall expand on the later definitions sketched above, to show that what we mean by morphology is complicated vastly by the different definitions of the morph offered by various schools of linguistics. A number of elements, some not usually considered morphological, contributed to a fairly broad diversification of thought, and so will be discussed: changing ideas about semasiological and semiotic studies, oral-formulaic composition theories, transformational and structuralist linguistics, trends in literary analysis favoring what might be called "thematic" approaches to language. (Here I shall take recent studies of kennings as a case in point.) I shall suggest that what is meant today is "word-formation" in the broadest sense, and that when many of us speak of "morphology," we are actually doing a kind of literary analysis.

In Part 3, I hope to show that a broad idea of morphology (as the formulation of words) can have valuable impact on our study of Old English literature, particularly poetry, but including prose as well, and that the effect of a re-assessment of this aspect of Old English scholarship will prove a stimulation to creative new work of several kinds.

Session 196: Ideals for Women in the Middle Ages and the Renaissance II

Winnifred J. Geissler (Kansas State University)

"Conflicts in the Ideals for Anglo-Saxon Women"

Anglo-Saxon literature from Beowulf, Bede, and the lyrics to Aelfric's homilies reveals the conflict in ideals upheld by men for women in early Britain and those accepted by the women themselves. Definition of those ideals comes from the study of attitudes, actions, and speeches attributed to the women. Such concepts of virtue and high purpose are found in evidence of morality, of service, and of personal fulfillment. Differentiations occur in ideals among betrothed maidens, widows, mothers of young children, exiles, and elderly survivors as they are developed by the early authors who are presumed to have been predominantly masculine. A first concern is the sexual orientation of such ideals which seem to be slanted by the received attitudes of the literary sources. However, the homilies of Aelfric show concern about lapses from those ideals and provide insight that norms of behavior in actual practice among Anglo-Saxon women differ from those ideals which men cherished for them. Only those homilies drawn from contemporary examples are being considered.

Secondary concerns include the relationships between ideals and aesthetics, between private life concepts and those for private life, and between religious practice and political or social practice in the values governing the lives of women.

Finally, differences between the migration era and the age of established kingdoms will be shown to contribute to changing ideas about morality and manners for women.

Session 208: Old English: Language and Meaning

John Miles Foley (University of Missouri-Columbia)

"Literary Art and Oral Tradition in Old English,
Homeric Greek, and Serbo-Croatian Poetry"

Since Francis P. Magoun's ground-breaking article of 1953, scholars have debated the significance of the oral and traditional character of Old English verse. The central issue in almost all of these discussions has been the supposed incompatibility of oral traditional structure and artistic design: those opposed to the theory of oral poetry as applied to Anglo-Saxon, as well as many of the theory's adherents, have assumed that a preliterate poet composing in performance had neither the time nor the inclination to use his aesthetic sense, to turn a verse narrative into what we customarily mean by a work of art. In part this opposition of oral tradition versus aesthetics is the inevitable product of the particular model of orality introduced by Milman Parry and Albert Lord, that is, the example of the long Moslem epic in Serbo-Croatian. But while this model may work well enough for comparison with the Homeric epics, which present a close match in genre, or perhaps even with Beowulf, it does not work at all for many of the shorter lyric poems in Old English. In this paper I present evidence of another model from Yugoslav oral tradition, the briefer epic and lyric songs collected and published in the mid-nineteenth century by the great Serbian ethnographer and linguist Vuk Stefan Karadžić. Here are undeniably oral poems of between thirty and a few hundred lines which exhibit an obvious artistic control and finesse. These songs are both oral and literary; like the Old English Seafarer, Wanderer, or Wife's Lament, for example, they combine oral tradition and literary style and, in doing so, give the lie to the assumption that orality and aesthetics must in all cases preclude one another's existence. It is hoped that this alternate model of oral literature will help both to explain the structure and to explicate the meaning of many of the finer poems in the Anglo-Saxon canon.

Tim D.P. Lally (University of South Alabama)

"Mnemonic System and Emotive Structure:
The Design of the Old English Wanderer"

Critics of the Wanderer have agreed since the appearance of Huppé's influential article in 1942 that the elegy is a unified work of art with a coherent and aesthetic relation between form and content. However, the exact descriptions of the Wanderer as a unified art work have varied widely from critic to critic, and a working description which most critics seem to accept makes the poem a two-part work, divided evenly in halves, the first devoted to egocentric reflection on the exile's sufferings, and the second devoted to expressing a wisdom which sees beyond the self and accepts Christian consolation. I propose a new view of the poem's design, working from psychological studies of memory by Bartlett, Miller and Fry to identify a mnemonic system of some seventeen memory-units of five to nine lines. Each of these memory-units can be analyzed for a system of diction which is the source of the poem's emotional power, and which provides a mnemonic code-name by

which the unit can be recalled. The eight units of the first half of the poem and the nine of the second can also be encoded. The poem seems to conform perfectly to criteria established by psychological research for mnemonics. This memorial system which underlies the poem's emotive structure supports the idea that the poem's meaning is primarily one of emotional impact, and that the recitation from memory triggers the Wanderer's immediate effect of feeling. The mnemonic system supports the view that the poem has one speaker, whose strategy is to engage by stages the audience so that, with increasing sympathy for the exile's suffering, the audience can recognize the wisdom that grows out of it, a wisdom compatible with Christian truths but rooted in and dignified by the exile's account of his experience.

Robert William Sapora, Jr. (Western Maryland College)

"Another Look at Old English Alliterative Meter"

I began A Theory of Middle English Meter with Critical Applications, Speculum Anniversary Monographs (Cambridge, Mass.: Mediaeval Academy of America, 1977) by assuming the aptness of a number of traditional notions about Old English alliterative meter as a basis for a theory of Middle English alliterative meter, and then went on to develop the Middle English theory in some detail. Since 1977, I have steadily gained confidence in the major claims of the monograph. In fact, I have recently come to think that certain standard notions of Old English meter should be revised, at least for the sake of discussion, by a principled, a priori adjustment of the theory for Middle English. In the paper I propose here, I give a brief exposition of the new version of the theory for Old English, and I take a few steps toward verifying it in the history of the language over the period in question and in a series of statistical tests I have developed for evaluating the theory's perspicuity.

Session 215:   Comparative Literature I

Patrick P. O'Neill (University of North Carolina-Chapel Hill)

"The Vernacular Glosses of Ms. Vat. Pal. Lat. 68--
Evidence for Cultural Links between Ireland and
Northumbria in the Early Eighth Century"

Although Bede's Historia Ecclesiastica and his numerous other writings must remain the pre-eminent literary source for the state of learning in late seventh, early eighth-century Northumbria, it would be wrong to infer--as many have done-- that his scholarly predilections, especially his approach to the interpretation of Scripture, were the only ones that obtained in the northern part of England. MS. Vat. Pal. Lat. 68 provides evidence to the contrary. This eighth-century manuscript of Northumbrian provenance is a Latin commentary on the Psalms in the form of a catena, a series of quotations from various sources linked together. Its predominantly rational, historical approach to the interpretation of the Psalms contrasts with that of Bede and the orthodox commentators who advocated the mystical, allegorical method; moreover, it also contains apocryphal matter, the use of which was rejected by Bede.

The main focus of this paper, however, is the vernacular glosses—27 Old Irish and six Old English (Northumbrian)—which are incorporated into this Latin commentary and comment on individual words or phrases of the Psalms. Both sets of glosses are examined together and are shown to share striking similarities. Linguistic evidence suggests that they are all contemporary (early eighth century), while a study of their content and approach reveals that they belong to the same categories and reflect the same predilection for literal interpretation as the Latin commentary. If not composed by the same man (Edilberict), they certainly are products of the same school of scriptural studies, one which, although located in Northumbria, fifty years or more after the Synod of Whitby, still maintained close contact with the Irish Church.

Session 224: Old and Middle English Homilies

Kathleen Greenfield (Drexel University)

"The Evolution of World View in English Vernacular
Homilies, c.960-c.1225"

A careful analysis of the English homilies in circulation between the late Old English reform and the coming of the friars shows that a considerable body of homiletic literature was intended for audiences containing laymen. This body of literature was written in the vernacular and intended for the use of parish priests, most of whom were assumed not to be fluent in Latin. This literature provides a valuable insight into the nature of the message the church intended laymen to receive.

Although this literature is highly derivative, it does reflect the choices of writers, editors, adapters, and compilers over an extensive period of time. The admonitions of the homilists relating to social behavior, in particular, show significant change when the period prior to the Conquest is compared with the period between the Conquest and the coming of the friars. By identifying direct admontions to behave or abstain from behaving in a particular way, it has been possible to establish certain important categories of behavior advocated or prohibited. Admonitions relating to these thirty-seven categories of behavior have then been recorded and quantified. The results of this analysis show significant changes in the attention of the homilists to such categories of behavior as murder, lying, sorcery, theft, disloyalty, kinship duties, confession, as well as to various status of mind such as chastity, contrition, etc. These ideological changes reveal an early thirteenth-century society in which questions of basic social order are no longer considered pressing matters for the pulpit, and in which sincere compliance with Christian moral precepts is a primary concern.

Seen in this light, the homilies give us valuable insight into the world view characteristic of the parish pulpit during a period when there are very few other records of parish life.

Dwight Conquergood (Northwestern University)

"Genre and Orality in the Rhetoric of Wulfstan's
Sermo Lupi ad Anglos"

I approach Wulfstan's Sermo Lupi as a rhetorical document, that is, a strategic, stylized response to a social exigency with the intent of altering or removing the

imperfection. Because similar social situations occur in different historical moments, discourse designed for coping with these recurring problems shapes itself into stable patterns or rhetorical genres. One such genre of rhetoric is the "jeremiad" which is designed strategically to link external calamity with human corruption. The undergirding message of a jeremiad is that control over a hostile external world is achieved through personal cleansing and spiritual renewal. I identify Sermo Lupi as a representative example of the jeremiad genre, and place it within a rhetorical tradition which goes back at least as far as Gildas, and has most recently manifested itself in Carter's "Crisis of Confidence" speech (sometimes referred to as "The National Malaise" speech), July 15, 1979.

Extending the analyses of Perry Miller, Ernest Bormann, and Sacvan Bercovitch, (all mistakenly assert, I argue, that the jeremiad is a uniquely American form of rhetoric born out of the Fast Day sermons of seventeenth-century puritan preachers), I identify the three ritual stages of a jeremiad which Sermo Lupi exemplifies: recognition, reprentance, restoration. I emphasize the role of the audience in this oratorical ritual of purgation and rebirth.

The poetic elements of Sermo Lupi contribute to its rhetorical effectiveness through imparting an oral quality. Some critics have gone to great lengths to justify what they consider to be ornamental embellishment in a religious sermon. In the oral tradition, however, alliteration, rhyme, parallelism, catalogues, are stylistic markers which invest discourse with ritualistic dignity, and signal to listeners that what is being expressed is timeless, communal, incontestable, e.g., proverbs, maxims, apothegms. Speaking to a semi-literate audience who probably participated in a flourishing oral tradition, Wulfstan's use of ritualistic speech instead of rational argumentation was rhetorically adroit.

Paul E. Szarmach (SUNY-Binghamton)

"Vercelli Homily I"

Partly because Aelfric believed that no homilies should be preached on the three days before Easter, the Old English homiletic tradition preserves an anonymous homily on Good Friday. As is to be expected, this homily, based mainly on the Gospel of John, presents Christ's passion and death. The anonymous homilist has indeed set himself a formidable task: he must reconcile the demands of intellectual prose to explain Christ's death with the demands of narrative prose to relate it. He must as well move his audience to moral conversion. The well-developed traditions of Good Friday, not to mention the generic boundaries established by Latin homiletics and the unique narrative resources of Old English, further complicate the anonymous writer's fundamental dilemma. Council scenes and dramatic action must have their impact and their meaning within the texture of biblical history and prophecy. Whether all of his literary choices should meet approval is debatable, but it is clear that many of them show how Aelfric's later works proceed from a lively vernacular tradition.

Session 227: Old English: Magic and Myth

Lea Olsan (Northeast Louisiana University)

"Arcus supeδ, An Old English Charm"

The charm

Arcus supeδ
assedit uirgo cana biδ
lux et ure cana biδ

in the Lacnunga (MS Harley 585, f.186) is labeled gibberish and printed by Grendon (1912) and Storms (1948) as a charm for "kernals" in a horse in accordance with a notation in the manuscipt, although Cockayne (1864) thought the heading might have belonged only to the charm preceding it. Internal evidence and the evidence of Latin analogues in Royal 17.A.VIII, f. 47 and Sloane 24577, f.30 and a possible Middle English analogue in Sloane 3160, f.30 suggest that the purpose of the incantation may be to establish fertility in the horse. This paper seeks to recover the relics of meaning in the mixed Latin and Old English of the charm through close linguistic analysis, comparison with the analogues and investigation of the charm's background of thought in popular Christian lore concerning fertility and conception. The paper's significance is that it demonstrates the possibility of establishing the intelligibility of a so-called gibberish or jingle charm and thereby opens a new approach to a previously uninterpretable body of literature.

James W. Earl (Fordham University)

"Early English Apocalypticism"

If we distinguish between the eschaton, which is the end of history, and the apocalypse, which is a historical revelation of an ideal super-historical reality, we see that the former is a common, though hardly universal myth, attached to myths of creation, and the latter is unique to Biblical religion, and is attached not to the Creation, but to the Fall. The apocalypse is a revelation of that which is hidden from us because of our fallen nature. Understanding the apocalyptic myth requires the interpretation of the symbolism of hiddenness, rooted in a feeling of estrangement which is universal; and the apocalypse is only one of a number of narrative myths generated in various cultures by this feeling and its attendant symbols. Because the symbols and their motivations are universal, but the explanatory narrative is culturally determined, we can see the relation between true Christian apocalypticism and the related mythologies it encountered in the period of Christian expansion. The case in point is the encounter with the eschatological mythology of northern Europe. Ragnarok is not an apocalypse, because it does not occur in history but in mythic time and space, and so it cannot be a revelation; but its symbolic affinities with the apocalypse are apparent, and the adoption of Christianity by a culture already organized by its native mythology produced a peculiarly modified apocalypticism among the Anglo-Saxons. This analysis can help us understand two interesting problems: the remarkable power of eschatological themes in early England, and their unusual negativity. Beowulf's hopeless eschatology illustrates the reception of these themes by Anglo-Saxon culture in the early Christian period; though it is not apocalyptic in the precise sense, it has borrowed the Christian impluse to historicize the myth.

Alexandra Hennessey Olsen (University of Denver)

"Guthlac A and the Myth of the Eternal Return"

Guthlac A has traditionally been regarded with disfavor by Old English scholars, many of whom criticize it because it is didactic. Didacticism does not, however, necessarily mean that a work lacks literary merit, and Guthlac A is aimed at an educated audience familiar both with Patristic literature and with Old English heroic poetry. It merges the traditions of Graeco-Latin hagiography with those of heroic poetry to produce a highly effective literary work.

On a deeper level, moreover, the poem is powerful because of the myths which underlie it, those about the archetypal hero whose exploits Guthlac re-enacts. Critics have not noted the fact that the structure and imagery of Guthlac A are organized around what Mircea Eliade has called the Myth of the Eternal Return. Guthlac is the hero who departs from his homeland, undergoes trials in the Other World, and returns to set things right. He is a cempa who conquers and hold the fens of Croyland, the ham from which he departs when the devils take him to the doors of Hell, torment him, and threaten to make him stay in Hell for all eternity. After he returns to Croyland, Guthlac restores order there, and the wild creatures flock to his hands to be fed.

Unlike secular epics, Guthlac A does not end with the return of the hero and the re-establishment of order in his homeland. Instead, it describes Guthlac's journey to his true homeland, Heaven. The poem ends with an admonition to the audience to follow Christ as Guthlac has done and return to the homeland lost at the Fall which no man can inhabit while he undergoes trials on earth.

Rediscovery of Viking Coins at Cornell

In the course of preparing for the Viking Lecture Series in spring, 1980, a review of holdings in the Cornell archives turned up two treasures. The first was a sterling silver memorial wreath given to Cornell by the students of the Gymnasium at Reykjavik to commemorate the death of Willard Fiske, Cornell's first librarian and an enthusiast for things Icelandic. The wreath is of interest as an indication of the growth of Icelandic studies in America, and of Fiske's close relations with Iceland and Icelanders, a closeness preserved into the present. But the much more fascinating find was a pasteboard box containing twenty-two silver coins of the eleventh century. Sixteen were struck in the reign of Harald Hardradi (1047-66), and six rather more rare pieces, struck in the reign of Svein Estridson (1047-76). The excitement of this rediscovery was double because Fiske's original description of the coins had been carefully preserved with the coins themselves--even the receipts of his purchase of them from a Copenhagen dealer just before the turn of the century had been carefully preserved by the library staff! The coins were last published in 1918, and thus need republication: this republication is in process. Preliminary cleaning and conservation was carried out by Professor Robert T. Farrell of Cornell. It is hoped that the republication of the coins will be included in the published Proceedings of the Viking Lecture Series.
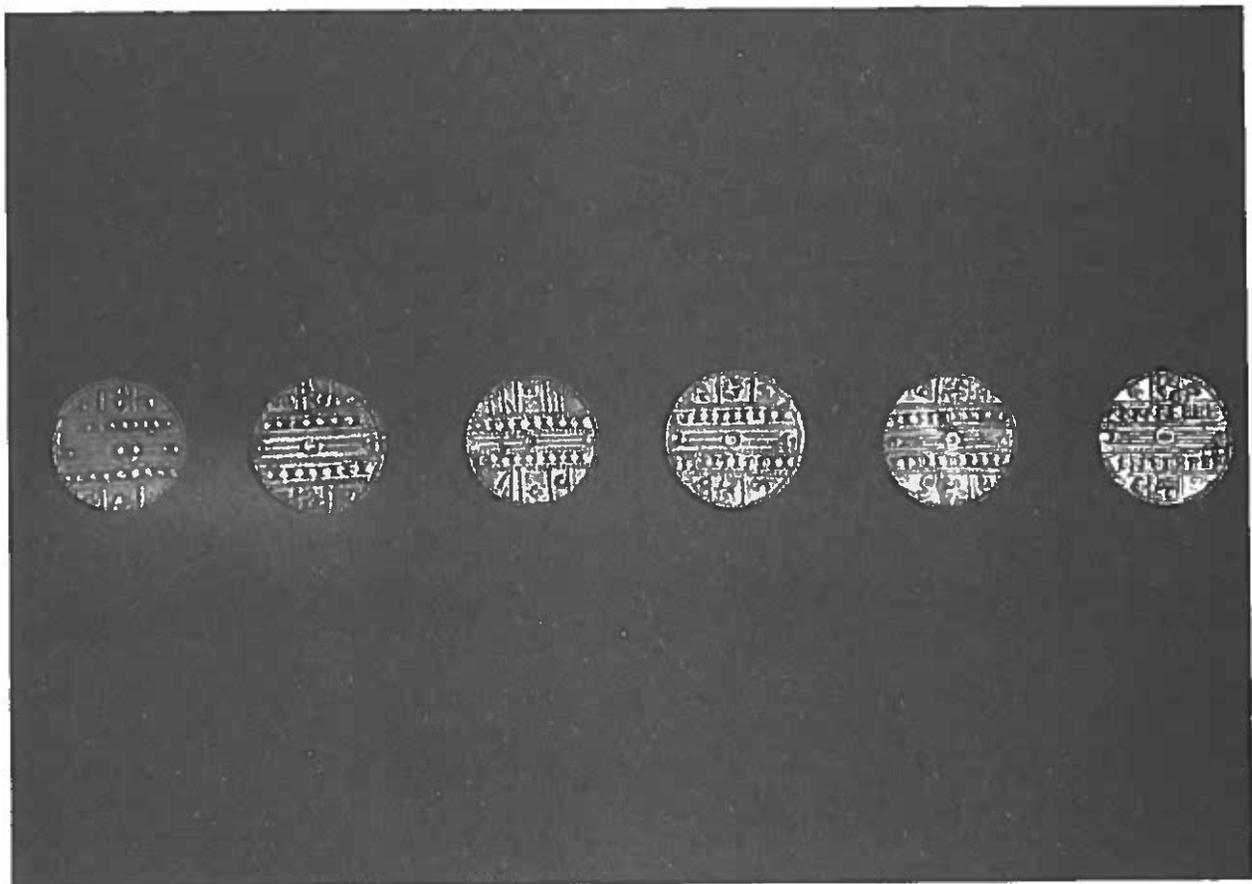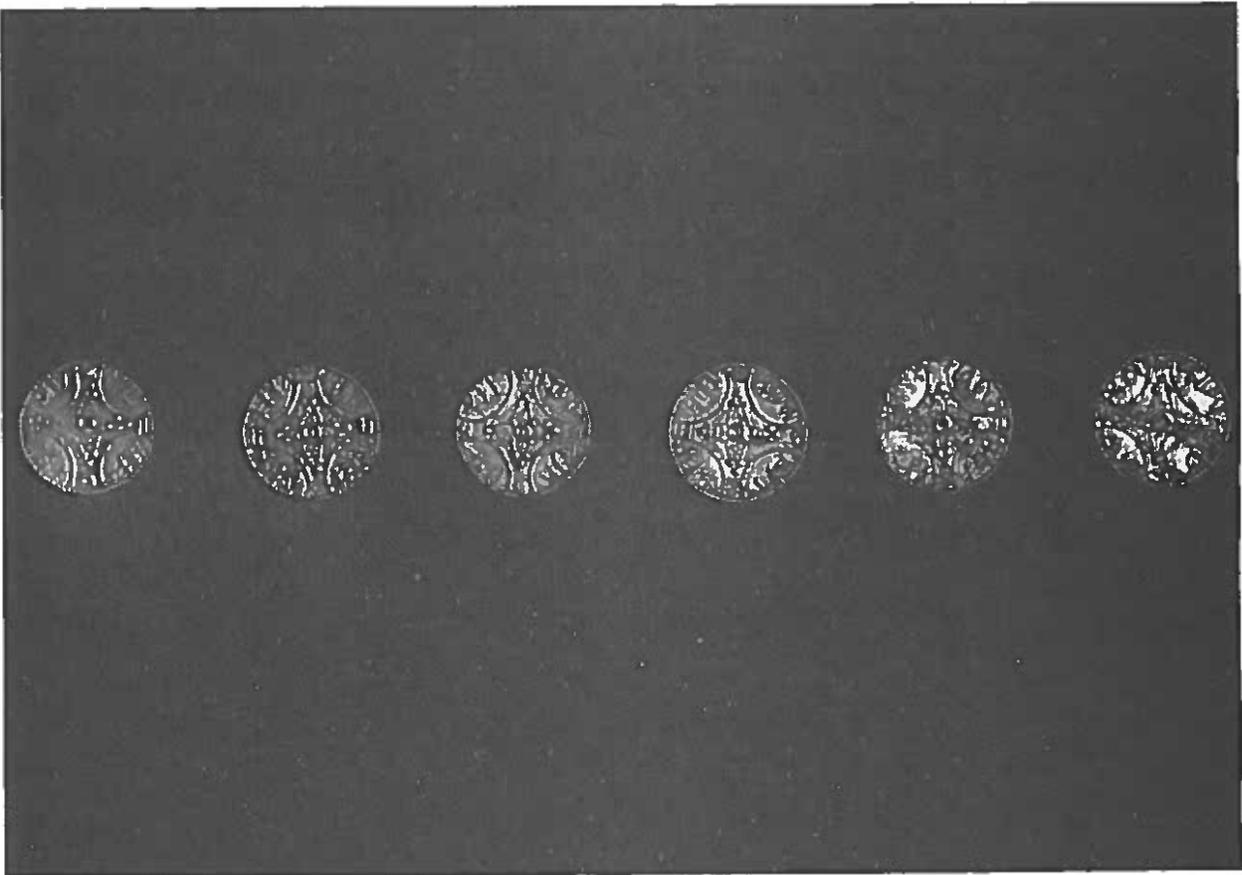
R.T.F.

Svein Estridson 4

Obverse

Svein Estridson 4

Reverse

Svein Estridson Series (obverse, top; reverse, bottom)

OLD ENGLISH BIBLIOGRAPHY 1980

by

Carl T. Berkhout

1. General and Miscellaneous Subjects. 2. Language (a. Lexicon, Glosses. b. Syntax, Phonology, Other Subjects). 3. Literature (a. General and Miscellaneous. b. Individual Poems. c. Prose). 4. Anglo-Latin and Ecclesiastical Works. 5. Manuscripts and Illumination. 6. History and Culture. 7. Names. 8. Archaeology and Numismatics. 9. Reviews. 10. Research Forthcoming or in Progress.

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10. RESEARCH FORTHCOMING OR IN PROGRESS

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

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Le designazioni del tempo nelle traduzi-
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della Regola di S. Benedetto, TBP Ben-
venuti (Udine).

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Manuscripta, aIP; The Runic System and
Its Cultural Context, TBP Michigan Ger-
manic Stud.; A Graphemic View of the
Runic Alphabet, aIP; a Semi-Diplomatic
Edition of MS F of the Anglo-Saxon
Chronicle, bIP; Aldhelmus Glosatus:
Studies in the OE and Latin Aldhelm
Glosses, aIP; see also under Schwab.

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in Widsith, aIP; The Taming of the Shrew
as a Connecting Motif in Beowulf, aIP.

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Study of MS. British Library Arundel
155, with an Edition of the Glossed
Prayers, dIP (dir. Helmut Gneuss).

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in Dark Age Britain, aC; with Simon D.
Keynes, general ed., The Anglo-Saxon
Chronicle: a Collaborative Edition, bIP.

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English Apocalypticism, aIP.

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healfe: zu den vv. 20a und 49b des Dream of the Rood, aIP; Die Wasserlandschaft in der Isaak-Episode der ae. Genesis-Dichtung, TBP FSt; Genesis A 2932: brynegield onhread, TBP AION; logðor: ein altenglisches Glossenwort (in collab. with R. Derolez), TBP Studia Germanica Gandensia.

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AElfric's Lives of Saints Homilies, aC;
Stylistic Features as a Factor in Detec-
ting Change of Source in the Ninth-Century
Anglo-Saxon Chronicle, TBP Parergon.
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Runes in the Husband's Message, aIP.
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the Beowulf Codex: a Principle of Design,
aC.
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Poetic Order: Structure in Nine OE Didac-
tic Poems, dIP (dir. Daniel G. Calder).
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The Figure of Constantine the Great in
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The Latin Glosses on Arator and Pruden-
tius in Cambridge Univ. Lib. MS. Gg.5.35,
bIP; The Canterbury Hymnal (MS. British
Lib. Add. 37517), bC; Geminus Stilus:
Anglo-Latin Prose and Verse, aC.

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Beowulf, bIP.
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ing the Text of a Source qua Source: the
Case of Bili's Vita Sancti Machutis and
Its OE Translation, aC; The Differences
of Inflexion between the Two Versions
of the OE Translation of Gregory's Dia-
logues, aC.

ABBREVIATIONS

AB	Analecta Bollandiana
AHR	American Historical Review
AION	(Naples) Istituto Universitario Orientale, Annali
AntJ	Antiquaries Journal
ArchJ	Archaeological Journal
ASE	Anglo-Saxon England
ASNSL	Archiv für das Studium der neuren Sprachen und Literaturen
ASSAH	Anglo-Saxon Studies in Archaeology and History
BAM	Bulletin des Anglicistes Médiévistes
BN	Beiträge zur Namenforschung
CCM	Cahiers de Civilisation Médiévale
CHR	Catholic Historical Review
DAEM	Deutsches Archiv für Erforschung des Mittelalters
DAI	Dissertation Abstracts International
EA	Etudes Anglaises
EASG	English and American Studies in German
EHR	English Historical Review
ELN	English Language Notes
ES	English Studies
FSt	Frühmittelalterliche Studien
HZ	Historische Zeitschrift
IF	Indogermanische Forschungen
JEGP	Journal of English and Germanic Philology
JEH	Journal of Ecclesiastical History
MA	Medieval Archaeology
MAE	Medium AEvum
MLQ	Modern Language Quarterly
MLR	Modern Language Review
MP	Modern Philology
MS	Mediaeval Studies
MSS	Münchener Studien zur Sprachwissenschaft
N&Q	Notes and Queries
NM	Neuphilologische Mitteilungen
OEN	Old English Newsletter
PQ	Philological Quarterly
RB	Revue Bénédictine
RES	Review of English Studies
SAP	Studia Anglica Posnaniensia
SM	Studi Medievali
SN	Studia Neophilologica
SP	Studies in Philology
TLS	Times Literary Supplement
YES	Yearbook of English Studies
ZAA	Zeitschrift für Anglistik und Amerikanistik
ZDA	Zeitschrift für deutsches Altertum und deutsche Literatur
ZVS	Zeitschrift für vergleichende Sprachwissenschaft