OLD
ENGLISH
NEWSLETTER

Subscriptions. The rate for institutions is $6.00 US per volume, current and past volumes,
except volumes 1 and 2, which are sold as one. With Volume 17 (1983-84) all individual
subscribers must pay for each volume but, in order to reduce administrative costs,
they must pay for at least two volumes at a time, e.g., $6.00 US for Volumes 18 and 19. All
back volumes are available to individuals at $4.00 US each, except Volumes 1 and 2, which
are sold as one.

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
Professors Collins and 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.

The Old English Newsletter is a refereed periodical. Solicited and unsolicited manuscripts
(except for independent reports and news items) are reviewed by specialists in anonymous
reports.

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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
Arizona supports the Annual Bibliography.

A Guide to the Contents of This Issue

I

Top Off your OEN at 21

For individual OEN subscribers who purchased the initial two-year sub-scription (vols. 17-18) this issue is the last one. The editors are hoping that these subscribers remain interested in renewing their subscriptions through volume 21 and that all who have not subscribed through vol. 21 will also be ready to extend their subscriptions to vol. 21. Accordingly, this summer the editors will send notices to all subscribers (who have not already done so) to purchase a subscription through vol. 21. Thus, the task of keeping track of subscribers will simplified. The rate for future volumes remains $3 US per volume.

OEN has about 870 individual and institutional subscribers (c.250/620). The breakdown by geographical location is about 350 non-US, 520 US. With continued support from the three sponsoring institutions and access to the Campus Print Shop at SUNY-Binghamton, OEN should continue at below commercial cost for the foresee-able future.

II

ISAS News

The Second Conference of the International Society of Anglo-Saxonists will take place in Cambridge, England, August 19-23. The Provisional Programme calls for conference sessions at Robinson College, August 20-22, and for accommodations at Trinity College. Special features of the program include several receptions, excursions to Sutton Hoo, Breedon-on-the-Hill, Repton, and Brixworth, a recital of Anglo-Saxon words and music at the conference dinner, and exhibitions of manu-scripts and early printed books. The conference begins Monday, August 19 with registration in Trinity College, followed by a before dinner wine reception in the Wren Library, Trinity College, hosted by Trinity and Emmanuel Colleges and the Cambridge University Press. The three main days of the Conference are:

Tuesday, August 20

Morning and Afternoon

H.R. Loyn

"England South of the Humber during the Seventh, Eighth and Ninth Centuries:
 What are the Issues?"

Nicholas Brooks

"The formation and Structure of the Mercian Kingdom"

Stewart Lyon

"Trends in Anglo-Saxon Minting South of the Humber in the Ninth Century"

David A. Hinton

"Metalwork and Wealth South of the Humber in the Mid-Saxon Period"

Martin G. Welch

"Paganism and Christianity in Seventh-and Early-Eight-Century Sussex: A Reassessment of the Archaeological Evidence"

Hanna Volrath

"Ecclesiastical Synods from the Time of Theodore to the Danish Invasions"

Michael Lapidge

"The School of Theodore and Hadrian"

Michelle Brown

"The Book of Cerne in its Southumbrian Setting"

Janet M. Bately

"On the Development of Vernacular Written Prose in Early Old English"

A panel discussion on "England south of the Humber in the Seventh, Eighth and Ninth Centuries" will follow the papers.

Panelists: Paul E. Szarmach (Chairman), Daniel G. Calder, Rosemary Cramp, Allen J. Frantzen, Patrick Wormald

After Dinner

A wine reception in Heffers bookshop hosted by W. Heffer & Sons Ltd. Current publications in Anglo-Saxon studies will be on display. Heffers will be issuing a special catalogue to mark the occasion.

Wednesday, August 21

Walter Goffart

"Bede and the Abasement of Bishop Wilfrid"

Éamonn Ó. Carragáin

"The Roman Liturgy and the Ruthwell Cross"

Martin Irvine

"The Scope of Ars Grammatica in Eighth-Century Northumbria: the Significance
of the "Anonymus ad Cuimanum" and its sources"

Patrick W. Conner

"The Exeter Book: Not One Manuscript but Three Booklets?"

Thomas D. Hill

"The 'Variegated Obit' as an Historiographic Motif in Old English Poetry and
Anglo-Latin Historical Literature"

Afternoon

An EXCURSION to Sutton Hoo

Speaker on site: Martin Carver, Director of the Sutton Hoo

After Dinner

An illustrated talk:

William P. Stoneman
"Victorian Perceptions of the Death of Harold"

Thursday, August 22

Morning and Afternoon

Roland Torkar

"King Alfred's Preface to his Soliloquies"

Simon Keynes

"A Kingdom Divided: England 957-59"

D.W. Rollason

"Relic Cults as an Instrument of Royal Policy c. 900-c. 1050"

Patrizia Lendinara

"The Old English Glosses to Book III of Bella Parisiacae Urbis by Abbo of St.-Germain-des-Prés"

Ronald E. Buckalew

"Latin Loanwords in Old English Manuscripts: the Case of Ælfric's Grammar and Glossary"

John McN. Dodgson

"New Old English Words from Place-Names"

Niels Lund

"The Armies of Swein Forkbeard and Cnut: Leding or Lid?"

Stanley B. Greenfield

"Wulf and Eadwacer: All Passion Pent"

A business meeting will follow the papers.

Friday, August 23 will be devoted to the optional excursion to see the eighth-ninth century carved friezes and panels of figure sculpture at Breedon-on-the-Hill (speaker, Rosemary Cramp), the architecture and current excavations at the site of the Mercian royal burials and Viking camp by the Trent at Repton (speakers, Martin Biddle, H.M. Taylor, Birthe Kjølbye-Biddle), and the eighth century church at Brixworth (speakers, David Parsons and Diana Sutherland).

On Saturday, August 24 an interest group will meet to discuss the feasibility of establishing a large-scale project to identify, record, and publish literary sources used by Anglo-Saxon authors writing in English or in Latin.

Those interested in joining ISAS or in receiving the latest information on the meeting should write to:

> Prof. Daniel A. Calder
> Executive Director, IAS
> Dept. of English
> University of California-Los Angeles
> Los Angeles, CA 90024

III

1985 Annual Meeting of the MLA

The Modern Language Association will hold its annual meeting in Chicago, returning there for the first time since 1977. As in previous meetings the Old English Division will sponsor three sessions. Program Chairman Joseph B. Trahern, Jr.,has organized the following meetings:

I.   "Old English Literature and Related Disciplines"

Presiding: Joseph B. Trahern, Jr. (University of Tennessee-
                                            Knoxville)

1. Peter S. Barker (Emory University)
    "The Computus and the Benedictine Reform in England"

2. Allen J. Frantzen and Rebecca Wilson (both of Loyola
                                        University, Chicago)
    "Friendship and King Alfred: the Consolation of Philosophy
    and the Soliloquies"

3. Ronald Buckalew (Pennsylvania State University)
    "An Unpublished Grammatical Compilation as the Main Source
    of Ælfric's Grammar"

II.   "Beowulf"

Presiding: Linda E. Voigts (University of Missouri-Kansas City)

1. Mary A. Parker (New York University)
    "Reflections of Early Christianity in Beowulf"

2. Raymond F. Tripp, Jr. (University of Denver)
    "Revaluing the Currency: Money in Beowulf"

3. Paul Acker (Brown University)
    "Some Old English Gate-Crashers: Grendel and Satan, Andrew
    and Christ"

III. "Old English Poetry"

Presiding: Daniel A. Calder

1. Robert E. Bjork (Arizona State University)
    "Sundor æt rune: the Voluntary Exile of the Wanderer"

2. Mark Allen (University of Texas at San Antonio)
    "Typology and Illustration: the Flood Sketches of the Junius
    Manuscript"

3. Katherine O'Brien O'Keeffe (Texas A and M)
    "The Developing Textuality of Cædmon's Hymn"

The MLA Convention Office will schedule the precise day, time, and place of these sessions as the full program develops this summer. The MLA is also entertaining proposals for sessions directly from the membership.

IV

The Sutton Hoo Society

The Sutton Hoo Society has issued its first issue of <u>Saxon</u> (November, 1984), the Society's newsletter. The four-page item gives news about the continuing excavations at the site, a featurette on the Woodbridge Ferry, and information about the Society's membership efforts.

The Sutton Hoo Society was formed on June 3, 1984 to further the mutual interests of the people of Woodbridge and the general public. The Sutton Hoo Research Project is designed to explore the seventh century Anglo-Saxon royal burial site and its prehistoric predecessors, to discover its context, and thus to throw clearer light on the origins of the English nation. The project is supported by the Society of Antiquaries, the British Museum, the National Maritime Museum, Suffolk County Council, and the BBC, and is expected to continue for ten or more years. During this time new discoveries will be made, and new archaeological techniques will be developed which will be of wide interest to European archaeologists and historians. During this time also the work will be displayed to the public by means of guided tours and sales of well illustrated straightforward accounts, both popular and technical.

The aims of the Sutton Hoo Society are to create a system of display of the Sutton Hoo site to conform with the best interest of the local residents, the people of Woodbridge, and the visiting public; and to provide support for the project and its staff. Specifically, the immediate objectives are:

- to create facilites for visiting the site and to re-establish the Woodbridge Ferry for the purpose;

- to create facilities for the reconstruction of a full-size replica of the ship, found in 1939, in Woodbridge;

- to create a group of trained guides able to give up-to-date tours of the site during opening hours and to lecture to local societies;

- to liaise with other local interest groups and authorities;

- to solicit support for the project from local and national companies.

The Chairman of the Society is Martin Carver, director of the Sutton Hoo Research Project; the Secretary is Mike Weaver of Woodbridge School; the Treasurer is John Aldridge, Manager of National Westminster Bank in Woodbridge; and the Membership Secretary is Elizabeth Miles of Eyke. The other members of the committee are Count de Lengham, Robert Simper, Malcolm Miles, and Rosemary Hoppitt, representing Woodbridge Museum.

The Sutton Hoo Society is to be registered as a charitable trust, and all the revenue it generates will be dedicated to the Sutton Hoo project and its display. <u>Subscribers will receive a newsletter and have free access to the site during opening hours</u>. If you would like to support the Society, please send your check and subscription to the Membership Secretary, Elizabeth Miles, Sutton Hoo Society, c/o National Westminister Bank Plc., 1 Cumberland Street, Woodbridge, Suffolk. Subscription fees are: a) adult, £5.00 per year; b) student/junior, £2.00 per year; c) life membership, £50.00.

V

Conference on _Germania_

The Center for Medieval and Renaissance Studies at the University of
California at Los Angeles sponsored a major conference on "_Germania_: Comparative Studies in the Old Germanic Languages and Literatures," April 19-20.
The major papers of the Conference were:

Session I: Literature

Michael Curschmann (Princeton University)

>   "The Third Lay of Gudrun and its Continental Connections:
>   A Methodological Discussion"

Theodore M. Andersson (Stanford University)

>   "From Lay to Epic"

Roberta Frank (University of Toronto)

>   "What Kind of Poetry is _Exodus_?"

Geoffrey R. Russom (Brown University)

>   "The Drink of Death in Old English and Germanic Literature"

Thomas D. Hill (Cornell University)

>   "Woden as 'Ninth Father': Numerical Patterning in
>   Some Old English Royal Genealogies"

Session II: Language

Theo Vennemann (University of Munich)

>   "Systems and Change in Early Germanic Phonology"

Klaus Matzel (University of Regensburg)

>   "On the Origin of the Dental Preterite of the Verba Pura"

Herbert Penzl (University of California-Berkeley)

>   "Can We Reconstruct a Germanic Proto-Language?"

William G. Moulton (Princeton University, Emeritus)

>   "Mutual Intelligibility Among Speakers of Early Germanic Dialects"

Terence Wilbur (University of California-Los Angeles)

>   "Discourse Connectives in the Earliest Germanic Literary Documents"

Session III: Language and Literature

Kurt R. Jankowsky (Georgetown University)

"Old English Mǣl and Sǣl in the All-Germanic Environment"

Irmengard Rauch (University of California-Berkeley)

"How do Germanic Linguistic Data React to Newer Literary Methods?"

Alain Renoir (University of California-Berkeley)

"Oral-Formulaic Context and the Affective Interpretation of
Early Germanic Verse"

Each session closed with a panel discussion.

The Center for Medieval and Renaissance Studies is an Organized Research
Unit of the University of California. It seeks to strengthen programs, to
support individual research, and to foster interdepartmental exchanges. It
provides some twenty departments with research assistants and visiting pro-
fessors; offers summer fellowships to research scholars; extends campus
privileges to postdoctoral scholars; organizes conferences, symposia, lectures,
educational television shows, public events; and publishes two journals and
three series of books.

VI

Fourth Sources Symposium at Kalamazoo

The Medieval Institute at Western Michigan University (Kalamazoo) and the
Center for Medieval and Early Renaissance Studies at SUNY-Binghamton will
co-sponsor the continuing Symposium on the Sources of Anglo-Saxon Culture at
the Institute's Twenty-First International Congress, May 8-11, 1986. The
Ad-Hoc Committee planning this Fourth Symposium is in the process of organiz-
ing seven sessions. Though these plans will develop into final form over the
next few months, the proposed sessions and their organizers are:

  I.   Literary Sources, an open session (Thomas D. Hill, Cornell University)

 II. The Sources of the Vercelli Book (Paul E. Szarmach, SUNY-Binghamton)

III. Anglo-Saxon Hagiography and Its Sources (Gordon Whatley, Queens
     College, CUNY)

 IV. Northumbrian Exegesis: Origins and Influence (Thomas Mackay, Brigham
     Young University)

  V.   Penitentials and Other Treatises (George H. Brown, Stanford University)

 VI. Archaeology: The Celtic Connection (Robert T. Farrell, Cornell University)

VII. Literature and Art (Thomas H. Ohlgren, Purdue University)

Those who wish to submit abstracts of papers for the Fourth Symposium on the above topics should send abstracts (or complete papers) by September 20 to the organizer of the session concerned, or to Paul E. Szarmach, CEMERS, SUNY-Binghamton, Binghamton, NY 13901.

The Symposium series began in 1983 with major funding from the National Endowment for the Humanities. The papers from that inaugural Symposium are at press, to be published this year in the Medieval Institute's series Studies in Medieval Culture.

VII

Mediävistenverband

The Mediävistenverband has issued the third number of its Mitteilungsblatt (ISSN 0176-3431), a newsletter reflecting the organization's goals, viz., information, coordination, and the promotion of interdisciplinary organization. Edited by Alfred Karnein (Frankfurt), this issue of the newsletter contains a calendar of events, various news items and reports concerning activities and programs, as well as articles by W. Janssen (Würzburg) on "Der Beitrag der Archäologie des Mittelalters" and F.-J. Kostanciak (Munich), "Zum Stand der Mittellateinischen Wörterbucharbeit." The Mediavistenverband held its first meeting in Tübingen October 30-November 11, 1984.

For further information write to the President:

> Prof. Karl Heinz Göller
> Institut für Anglistik
> Universität Regensburg
> Universitatsstrasse 31
> 8400 Regensburg
> Germany

VIII

L'Association des Mediévistes Anglicistes

The Bulletin des Anglicistes Mediévistes (ISSN 0240-8805) is the record of the Association's activities and interests, which span the Old and Middle English periods. The Winter 1984 issue (no. 26) reports on the affairs and plans of the organization, most notably its coming participation in the 1986 Poitiers conference on "La France Anglaise, XIIe-XVe Siècles." Marie-Line Groussier offers an article on "Le Système des Prepositions dans la Prose en Vieil-Anglais," pp. 375-84. For further information on the Association's activities write to the President,

> Prof. André Crépin
> 18 Rue Saint-Simon
> F-8000 Amiens
> France

The Association has published Linguistic and Stylistic Studies in Medieval
English, volume 10 (Paris, 1984) in its Publications series, ed. Prof. Crépin.
Three of the seven essays are of direct interest to Anglo-Saxonists:
Richard Coates, "On an Early Date for Old English i-mutation"; Paule Mertens-
Fonck, "The Place of the Vespasian Psalter in the History of English";
Risto Hiltunen, "On the Semantic and Lexical Development of the 'Phrasal Verb'
in Old and Early Middle English." The essays by Coates and Hiltunen derive
from their papers for the Third International Conference for English Histori-
cal Linguistics, held at the University of Sheffield, March 27-30, 1983.

IX

The Old English Colloquium

The Old English Colloquium, which enjoys the sponsorship of the Graduate
Assembly of the University of California-Berkeley, serves as a focal point
of interest in the Bay area. The Colloquium sponsors various lectures and
activities, including a Newsletter. Lecturers this past academic year have
included David Dumville, speaking on "King Alfred and the Tenth Century
Reform" and "England and the Celtic World in the Ninth and Tenth Centuries,"
and also Carol Clover, discussing women's mourning poetry in "Cold Are the
Counsels of Women." The 1984-85 officers for the Colloquium have been:
Chair, Laura Morland; Co-chair, Laura Watkins; Secretary, Peter Lambert;
Treasurer, Helen Bassham; Archivist, Marjorie Allen.

X

Subsidia 11

The editors of the Old English Newsletter announce the publication of
Volume 11 in the Subsidia series, Books Known to the English, 597-1066:
Addenda et Corrigenda, by J.D.A. Ogilvy. This volume is a reprint from
Mediaevalia 7 (1981), 281-325. Prof. Ogilvy offers corrections to his 1967 book,
deriving in part from Bibliography through 1981; the corrections are keyed
to the book by page number. The price is $3.00, available from OEN directly.

The editors solicit proposals for volume 12 and beyond on the understand-
ing that whether reprints or originals, typesetting for volumes proposed will
be no more than minimal. The series no longer publishes OE composition. All
submissions are subject to review.

XI

Articles on Computers for OEN

Given the keen interest in computers and the many recent submissions
to OEN, including personal testimonia, the editors, while continuing to
welcome submissions, issue the following editorial policy statement:

> The Old English Newsletter publishes short pieces on com-
> puter applications relating to Old English research, publication,
> and teaching. Prospective authors should keep in mind the needs
> of readers unfamiliar with computer terminology and avoid, for
> example, phrases such as "subscripted matrix randomly accessed."
> Authors should explain processes, terms, and commercial references
> in clear, correct English. Because OEN generally reproduces examples
> of computer printing, sample printing and figures must arrive
> camera-ready; dot matrix printing may not reproduce well. Finally,
> authors should remember that OEN's severest referee believes that
> computers are spawn of the Devil.

XII

Anglo-Saxon Studies in Archaeology and History

The editors of ASSAH, Sonia Chadwick Hawkes, James Campbell, and David
Brown, have announced that the series is now appearing in a new format: fully
typeset, printed on good quality paper, with a sewn binding--yet still
retaining the large "A4" page size. Though volume 1 in the series is now
out of print, volumes 2 and 3 are available, with volume 4 scheduled for this
spring. Write the distributor for further information on each of the volumes
or for information on orders:

> Oxbow Books
> 10 St. Cross Road
> Oxford, England OX1 3TU

Standing orders beginning with Anglo-Saxon Studies 4 will be invoiced at 10%
discount. The price for volume 4 has been set tentatively at "about £16."

Volume 3 (186 pp.) contains seven essays, including James Lang's "The
Hogback: a Viking Colonial Monument." This article is a discussion and complete
catalog of hogbacks in England, accompanied by over 80 photographs; indeed,
the volume itself has some 80 figures and 100 photographs. Volume 4 (about
200 pp.) will contain ten articles on various subjects with special emphasis
on Sutton Hoo.

XIII

Curly Worms Ltd.

        Persons attending the ISAS Conference in Cambridge this coming August
may want to know that the products of a newly established firm specializing
in the reproduction of Viking and Anglo-Saxon designs will be on sale through-
out the period of the conference at the Fitzwilliam Museum. The "curly
worms" are the serpentine shapes in which the Vikings specialized, re-drawn
(with suitably runic text) on ceramics and jewelry. Cartoon postcards
illustrate Old English herbals and the Viking wisdom of Havamal. Further
information may be obtained from the secretary to Curly Worms Ltd.: Judith
Sanders Gale; 3 St. John's Close; Waterbeach; Cambridge, England.

XIV

Conference Activity

        The Center for Medieval and Early Renaissance Studies at SUNY-Binghamton
will hold its Nineteenth Annual Conference on "The Bible in the Middle Ages:
Its Influence on Literature and Art," October 18-19, 1985. The seven major
speakers are:

Milton McC. Gatch (Union Theological Seminary)

                "The Bible as Image"

John A. Alford (Michigan State University)

                "The Bible as Pattern Book"

Joan M. Ferrante (Columbia University)

                "The Bible as Thesaurus"

Stephen G. Nichols (Dartmouth College)

            "Images of Prophecy: The Old Testament and Medieval Poetry"

Robert G. Calkins (Cornell University)

            "Pictorial Sequence and the Structure of Early Biblical Manuscripts"

Madeline H. Caviness (Tufts University)

            "Biblical Stories in Windows: Were They Bibles for the Poor?"

Nigel Morgan (Index of Christian Art)

            "Old Testament Illustration in Thirteenth-Century England"

At this time Conference Coordinator Bernard S. Levy and his committee are organizing a schedule of submitted papers in topically organized sessions to accompany the above.

The Center also announces its Twentieth Annual Conference on "The Classics in the Middle Ages," October 17-18, 1986. The Conference Coordinators are Aldo S. Bernardo and Saul Levin. See p. 48 for a full announcement and call for papers.

The Medieval Association of the Midwest will sponsor a Conference on "The Bible in Medieval and Early Renaissance Art and Thought" at Iowa State University, September 28. Karl Morrison (University of Kansas) will give the keynote address, while the Musica Antiqua of Iowa State will present an evening of Medieval and Renaissance Music entitled "The Seven Deadly Sins." The conference organizers are planning several sessions on a wide variety of themes and considering the possibility of publication of selected papers. For further information write to:

> Prof. John McCully
> Dept. of English
> 203 Ross Hall
> Iowa State University
> Ames, Iowa 50011

The Charles Homer Haskins Society for Viking, Anglo-Saxon, Anglo-Norman, and Angevin History will hold its Fourth Annual Conference at the University of Houston, November 8-10. The plenary speakers are: R.H.C. Davis, Simon Keynes, Andrew Lewis. It is expected that some sixteen shorter papers will round out the program. For further information write to:

> Prof. Sally N. Vaughn, Conference Director
> The Haskins Society
> Dept. of History
> University of Houston, University Park
> Houston, Texas 77004

XV

Brief Notices on Publications

Oxford University Press has published Bruce Mitchell's long-awaited study of Old English Syntax. The two-volume work is "the first to try to chart the whole realm of the syntax of Old English." Volume I discusses:

> I   Concord
> II   The Parts of Speech and Their Functions
> III   The Simple Sentence: Elements
> IV   The Simple Sentence: Types
> V   Parataxis and "The Multiple Sentence"
> VI   The Complex Sentence

Volume II offers:

VII	Subordinate Clauses
VIII	Other Sentence Elements and Problems
IX	Element Order
X	Some Problems Related to the Poetry
XI	Afterword

This magisterial work comes with a general index as well as an index of words and phrases and an index of passages particularly discussed. The price for two volumes is $175.00.

Oxford University Press, as publishers for the British Academy, have issued Volume I Parts 1 and 2 of the Corpus of Anglo-Saxon Stone Sculpture. Rosemary Cramp is general editor of the series, and the University of Durham is the center for the overall project now in progress for over twenty years and involving a committee of scholars. Prof. Cramp has written and organized the first volume, which covers the pre-1974 counties of Durham and Northumberland--the heartland of the old Northumbrian kingdom of Bernicia. The sculpture reflects the changing fortunes of this area from the monastic colonization in the late seventh century--where important centers such as Lindisfarne, Hexham, Wearmouth and Jarrow were established--through the zenith of its cultural flowering in the eighth, when Anglo-Saxon carvers produced monuments of a quality scarcely matched in Europe, to its subsequent period of decline. The book is an essential source for the historian as well as for students of Anglo-Saxon art. Important unpublished material from recent excavations is also included. There are 481 catalogue entries and more than 1,400 photographs. The next volumes will cover Cumbria: York and East Yorkshire: and the South East of England. ISBN 0-19-726012-8.

Fred C. Robinson describes Beowulf's major themes and the grammatical and stylistic aspects of its appositive strategies in Beowulf and the Appositive Style Knoxville: (University of Tennessee Press, 1985). The book is the written record of the John C. Hodges Lectures, which Robinson delivered at the University of Tennessee in 1982. The book is priced at $12.50; ISBN 0-87049-444-9.

Mary-Jo Arn and Hanneke Wirtjes have edited Historical and Editorial Studies in Medieval and Early Modern English in honor of Johan Gerritsen on the occasion of his sixty-fifth birthday. The book represents Prof. Gerritsen's wide interests in the study of English language. In addition to several essays on English outside of the OE period readers of OEN will find of special interest Gillis Kristensson's "Old English eo in the West Midlands in Late Middle English." The book is available for $24 plus $2 handling from:

Mary-Jo Arn
Department of English
University of Groningen
Grote Kruisstraat 2-1
9712 TS Groningen
The Netherlands

ISBN 90-01-03480-2.

Alfred Bammesberger has published his study of English Etymology in the series Sprachwissenschaftliche Studienbücher. Written in English, the book contains ten chapters on various topics along with bibliography, index, and four linguistic maps. Bammesberger seeks to offer "a reasonable whole" of the subject, having set written down what he considers indispensable. Carl Winter Universitätsverlag (Heidelberg) is the publisher; prices are 29 DM paper, 50 DM hardbound. ISBN 3-533-03587-5/3-533-03588-3. 163pp.

Leonard E. Boyle's Medieval Palaeography (Toronto: University of Toronto Press, 1984) is a general bibliographical introduction to the subject, covering all the main general works on Latin Palaeography. Father Boyle, who is now the Librarian of the Vatican Library, intends this book for beginners and concentrates chiefly on the period 1150-1450, but his nearly 400 pages presents much information for Anglo-Saxonists. The book is volume 8 in the Toronto Medieval Bibliographies. The prices are $35.00 cloth, $15 paper; ISBN 0-8020-5612-1/0-8020-6558-9.

Volume XXII of Anglistica is Margaret Enid Bridges' Generic Contrast in Old English Hagiographical Poetry. Bridges discusses plot-structure and stylistic contrasts in five works: Juliana, Guthlac A, Guthlac B, Andreas, and Elene. There is a select bibliography as well. Rosenkilde and Bagger have priced the book at D.kr. 265 (Copenhagen, 1984). 276 pp.

Margaret L. Faull has edited Studies in Late Anglo-Saxon Settlement, which contains fourteen essays by various hands on settlements, estates, and urban development. The Oxford University Department for External Studies (Rewley House, 3-7 Wellington Square, Oxford OX1 2JA) is the publisher. ISBN 0-903736-17-9.

For those who are interested in such matters, First Comics Inc. (1014 Davis Street; Evanston, Illinois 60201) has issued the graphic novel Beowulf. Adapted and illustrated by Jerry Bingham "from the 8th century epic poem," this glossy is being used by high school and college freshman classes as a study aid. Depicted as "the ORIGINAL sword-wielding barbarian," Beowulf (and company) come in at $5.95 ($7.50 in Canada). ISBN 0-915419-00-9.

In Memoriam: Colin Chase (1935-84)

A Remembrance by A.G. Rigg and Paul E. Szarmach

Colin Robert Chase, Associate Professor of English and a faculty member of St. Michael's College and the Centre for Medieval Studies, University of Toronto, died of cancer on October 13, 1984.

Born in Denver, Colorado in 1935, Chase received his B.A. at Harvard in 1956, and for five years attended a Jesuit seminary, studying classics and philosophy. He completed M.A. degrees at the University of St. Louis and Johns Hopkins University in 1962 and 1964, and his Ph.D. at the University of Toronto in 1971. Chase started at University of Toronto as a part-time instructor in 1967 and became assistant professor in 1971 and associate professor four years later. His promotion to professor was under way this autumn.

Chase was known for his work on Old English and Anglo-Latin literature. He was chairman of the Centre's Medieval Latin Committee from 1977 to 1984, and one of its most active and dedicated teaching members. His principal research interest was in the Pre-Conquest literature of England. He wrote eight articles, including the forthcoming essays on "Beowulf, Bede and St. Oswine: the Hero's Pride in Old English Hagiography" and "Source Study as a Trick with Mirrors: Annihilation of Meaning in the OE 'Mary of Egypt'." He contributed articles to the Dictionary of the Middle Ages on Anglo-Saxon and Latin subjects and wrote reviews for several journals. He was the chief reviewer of the Beowulf section in OEN's The Year's Work in Old English Studies, offering his balanced judgment since 1976 on the dozens of articles and books written annually in this important sub-field. His major publications were his scholarly edition of Two Alcuin Letter-Books and the edited collection, The Dating of Beowulf. Chase's interest in teaching was evident from the wide variety of courses he taught, the numbers of students he supervised on the doctoral level, and his active contributions to three videotapes produced by the Toronto Media Centre, most notably the popular "The Sutton-Hoo Ship-Burial." At his death he was working on a comprehensive study of the lives of the saints and had begun a new series of editions of Pre-Conquest saints' lives. He was an administrative committee member of the project to revise Ogilvy's Books Known to the English.

He maintained close contact with the Roman Catholic Church, in which he was a Deacon and an active participant in the diaconate training program. Theater also held a great interest for Chase. His acting ability (which almost led to a stage career) was evident in many amateur roles on campus.

Colin is survived by his wife Joyce and his children Deirdre, Robert, Tim, Mary, and Patrick.

A memorial fund has been established in Colin's name with the purpose of promoting medieval studies. The precise use of the fund will depend on the amount of money generated and will be decided by a committee of the Centre for Medieval Studies consisting at present of Joyce Chase, Stan McLellan, George Rigg, Michael Sheehan, and Elizabeth Stevens. Suggestions have included travel bursaries for students, publication subventions, book purchases, and a memorial lecture. In the meantime, an annual donation to the Centre for a student award (currently amounting to $2000 per annum) has been renamed "The Colin Chase Award." The memorial fund will be administered by the University of Toronto's Office of Private Funding, which will issue tax-deductible receipts. Cheques should be made payable to the Colin Chase Memorial Fund (University of Toronto) and mailed directly to the Office of Private Funding, University of Toronto, Toronto, Ontario, M5S 1A1. We hope that the Fund will be a lasting commemoration of Colin and his work.

In Memoriam: Rowland Lee Collins (1934-85)

A Remembrance by James P. Carley, Milton McC. Gatch, and William P. Stoneman

Rowland L. Collins died in Rochester, New York, on May 17, 1985, as a result of complications arising from encephalitis. His death was unexpected and leaves a great gap in the field of Old English scholarship. He will be sadly missed by his many students, colleagues, and friends all over the world. Rowland is survived by his wife Sarah and his children Robin Kilburn, Michael, and Catherine.

Rowland Collins was born in Bristow, Oklahoma in 1934. He received his A.B., cum laude from Princeton University in 1956, his M.A. from Stanford University in 1959, and his Ph.D. from Stanford University in 1961. He was a fellow of the Woodrow Wilson Foundation in 1956 and 1959. Before finishing his thesis, he began teaching at Indiana University, where he remained until 1967 when he moved to the University of Rochester. In 1965-66 he was a fellow of the John Simon Guggenheim Foundation. After three years at the University of Rochester he became Chairman designate, and then was Chairman from 1972-81, a task which he fulfilled with unusual energy, political finesse, and generous thoughtfulness.

Intellectual curiosity, meticulousness, and unusual energy characterized Rowland in all aspects of his life. When he first went to Indiana, he found a fragment of Ælfric's grammar, which he was later able to link with another fragment in England. This ultimately led to an important article (with Peter Clemoes) on "The Common Origin of Ælfric Fragments at New Haven, Oxford, Cambridge, and Bloomington." Meanwhile, Collins had met William Scheide, who owned the only complete Anglo-Saxon codex in North America. He had also examined the Blickling Psalter and several other Anglo-Saxon manuscripts of North American provenance, and he decided to bring together as many as possible in exhibition. For the exhibition he also produced his major catalogue on Anglo-Saxon Vernacular Manuscripts in America. For an individual who had become the expert on Anglo-Saxon manuscripts in this country, it was particularly appropriate that he turn his considerable skills as editor to the manuscripts of The Blickling Homilies, which now resides in the Scheide Library, Princeton, New Jersey. Rowland Collins was himself an active Episcopalian, a fine preacher, and concerned with questions of theology. In his edition of The Blickling Homilies, then, he was able to combine his personal enthusiasms with his intellectual talents. The edition, so close to completion at the time of his death, would have been more than a diplomatic text: Collins was planning to show how the Blickling text fit into a wider context as a preacher's book on its own terms.

The readers of Old English Newsletter will acutely feel the loss of Rowland Collins. He was the one of the founding editors of The Year's Work in Old English Studies, ultimately became its sole editor, and never wavered in his devotion to it. Contributors all remember the careful checking, the attention to detail, and the imagination which he put into each section. Rowland was a member of the Grolier Club in New York and was a dedicated bibliophile. Over the years he put together an impressive set of Tennyson materials and during his last stay in England (Spring, 1984), he and his wife began to assemble collection of books from the period of the Anglo-Saxon revival. For Rowland the book was the key to all aspects of his scholarship; he was an old-fashioned and serious textual critic.

This is not the context in which to celebrate Rowland Collins' many other talents-- his interest (and publishing) in opera, his work on Victorian cemeteries (and, in particular, his commitment to Mount Hope Cemetery in Rochester), his accomplishments as a preservationist and local historian, his productive friendships with young and old alike (including thoughtful editing of volumes of memoirs for various friends), his role as a mentor to graduate students (many of whom were not writing dissertations in his field), his gifts as a father and husband. As we lament his untimely death, as we must do, perhaps it would be well to remember the words of Rowland's own mentor, the Blickling Homilist: uton gemunan hu uncuþ bið æghwylcum anum men his lifes tid, æghweþer ge ricum ge heanum, ge geongum ge ealdum, hwilce hwile hine wille Drihten her on worlde lætan. Geseo we þæt oft swiþe manegum men færlice gelimpeþ þæt he hine wið þas world gedæleþ....

Dictionary of Old English: 1984 Progress Report

Antonette diPaolo Healey
Centre for Medieval Studies
University of Toronto

All words beginning with the letter d̲ are essentially finished in draft form except for dōn̲, dēaþ̲, dōm̲, which are in progress. At the moment we are revising the draft entries in order to prepare them for fascicle publication in the fall of 1985. The revising is taking place with the aid of a Guide for Entry Writing which was compiled by the editors during the summer through the experience gained with d̲. The intent of the guide is to help standardize our practices and to serve as an introduction to entry writing for any new editors who may join us.

The Dictionary's computer system has been completely installed, and we are only awaiting from Xerox the software for the odd-size fonts on the printer. The Dictionary's programmer has been setting up the basic file structures for referencing our data so that it is possible now to sit at the Dandelion screen and write entries. The Dandelion can provide an editor with windows of discrete information, displaying, for example, an entry form, lines from the text on which he is working, the appropriate short title for the text, the frequency count for his particular work of interest, the standardized spelling of that word, and references to the critical literature.

As part of our system Xerox designed the fonts for the Old English special characters, æ, ð, þ, ę, for the printer. Once Xerox designed the fonts for our printer, the entire set of fonts has now become standard in Xerox's registry under the designation "classical." This information may be of some use to Old English scholars who have dealings with Xerox.

Dr. R.W. Burchfield, Chief Editor of the Oxford English Dictionaries, not only visited the project in March, but spent two days working through problem entries with us and discussing ways our material could be made accessible to and compatible with the computerized New Oxford English Dictionary. Professor Fred C. Robinson, a member of our International Advisory Board, visited the project in June, and was very helpful in reading, analyzing, and commenting on the completed entries. Dr. Roland Torkar of the Englisches Seminar of the Universität Würzburg won a grant to work with us during the months of April and August. He read our entries and worked on manuscript variants, ghost words from earlier dictionaries, and the preliminary structuring of some of the entries. Dr. Bruce Mitchell, who advises the project on syntax, spent a week in Toronto in September discussing his newly completed Old English Syntax and commenting on strategies for writing entries for the high frequency words.

The high point of our work this year was an international conference organized by Professor Alfred Bammesberger of the Katholische Universität Eichstätt around the topic of the problems of Old English lexicography. Each paper read at the three-day conference in October had direct application to the problems we face as we try to define the words for the Dictionary of Old English. The Dictionary editors, all of whom attended the conference, presented a paper on what has been discovered about the letter d̲, and were able to solicit advice and have informal discussions with scholars about particularly vexing lexical problems-- metathesis, compounds, ghostwords, late texts, etc.

The Angus Cameron Memorial Fund has met its goal of raising one million dollars under the chairmanship of John Leyerle. Two generous awards, one in October from the Andrew W. Mellon Foundation for $300,000 US and a matching award by the

Kinneau Foundation for $475,000 Cdn will ensure that the Dictionary will be finished with greater speed. The Mellon money will be used to pay the salary and benefits of two additional full-time editors, thus effectively doubling the present entry-writing staff.

A Microfiche Concordance to Old English: The High Frequency Words by Richard L. Venezky and Sharon Butler appeared in December 1984. This concordance consisting of 253 fiches is the complement to the Venezky-Healey concordance of 1980. The High Frequency Concordance lists all those spellings of the most common function words which were omitted ("stopped") from the earlier concordance--grouped under 135 head-words. The concordance can be ordered from the Pontifical Institute of Mediaeval Studies, 59 Queens Park Crescent East, Toronto, Ontario M5S 2C4 for Canadian and U.S. orders; for all others, from E.J. Brill, Postbus 9000, 2300 PA Leiden, The Netherlands, E.J. Brill, Antwerpener Strasse 6-12, Köln, West Germany; E.J. Brill, 41 Museum St., London WC1A 2LX, England. The price of The High Frequency Concordance is $150.00 Cdn.

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           The President's Committee, University of Toronto

University of New Mexico 1985 Summer Seminar in Iceland:
Medieval Iceland Revisited

June 3--July 27, 1985

at

The University of New Mexico, Albuquerque, NM (June 3 to June 28)

and

Háskóli Íslands Reykjavík, Iceland (June 29 to July 27)

The University of New Mexico 1985 Summer Seminar in Iceland is a
collaborative effort between the Department of English at the University of
New Mexico and the University of Iceland, and is sponsored by the Fulbright
Commission. Fulbright offers a number of stipends to cover travel and housing.

This is the first of what we envision to be a series of summer seminars
aimed to afford graduate (and post-graduate) students who have specialized in
the medieval period and who have completed a sequence of courses in Old English
and in Old Icelandic either at the University of New Mexico or at another uni-
versity in the United States the opportunity to broaden and to deepen their
knowledge of Icelandic language, literature, and culture.

The activities will include informal seminars on readings in Old
Icelandic literature, occasional lectures by the faculty of Háskóli Íslands
on geography, palaeography, and history, a language course in Modern Icelandic,
and field study trips to key locations that are featured in the Sagas. The
overall approach is comparative.

Plans for the 1985 summer seminar are nearing completion. However, those who
would be interested in participating in, or in having further information about,
the proposed 1987 Summer Seminar may write to:

Helen Damico, Director
UNM Summer Seminar in Iceland
Dept. of English
Medieval Studies
University of New Mexico
Albuquerque, New Mexico 87131 1

Newnham and Emmanuel Colleges

Dorothy Whitelock Studentship

Newnham and Emmanuel Colleges, Cambridge, hope in the summer of 1985 to elect for the first time to the Studentship founded to honor Dorothy Whitelock's outstanding contribution to Anglo-Saxon studies. The Studentship is open both to candidates for admission as Graduate Students within the Anglo-Saxon, Norse, and Celtic Department in the University of Cambridge, and to candidates for admission as Affiliated Students to read for the Anglo-Saxon, Norse, and Celtic Tripos. The Studentship will have the value of £120 a year and will be tenable for two years from 1 October 1985.

No special application form is required. All women candidates for admission either as Graduate or Affiliated Students in Anglo-Saxon, Norse, and Celtic, who name Newnham College as their College of first preference, and all equivalent men candidates naming Emmanuel College as their College of first preference, will automatically be considered. Provided candidates of sufficient merit present themselves, it is hoped to make an election by 30 June 1985.

The M.A. in Old English at University College London

Readers may wish to know about the vigorous academic M.A. course in Old English offered at University College London, under the University of London regulations for the degree M.A. in English Literature and Language before 1525 which allow period options (a) Old English, (b) Old and Middle English, (c) Middle English and (d) Late Middle English. The University prescribes a one-year full-time or two-year part-time course, commencing in October, comprising: 1) a reading knowledge of the language of the period; 2) the manuscript materials of the period; 3) and 4) two optional subjects selected from a range of courses on medieval literatures, languages and cultures, e.g. Old Icelandic, Medieval Latin, Old French, Medieval Archaeology, or on topics of the student's choice relating to OE and ME Literature. The examination is either by four written papers taken in June, or by three written papers in June and a dissertation (15,000 words maximum) submitted in September.

At present, candidates for this M.A. course are enrolled by the departments of English at University College and King's College, the two senior colleges of the University of London. The teaching is by small-group classes and by tutorial, and is conducted by the colleges separately and in collaboration as staff and circumstances require. Both departments offer and teach separately the core course 1) a reading knowledge of the language. At UCL, only the Old English option is currently available; at KCL, both the Old and Middle English options. The other core course, 2) the manuscript materials of the OE and ME periods, is intercollegiate, and is supervised by Professor Julian Brown M.A., F.S.A, Professor of Palaeography in the University of London.

Much of the range of optional subjects is taught inter-collegiately, but there are differing emphases of interest between the departments. The distinctive syllabus at UCL consists of the two core courses and two of the following options: English place-names, English archaeology of the Anglo-Saxon period, Medieval Latin literature and language, Old Icelandic literature and language, and a special topic of interest to the candidate. The course for a reading knowledge of Old English is supervised by John McNeal Dodgson M.A., F.S.A., Reader in English, and is based upon a variety of texts, documentary as well as literary, with a broad frame of reference. The department has a long association with Name-Studies and is a major center in this field. Mr. Dodgson provides the inter-collegiate course on English place-names as evidence of the history of the English, their language, and their land. If a research project is offered under this option, the M.A. student could make a small but actual contribution to current major research.

The UCL department of Medieval Archaeology provides the intercollegiate course on Anglo-Saxon archaeology, supervised by James Graham-Campbell M.A., F.S.A., Reader in Medieval Archaeology, Dr. Martin Welch, and Dr. Helen Clarke F.S.A. The UCL department of Latin provides the inter-collegiate course in Medieval Latin, supervised by Professor M.M. Willcock M.A. and Robert Ireland B.A. The UCL department of Scandinavian Studies provides for UCL students a course in Old Icelandic, supervised by Professor Michael Barnes M.A. and Dr. Richard Perkins M.A.

Upon commencing the courses in Old English or Medieval Latin or Old Icelandic, some recent previous experience of the language would give the student a desirable advantage. In Old English, supplementary teaching will be provided for beginners and refreshers, but alternatively, students with little or no Old English might wish to follow the same procedure as candidates who intend to take the Medieval Latin or Old Icelandic options. For these, before commencing the M.A. course in the subject, students would be advised either to take a one-year qualifying course and examination in the relevant department of UCL, or to have recently obtained equivalent experience elsewhere.

This M.A. requires work and ability. But the options offer entry into areas that no advanced student of Old English should ignore--the Medieval Latin archives and literary and philosophical texts; the Norse sagas; the medieval cultural heritage of the English and their continental cousins; and the non-literary evidences of language and history. The variety of subject and milieu in an inter-departmental, inter-collegiate M.A. course acquaints students with a range of associated disciplines and techniques extending beyond the departmental subject-boundary. The course is intended to provide an extension of experience, and an initiation into graduate study, either to prepare candidates technically for research in the materials, literature and ideas of the Anglo-Saxon world, or to round off a liberal education with a year's advanced, exacting and precise work. The curriculum offers a valuable and highly respected achievement, and London, England, is a good place in which to come at the memorials and traditions of the Anglo-Saxon ancestors of the English-speaking nations.

Write to:

> The Registrar
> University College London
> Gower St.
> London
> WC1E 6BT
> ENGLAND

for prospecus, scale of fees, and application form; and ask him to introduce you to John McNeal Dodgson, Department of English, UCL.

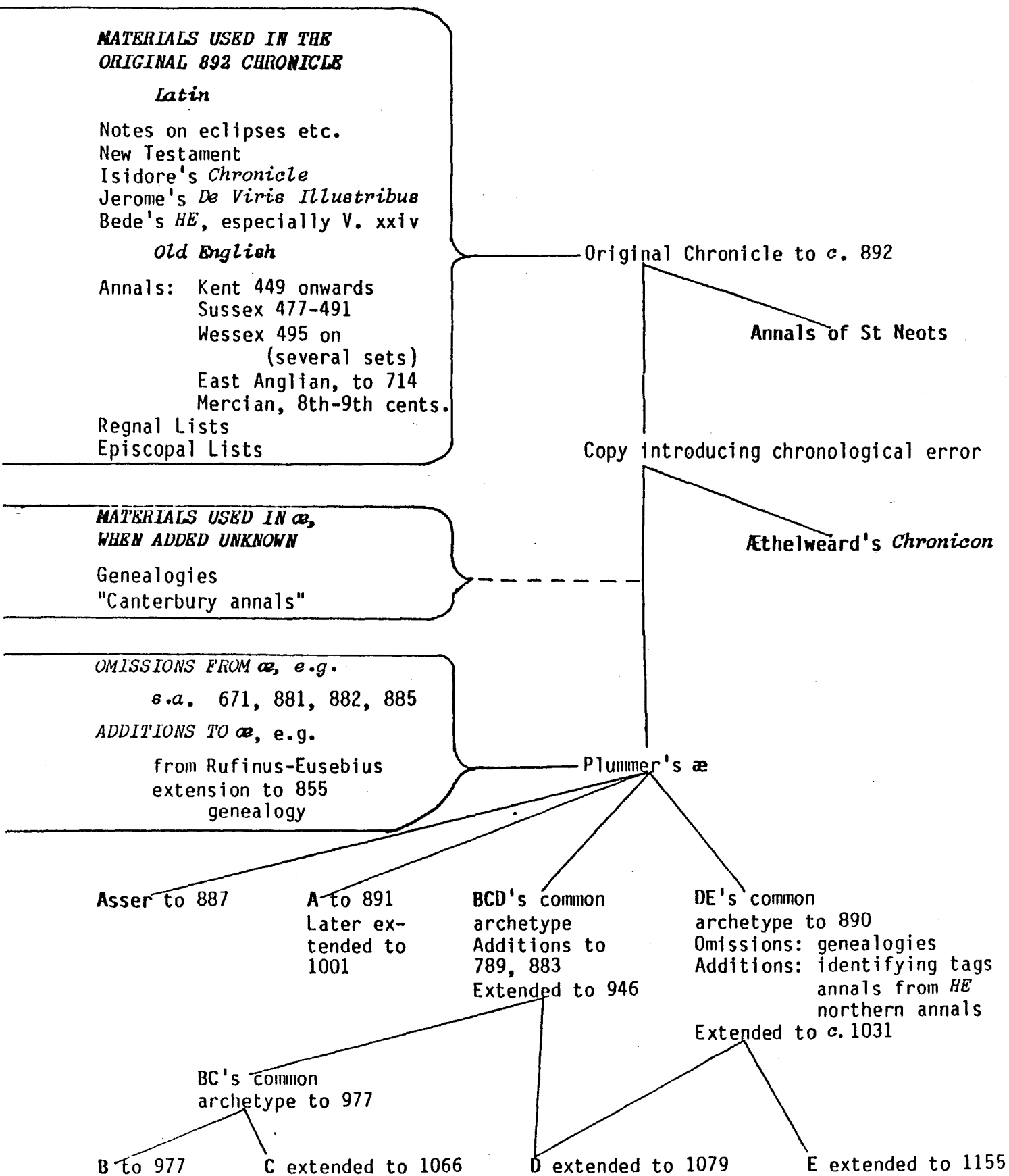The <u>Anglo-Saxon</u> <u>Chronicle</u> c. 892:

Materials and Transmission

Audrey L. Meaney

Macquarie University

The diagram on the next page illustrates the textual sources for, and the processes of copying of, the <u>Anglo-Saxon</u> <u>Chronicle</u> up to about 892. With the notes on the Texts and Materials following, it summarizes discussion in my two recent survey articles: "D: an Undervalued Manuscript of the <u>Anglo-Saxon</u> <u>Chronicle</u>," <u>Parergon</u>, New series 1 (1983), 13-38: and "St. Neots, Æthelweard, and the <u>Anglo-Saxon</u> <u>Chronicle</u>", in <u>Studies</u> <u>in</u> <u>Earlier</u> <u>Old</u> <u>English</u> <u>Prose</u>, ed. Paul E. Szarmach (forthcoming, SUNY Press, 1985), pp. 193-243. These papers attempt to evaluate scholarly views on the compilation of the <u>Chronicle</u> from Charles Plummer to Cyril Hart, by way of F.M. Stenton, Dorothy Whitelock, Alistair Campbell, E.E. Barker, and Janet Bately, and add a very few new points. Perhaps the diagram may serve as a point of departure for discussion, and comment would be welcomed (provided that the argument of the articles is taken into account).

DIAGRAM SHOWING MATERIALS AND COPYING OF THE 892 *ANGLO-SAXON CHRONICLE*

MATERIALS USED IN THE ORIGINAL 892 CHRONICLE

Latin

Notes on eclipses etc.
New Testament
Isidore's *Chronicle*
Jerome's *De Viris Illustribus*
Bede's *HE*, especially V. xxiv

Old English

Annals: Kent 449 onwards
Sussex 477-491
Wessex 495 on
(several sets)
East Anglian, to 714
Mercian, 8th-9th cents.
Regnal Lists
Episcopal Lists

MATERIALS USED IN æ, WHEN ADDED UNKNOWN

Genealogies
"Canterbury annals"

OMISSIONS FROM æ, e.g.

s.a. 671, 881, 882, 885

ADDITIONS TO æ, e.g.

from Rufinus-Eusebius
extension to 855
genealogy

Original Chronicle to *c.* 892

Annals of St Neots

Copy introducing chronological error

Æthelweard's *Chronicon*

Plummer's æ

Asser to 887

A to 891
Later extended to 1001

BCD's common archetype
Additions to 789, 883
Extended to 946

DE's common archetype to 890
Omissions: genealogies
Additions: identifying tags
annals from *HE*
northern annals
Extended to *c.* 1031

BC's common archetype to 977

B to 977   C extended to 1066   D extended to 1079   E extended to 1155

NOTES ON THE DIAGRAM

THE TEXTS

OLD ENGLISH

All extant versions of the <u>Anglo-Saxon Chronicle</u> in Old English (<u>OEC</u>) apparently go back to a common original extending to about 892 which Plummer called æ.[1] Their manuscripts are listed here with their dates of copying, and brief descriptions of text interrelationships (sometimes involving discussion up to about 975). Dates given are normally taken from Whitelock's translation and therefore do not always correspond to those in the manuscripts.

A: *Cambridge, Corpus Christi College 173, fols.1ᵛ-32ʳ (Ker 39; "Parker")*[2]

     <u>Chronicle</u> in one (probably contemporary) hand until the intended end of the annal for 891 and the date 892. Hand 2 wrote at least until the end of 912, perhaps to the end of 924. From 892 to 914, A's annals come from the same source as some of those in BCD, but some errors and omissions show that A could not have been BCD's exemplar. A's annals for 915-20 are unique. Three more scribes wrote the annals for 924-55, 956-68, and 973-1001; none appears to be entering events year by year. Some of A's entries until 946 are duplicated in D; most until 975 are also in BC. From 975 on A's annals are again unique. A was apparently kept up at Winchester, but after 1001 it was in Christchurch, Canterbury, where the scribe of F made many alterations and additions, mostly from an archetype of E. The last OE entry is <u>s.a.</u> 1070.

B: *London, British Library Cotton Tiberius A.vi + Tiberius A.iii, fol. 178 (Ker 188)*[3]

     <u>Chronicle</u> in one probably contemporary hand to 977. There is a close relationship between B and C up to 977. After 652 B's annal numbers are usually omitted.

C: *London, British Library Cotton Tiberius B.i (Ker 191)*[4]

     <u>Chronicle</u> to 1056 and for 1065-66. The first (eleventh-century) hand wrote to 488, and may have been copying from the same exemplar as B; the second may have been transcribing from B itself until 652. However, C continues to give annal numbers after 652, so that it must have had some other authority as well.[5]

     Until 914 BC have substantially the same text as A, with modernized language, and may even at times represent their common original better than A. However, they have a few minor additions not present in A, Asser, or Æthelweard.

     After 914 BC have some blank annals and then both begin again at the repeated year number 902 with the independent brief chronicle known as the <u>Mercian Register</u> until 924, breaking off in the middle of a sentence. BC have no other annals for the years 916-33. From 934 to 975 BC again mostly parallels A, but are closer to each other, particularly after about 945. The last entry that BC have in common with D is in 946. The annals from 947 to 975 found in

ABC may have consisted of later "instalments." *BC*'s annals for 957, 959 (end), 971, and 977 are unique, and Plummer concluded that *BC* had a common original to 977, written at Abingdon. However, no local interest appears before 971, and Abingdon is unlikely to have obtained a copy of the OEC before its refoundation in Eadred's reign.

From 978 onwards *C* has some unique annals until 982, and then a new series begins in 983 which is very closely paralleled in *DE* (but not *A*) until about 1022, after which all three become more independent. The second scribe of *C*, apparently working at Abingdon, wrote at a stretch from 491 to 1044; the script changes appearance at 977 where *B* ends, within the annal for 1045, and at the beginnings of 1046, 1047, and 1048. Other writers kept up the OEC to its end.

D: *British Library Cotton Tiberius B.iv, fols. 3-9, 19-86 (Ker 192)*[6]

Chronicle to 1079 and for 1130; the earliest hands are mid eleventh century. The first appears until the annal number for 261, after which "probably two quires" are missing. The next early leaf begins in mid 693 in a second hand which continued to the foot of 67^v (mid 1016). The following hand (the same as that of the 1071-79 annals) wrote fols. $68-73^r$, and the next only 73^v (to mid 1051); these are presumably post-Conquest supply leaves. After this, the script suggests discontinuous writing, but a special interest in Margaret of Scotland, from 1057 onwards, is unlikely to have entered *D* before her death in 1093. *D* finishes in 1079 in the middle of a word, the rest of the leaf being cut away, but the verso was originally blank.

D is a complex but careless compilation. Its main source was an OEC of the *E* type, supplemented to 946 from another version which was closer to æ than *BC*'s exemplar but shared a common archetype with them. A few of *D*'s entries before 891, all its annals for 891-97, and many others until 946 are from this "southern exemplar." Sometimes, *D*'s compiler has conflated the two sources and has repeated material. The end of the Mercian Register may not have been mutilated in *D*'s exemplar as it is in *BC*, and *D*'s annals for 925-26 may also have belonged to it. *D*'s "southern exemplar" to 946 cannot have become available to its compiler until after *D* and *E* separated some time after 1031. *D* also has most of *E*'s annals from 900 to 981. From 983 to about 1020 *CDE* are virtually identical, after which agreement becomes patchy.

D was at Worcester in the sixteenth century.

E: *Oxford, Bodleian Library, Laud Misc. 636 (Ker 346)*[7]

"Chronicle written in one hand and at one time to the year 1121 and continued thereafter in the same hand to 1131, but at intervals..." A second scribe wrote the annals for 1132-55, all at one time.

Usually it is a comparison of *E*'s entries and those virtually identical with them in *D* which establishes their archetype. But if a notice is present in *D* and *F* (usually abbreviated) it must also have been in *DE*'s exemplar. Where *D* fails *E* is virtually our sole witness for the "northern recension," and *F* is of less help.

DE's first section, up to 890, comes from the same original as *ABC*, considerably modified. There are a few more details than in *ABC* and many more identifying tags, probably added while *DE*'s ancestor was still in the south. Omitted from it

(before *DE* separated) were most of the genealogies, and some annals were shortened. But in the early 890's *DE*'s archetype lost contact with *ABC*, and may have gone north of the Humber, perhaps to York, where most of the annals from Bede's Chronological Epitome were replaced by longer accounts from the text of his <u>Historia Ecclesiastica</u>. Also added to *DE*'s ancestor were some Northumbrian annals from the 730's to 806.

E has no entry for 891; though later copying has obscured all palaeographic evidence for the stages of *E*'s growth, its 892 annal must have been copied into its archetype from *A* by *F*'s scribe at Canterbury. *E* then has nothing more until the report of Alfred's death <u>s.a.</u> 901. In the first half of the tenth century *E* has very little apart from a few York or Canterbury entries, some official notices, and a second set of northern annals which were probably incorporated into *DE*'s archetype <u>en bloc</u>. Therefore, except for the official announcements, *DE*'s archetype seems to have been neglected for a very long time after 890. At Edgar's accession in 959 *DEF* have a passage in the style of Wulfstan, archbishop of York 1002-23 (who may even have been responsible for the renewed interest in the northern <u>OEC</u>). From then until 982 *DE*'s annals are mostly concerned with the doings of the royal family.

After 983 *CDE* are virtually identical; unanimity breaks down about 1020 but until 1030 *DE*'s annals usually coincide at least in part. The annal <u>s.a.</u> 1031 is the last found only in *DE*, and thereafter agreement is patchy until *C* and *D* end in 1066 and 1079. *E*'s archetype appears to have gone to Canterbury by about 1040. About 1121 it was at Peterborough and was transcribed into Laud Misc. 636 with, in twelfth-century language, additions (from 654) and continuations to 1154.

F: *London, British Library Cotton Domitian vii, fols. 30-70 (Ker 148)*[8]

<u>Chronicle</u> ending imperfect in 1058. It was written at Christchurch, Canterbury, in one "irregular untidy hand" of about the year 1100, which also later made many interpolations.

F is basically a bilingual epitome of an archetype of *E*, which it parallels even after 1031 and the separation from *D*, but without any of the Peterborough additions. However, *F*'s scribe was the principal annotator of *A* until 1070, with items usually taken from *E*; and some of *F*'s entries are close to *A*. *F*'s scribe may also have copied some annals into *E* (cf. 892).

G: *London, British Library Cotton Otho B.xi + Otho B.x fols. 55, 58, 62 + Additional 34652, fol.2 (Ker 180)*

Manuscript largely destroyed in the Cottonian fire of 1731. All the extant (or partly extant) texts except Bede's <u>History</u> are in one "round heavy hand" of the first half of the eleventh century, which was copying direct from *A* while it was still at Winchester. Since *F*'s scribe often erased material from *A*, *G* is of value in establishing the state of *A* before it went to Canterbury, even though it survives for the most part only in a sixteenth-century transcript by Nowell and in Wheloc's 1643 edition.

LATIN

Asser's *Life of Alfred;* Cotton Otho A. xii (now destroyed)[9]

Asser has incorporated into his biography a Latin translation of the OEC annals from 851 to 887 (which records battles fought as late as 889), though he states that when he was writing Alfred was fifty-four years old (i.e. in 893). Maybe he put the work aside to await the outcome of the campaigns beginning in 892 ; the scribes of A and of DE's archetype could have stopped writing in 890 and 891 for similar reasons.

The version of the OEC used by the Welshman appears to have been independently derived from æ, but was apparently closest to BC, perhaps only because BC have fewer idiosyncracies than A, D or E. In some places Asser agrees with ADE and Æthelweard against BC.

. . .

Therefore, the copying of Plummer's æ, which was taken at least to 891, may be reconstructed as follows:

1. The A manuscript was copied to 891 and Asser translated to 887 from æ independently of each other but when æ was in its first state.

2. A few minor additions (e.g. s.a. 787, 883) were made to æ, and it was then copied into the archetype of BC and D ("southern exemplar").

3. A few more minor additions (e.g. s.a. 787, 878), and a lot of identifying tags were added to æ, and it was then copied into the archetype of DE as far as 890.

. . .

The *Annals of St. Neots;* Cambridge, Trinity College R.7.28[10]

"From about the middle of the eighth to the middle of the ninth century there is a chronological dislocation running through all the extant Chronicles, a majority of the events which can be tested proving to be two years and some, towards the end of the period indicated, three years behind the true chronology."[11] However, among the sources used (unfortunately very selectively) for the Latin Annals of St. Neots (SN) was a copy of the Chronicle with correct dates for the eighth and ninth centuries, continued at least to 912 as in ABCD. In other respects, too (especially in the spelling of some names) the text which lay behind SN appears to have been nearer to the original than any extant copy of the OEC.

Æthelweard's *Chronicon;* BL Cotton Otho A. x (mostly destroyed)[12]

Æthelweard (Æth) the late tenth-century ealdorman of the southwestern shires, translated another version of the Chronicle which, while sharing the chronological dislocation from the mid-eighth to the mid-ninth centuries, was fuller than any extant OEC and Asser in the annals s.a. 882 and 885, especially (s.a. 885) where he has a passage concerning help given by the East Anglian Danes to some Viking raiders in Kent. This was evidently omitted from æ by homoeoteleuton--two neighboring sentences would have ended "departed overseas," and the scribe's eye must have accidentally slipped from one to another in his exemplar. Some of Æth's forms for Old English names also indicate that his translation must have been of an earlier version than æ. In the annal for 855, the ultimate ancestor of the West

Saxon royal house, Sceaf (who Æthelweard says came alone as a boy to Scandinavia in a ship) has become in OEC a son of Noah born in the Ark.

After 893 Æth has some annals which came from a separate northern source;[13] and there was no more contact with the OEC until the mid tenth century at earliest. He finishes his Chronicon with poems on Edgar corresponding to those in ABC s.a. 973 and 975, but provided chapter headings until the reign of Æthelred the Unready.

...

It is difficult to compare the chronicles behind SN and Æth because both are exceedingly selective, and the SN compiler took many of his annals direct from the Latin Bede; nevertheless the forms of some names indicate that the SN exemplar stood before that used by Æth. Therefore the descent of the 892 Anglo-Saxon Chronicle might be set out as follows:

1. Copy used by the St. Neots compiler

   (Transcript introducing a chronological dislocation)

2. Copy used by Æthelweard

   (Transcript omitting sentences in 885)

3. Plummer's æ

MATERIALS USED IN THE 892 CHRONICLE

Notes on Eclipses

These appear to have been present in the original Chronicle and are useful in establishing a chronology. Compare the annal s.a. 664 in SN, Æth, and the OEC.

New Testament

Some annals, including that concerning Christ's baptism s.a. 30 (in different forms in Æth and the OEC), could have been taken direct from the New Testament.

"World History"

Bately has demonstrated that for the annals belonging to the first century A.D. the basic chronological frame work was provided by Isidore's Chronicon (s.a. 1, 16, 33, 70, 71, 81, 83), with annals s.a. 44, 62, 101, 110 from Jerome's De Viris Illustribus, and those s.a. 69, 84, 100 having their material from Isidore, their date from Jerome. The entry s.a. 35 is probably from the Felician epitome of the Liber Pontificalis. Rufinus' translation of Eusebius' Ecclesiastical History provided the annals s.a. 2, 30(?), 34 and 35.[14] Since the Annals of St. Neots begin in the mid fifth century they have none of these annals. In the 62 and 69 annals Æth is closer to the De Viris than the OEC; but he has none of those from Rufinus-Eusebius, which could therefore have been added to æ rather than to an earlier version.

Bede's Ecclesiastical History, especially V.xxiv (Chronological Epitome)[15]

The Annals of St. Neots have several entries from Bede's summary, but usually in Bede's own words, so that they afford no evidence that they were in its

<u>Chronicle</u> exemplar. Æthelweard has very few annals from this source, but those he has must have already been in his exemplar, for the only Bede he seems to have used is that in OE, which does not have the Chronological Epitome.[16] His omissions seem to be due to his own lack of interest. æ apparently had all the annals from V.xxiv except those <u>s.a.</u> 597, 697, and 698, and all these (at least) are likely to have been in <u>SN</u>'s original.

Old English Annals

Annals from series concerning Kent (455 onwards), Wessex (several sets, beginning in 495), East Anglia (cf. <u>SN</u>'s annals <u>s.a.</u> 636, 654, 673, 679, and 714), and Mercia (cf. <u>SN</u>'s annals <u>s.a.</u> 794, 796) were already present in St. Neots' exemplar. Though those concerning Sussex (477 onwards) are so similar to those for Kent and Wessex that they may have had the same source, none is in <u>SN</u> and only one in <u>Æth</u> (lack of interest ?).

Whitelock suggested that the East Anglian annals (most of which are in <u>SN</u>, though none in <u>Æth</u>) had been interpolated into a copy of Bede's Chronological Summary which was used as a source by the compiler of the original 892 <u>Chronicle</u>.[17]

Regnal Lengths

a. Non-West Saxon

Only two regnal lengths of non-West Saxon Kings are confirmed to have been in the pre-æ <u>Chronicle</u>: <u>SN</u> has Oisc/Æsc of Kent <u>s.a.</u> 488, <u>Æth</u> has Æthelred of Mercia, <u>s.a.</u> 704. The OE versions have several for Kent, Mercia and Northumbria, which (again) could have been omitted by <u>SN</u> and <u>Æth</u> because of their lack of interest.

b. West Saxon

The <u>OEC</u> has regnal lengths for all West Saxon kings except Cerdic, Ceolwulf, Æscwine, Centwine and Ceadwalla; <u>Æth</u> only for Cynric, Seaxburh and Cynewulf. <u>SN</u> has them for all except Ceadwalla, but could have taken them from a <u>Regnal List</u> like that in BL Cotton Tiberius B.v. (especially for the irreconcilable 17 years for Ceaulin, who is said to rule 560-591). Probably all present in æ were in the pre-æ <u>Chronicle</u>.

Episcopal Lists

Some references to English bishops are found in <u>SN</u>, and so were probably in his early exemplar; compare entries <u>s.a.</u> 705, 709 in <u>SN</u> and the <u>OEC</u>.

Genealogies

<u>SN</u> has none of the <u>OEC</u> genealogies; <u>Æth</u> has the Kentish genealogy <u>s.a.</u> 596, the Mercian <u>s.a.</u> 755 [757], and the West Saxon <u>s.a.</u> 855; elsewhere, where the <u>OEC</u> gives the ancestors of a West-Saxon king, Æthelweard contents himself with the statement that "his descent goes back to Cerdic." However, this probably indicates that the full genealogy stood in his exemplar.

"Canterbury Annals"

E.E. Barker pointed out that most of the entries in the <u>OEC</u> missing from <u>Æth</u> (and also from <u>SN</u>) are concerned with Kentish and/or ecclesiastical affairs,

and argued that they derived from annals kept up at Canterbury from the 730's until the second quarter of the ninth century, which were added to a version of the Chronicle later than Æthelweard's exemplar. Their effect would have been to increase its "Christian and ecclesiastical tone."[18] Unfortunately the interests of these supposed "Canterbury Annals" are precisely those which Æth usually omits, and so again their absence from Æthelweard's Chronicon is no guarantee that they were not in his exemplar.

Notes

1. The summary is based on Plummer's Introduction in Vol. II of Two of the Saxon Chronicles Parallel, ed. John Earle and Charles Plummer (Oxford, 1892-99); on N.R. Ker's Catalogue of Manuscripts Containing Anglo-Saxon (Oxford, 1957), from which most of the quotations are taken; and on D. Whitelock's introduction to her translation of the OEC, the latest revision of which was published in the second edition of vol. I of English Historical Documents (London, 1979), pp. 109-25. See also C. Hart, "The B text of the Anglo-Saxon Chronicle," Journal of Medieval History, 8 (1982), 241-99, whose argument is not accepted here.

2. Published in facsimile, ed. Robin Flower and A. Hugh Smith, The Parker Chronicle and Laws, EETS 208 (1941); the text ed. in full in Earle-Plummer, Chronicles, I. See also Malcolm B. Parkes, "The Palaeography of the Parker Manuscript of the Chronicle, Laws and Sedulius, and Historiography at Winchester in the Late Ninth and Tenth centuries," ASE, 5 (1976), 149-72, at p. 153. In a paper given at University College London on 19-xi-1981 D. Dumville has challenged Parkes' conclusions.

3. Ed. in Benjamin Thorpe, The Anglo-Saxon Chronicle, Rolls Series, 2 vols. (London, 1861), which has all six major texts in parallel (though with some inaccuracies in detail and some infelicities of arrangement); and by Simon Taylor in the Cambridge Collaborative Edition (1983), general editors David Dumville and Simon Keynes.

4. Ed. Harry A. Rositzke, The C-Text of the Old English Chronicles, Beiträge zür Englischen Philologie 34 (Bochum, 1940; rpt. New York, 1967).

5. Whitelock (EHD I, 1979, p. 112) argues that it was the condition of B's exemplar which caused its scribe usually to omit annal numbers. However, the difficulties of imagining another so similar exemplar for C are far greater than supposing the B scribe intended having the marginal annal numbers filled in later, confining himself to entering some of the blank annal numbers across the page. See discussion by S. Taylor, ASC 4 (1983), xxxiv-I.

6. Ed. Ernest Classen and Florence E. Harmer, An Anglo-Saxon Chronicle (Manchester, 1926).

7. Ed. in full in Earle-Plummer, Chronicles, and in facsimile by Dorothy Whitelock, The Peterborough Chronicle, EEMF 4 (Copenhagen, 1954).

8. The OE is as yet only printed by Thorpe; the Latin (which is not considered here) by F.P. Magoun, Annales Domitiani Latini, Medieval Studies 9 (Toronto, 1947).

9. Ed. in W.H. Stevenson Asser's Life of Alfred (Oxford 1904). See also the translation in Michael Lapidge and Simon Keynes, Alfred the Great (Harmondsworth, 1983).

10. Ed. in Stevenson (1904), pp. 97-145. See also Cyril Hart, "The East Anglian Chronicle," Journal of Medieval History, 7 (1981), 249-82.

11. Earle-Plummer, Chronicles, II, cii.

12. Ed. Alistair Campbell, The Chronicle of Æthelweard (London, 1962).

13. Frank M. Stenton, "Æthelweard's Account of the Last Years of King Alfred's Reign," English Historical Review, 24 (1909), 79-84. See also Frank M. Stenton, "The South-Western Element in the Old English Chronicle," in Essays in Medieval History presented to T.F. Tout, ed. A.G. Little and F.M. Powicke (Manchester, 1925), pp. 15-24.

14. Janet M. Bateley, "World History in the Anglo-Saxon Chronicle: Its Sources and its Separateness from the Old English Orosius," ASE, 8 (1980), 177-94.

15. Ed. Charles Plummer, Venerabilis Baedae Historia Ecclesiastica Gentis Anglorum, 2 vols. (Oxford, 1896); ed. and trans. B. Colgrave and R.A.B. Mynors, Bede's Ecclesiastical History of the English People (Oxford, 1969).

16. Campbell (1962), p. xxxvi and n.3.

17. Whitelock (1979), p. 122 n. 1; see also K. Harrison, The Framework of Anglo-Saxon History (Cambridge, 1976), pp. 134-35.

18. E.E. Barker, "The Anglo-Saxon Chronicle used by Æthelweard," Bulletin of the Institute of Historical Research, 40 (1967), 74-91.

USING WORDSTAR FOR EDITING AND TYPING OLD AND MIDDLE ENGLISH TEXTS

Susanna G. Fein, Harvard University

A perennial problem for Anglo-Saxonists using word processors as an aid in editing or research is the difficulty and expense in obtaining the typefaces necessary for their specialized texts. With **WordStar®**, a widely available word-processing program (registered trademark of MicroPro International Corporation), it is possible to get excellent printing results, including all the essential characters, without having to order an expensive wheel, program special keys, or (even worse) modify letters with a pen. The typical word-processing manual does not, of course, explain how to type in Anglo Saxon; the following instructions ought to enable the user of WordStar to do so with relative ease.

Any computer operating on WordStar will take the commands specified here. Presumably any other word-processing program with sub/superscript settings and the capacity for alternate pitch settings will also adapt to these methods. The printer should be able to adjust line height and character width as well. This article is printed on a **Diablo 620,** which is relatively inexpensive (about $1000) and gives excellent results. The printwheel is **Dual Gothic 12,** chosen for its flat-topped three (perfect for yogh) and its serif-less style (perfect for thorn). Both printer and printwheel are sold by Xerox.

The settings required for the formation of Anglo-Saxon ash, yogh, and edh must be inserted at the beginning of a document by means of the so-called "dot commands" that determine the way the text is set up (margins, page length, etc.). To obtain these characters, the following commands must be typed at the top of the file in this manner:

```
.CW 10 (Sets the character width at pica)
^A      (Specifies an alternate pitch)
.CW 6   (Sets the alternate pitch needed for ash)
^N      (Returns text to normal pitch)
.SR 2   (Sets sub/superscript level for yogh and edh)
```

The following chart demonstrates how to obtain all the characters essential for work in Old or Middle English. "Control commands" are presented as they appear on the computer screen of an Osborne computer (other computers may show a slightly different configuration). The circumflex before a letter indicates the control button typed with P (for "print") and the specified letter. The control symbols have these meanings: ^T, superscript; ^V, subscript; ^S, underline; ^H, overstrike; ^A, alternate pitch; and ^N, normal pitch.

Typed Sequence	Printed Result
^Tp^Hb^Tonne	Þonne (capital thorn)
p^Hburh	þurh (lowercase thorn)
^AD^N^H-^A ^Nrines	Ðrines (capital edh)
o^H^Tx^Turfan	ðurfan (lowercase edh)
3eond	3eond (capital yogh)
^V3^Veldan	ʒeldan (lowercase yogh)
^V3^V^H_^Seldan^S	ʒeldan (yogh underlined)
^AA^NElfric	Ælfric (capital ash)
^Aa^Nefter	æfter (lowercase ash)
e^H^T-^Tage	ēage (macron over vowel)
^Se^S^H^T-^T^Sage^S	ēage (macron underlined)
^Aa^Ne^H^A^H^T-^N-^Tnig	ǣnig (ash with macron)
^S^Aa^Ne^S^H^A^H^T-^N^T^Snig^S	ǣnig (ash with macron underlined)

Although these lengthy combinations of letters and symbols may look dismayingly difficult to type, one should understand that the computer will do most, if not all, of the work. Simply by inserting symbols (that appear nowhere else) whenever a long sequence is wanted, one can later fill in the necessary characters with a comprehensive search/replace command (^QA). For example, the opening lines of <u>Beowulf</u> might be typed into the computer in the following manner:

> Hw*t, wē gār-dena   in gēardagum,
> +ēodcyninga   +rym gefrūnon,
> hū ∤ā *+elingas   ellen fremedon!

Note that symbols are substituted for special characters: * = æ; + = þ; and ∤ = ð. One long sequence can be automatically typed into the first draft; the example here is the macron. To be able to insert a sequence by the push of a button, call forth the search/replace command (^QA), respond to "Search?" by pressing the carriage return, and then answer the replace question with the desired sequence and the options question with "n." The computer will then produce this sequence whenever one types the "locate" command (^L).

Upon completion of the text, or a day's work, return to the beginning of the file, summon forth the search/replace command, ask it to search "+" and replace it with "p^Hb," and answer the options question with the response "gn" (for "global" replacement and "no questions asked"). To speed up the process, hit the space bar while the operation is in effect. When the process concludes, the cursor will be at the end of the text. Repeat the operation with a different substitution and with "b" (for "search backwards") added to the options question. Continue the process forwards and backwards through the text until all the correct symbols have been inserted. Finally the lines will look like this:

> Hwa‹et, wē gār-dena   in gēardagum,
> þēodcyninga   þrym gefrūnon,
> hū ðā a‹eþelingas   ellen fremedon!

Note that the <u>ash</u> is still not properly formed. One encounters an unusual dilemma in substituting <u>ash</u> with or without a macron. The search/ replace command interprets ^N as a carriage return, not as alternate pitch, and using this symbol within ^QA will create chaos. The method for side-stepping this difficulty is to substitute a symbol (such as ‹) for ^N whenever one uses ^QA to insert <u>ash</u>. Then command the computer to search "‹," press the carriage return, and give the option "n." This way the cursor will stop each time at exactly the point where ^N (alternate pitch) is required. Type it in and then automatically locate the next site (with ^L). Now the lines are fully printable:

> Hwæt, wē gār-dena   in gēardagum,
> þēodcyninga   þrym gefrūnon,
> hū ðā æþelingas   ellen fremedon!

This procedure for creating handsome Anglo-Saxon typescript is very easy to master, takes only a few minutes--even in a lengthy text--and lessens the chance of typographical errors. For the medievalist using a word processor to edit or write about early English texts, the advantages of these machines over conventional typewriters are obvious: increased speed and accuracy, quick revision, elimination of much proofreading, effortless word searches and substitutions. WordStar users can enjoy another advantage: letter-perfect transcriptions of passages containing Anglo-Saxon characters.

Word Processing for Anglo-Saxonists: An Alternative to the Micro

Greg Waite, University of Otago, New Zealand

Most Old English scholars interested in word processing possess or plan to acquire microcomputing equipment for their personal use. This note describes an alternative which may prove attractive, and which is readily available for use in many university Computing Centers.

For the past three years I have made use of a Digital VAX 11/780 "super minicomputer" for word processing and other tasks. This machine and the smaller VAX 11/750 are in use in many institutions in the U.S. and elsewhere. Furthermore, facilities of a similar kind are available on other mini or mainframe computer systems. At the University of Otago three networked VAXs are used by a sizeable number of people on campus, either through "public" terminals in the Computing Centre or "private" terminals in staff offices. It is possible for up to 25 interactive users to be "logged on" to each machine at any one time comfortably.

I began using a VAX initially because I required a computer for tasks more demanding than word processing, including data storage and concording on a scale beyond the capacities of the microcomputer. Because computer equipment is comparatively expensive in New Zealand and funds were not available for the purchase of a microcomputer, the VAX also served me as a general word processor. Although I now have access to microcomputers running programs such as WORDSTAR and BENCHMARK, I still prefer to use the VAX for word processing, and can produce a short document such as this more easily on it.

From the user's point of view the VAX facility is in most respects no different from the microcomputer system described by Donald Fry (OEN 17/1). It consists of a processing unit, memory devices (including disk drives and tape drives), video display units (monitors) and keyboards. However, the VAX runs faster, and provides significantly greater memory and storage capacity--more than the average user ever needs for word processing. Furthermore, the user need not normally concern himself with the loading of disks or tapes, for these tasks, where necessary, are handled by the system operators, who also make a daily backup tape-copy to avoid the risk of loss of material on disk. Thus the user need only concern himself with monitor and keyboard.

The system at Otago, like others, drives a number of printers: high-speed "draft quality" dot-matrix, slower (but higher quality) NDK dot matrix, and letter quality Diablo "daisy-wheel." By means of a plotter pen text may be transferred in larger lettering onto acetate sheets for overhead projection, and there is even a link to a computerized type-setting machine.

The system runs standard Digital Corporation software used for text processing, including the EDT screen-oriented editor and the RUNOFF formatting program, as well as a word processing package called MASS-11. In addition there are programs written locally for specialized tasks such as the formatting of multi-font text. One of the great advantages of a system such as this lies in the choice of printers and software one might use.

The following example illustrates the use of EDT, RUNOFF, and an NDK-oriented program written locally--FONT--to process text and then insert special characters (in this case OE) designed by the user. To produce a document on the VAX the user "logs on" to the system by typing in his security password, invokes the EDT editor, and types in his text, including command lines. At this point the text might appear on the screen in this form:

```
.pagesize58,78.spacing2.setparagraph5,0,3
 Let us now turn to the opening lines of the most famous of
Anglo-Saxon poems, ^&Beowulf\&:
.leftmargin+8.nofill.nojustify.spacing1.blank
    Hw$t, we Gar-Dena    in geardagum,
+eodcyninga    +rym gefrunon,
hu *a $+elingas    ellen fremedon!
```

The insertion of command lines is not as complex as it appears, because single keys are pre-programmed to perform this task. To specify page dimensions and layout at the beginning of the document keys "F1" and "l" are pressed in order to insert the entire command, and to change to a format suitable for quotation of verse, "F1" and "p" are pressed. Similarly the underlining flags around "Beowulf" are produced by a single key-stroke after typing the word. While typing, the user is free to perform all the editing operations described by Donald Fry: for example, movement of the cursor to modify or correct work by deleting or inserting characters, words, or blocks of text.

The text file is now put through RUNOFF. Because there are OE characters in the text, the RUNOFF output is put through FONT, and printed on the NDK dot-matrix printer, with the following result:

Let us now turn to the opening lines of the most famous of Anglo-Saxon

poems, Beowulf:

Hwæt, we Gar-Dena   in geardagum,
þeodcyninga   þrym gefrunon,
hu ða æþelingas   ellen fremedon!

Users who prefer a word processing program which allows them to format text on the screen as they type may use MASS-11 instead of EDT and RUNOFF. I prefer embedded commands because it is easier to adapt files for operations besides word processing or to transfer them to another machine. As volume of work increases, the advantages of this system over a microcomputer become apparent. The VAX can easily store a book length document in a single file, and by means of RUNOFF it can be formatted, with automatic numbering of chapters and subsections within chapters, footnoting on each page, and generation of a table of contents and index.

I have talked at length with colleagues about the relative merits of microcomputers and larger computers for word processing and linguistic analysis. Individual requirements, machine capacities, and cost factors vary so much that there is no clear "better" alternative. However, the scholar interested in word processors should consider the resources available in his own institution before deciding what kind of equipment to purchase. Given a favorable internal charge structure, existing facilities may be no more expensive than the interest payments on the loan for one's purchased micro.

If a micro does prove preferable, the possibility of linking one's machine to a computer network (with suitable software to emulate the appropriate mini or mainframe terminal) should not be overlooked. This gives the power of a large computer with the added advantages of the micro such as portability.

WORD PROCESSING WITH MULTIPLE FONTS

Marilyn Deegan and David Denison, University of Manchester

Like other recent contributors to OEN, we have experience of using computers for Old English word processing that may be of interest to other scholars. The set-up in the Arts Faculty of Manchester University allows a very large range of characters within a single document, rather than just replacing half a dozen characters by the bare minimum needed for Old English, and yet uses reasonably modest equipment. It is based on a program for microcomputers called "Vuwriter,"[1] developed in the University for scientific work. Here we give a description of the program as we and colleagues have adapted it, and then a sample of its output.

Main features In addition to the usual facilities offered by word processors (well described in recent articles in OEN), the program has five notable features. 1) It operates with over 400 different characters at a time in any one document, both on screen and in print. 2) Character sets can be modified by the user. 3) The screen shows almost exactly what will be printed, without visible control characters. 4) The whole of a document is held in memory ("RAM"), which makes for rapid editing and traversal of text. 5) Commands can be entered using the function keys of the computer: the keys are re-programmed and re-labeled as necessary by the program, so that users do not need to memorize large numbers of opaque commands.

Technical summary So far the program is available for the ACT Sirius (=Victor 9000), ACT Apricot, and IBM PC, but there are plans to make it more easily adapted to other machines. It needs at least 256K of RAM. It reaches its full potential when linked to a printer which can reproduce characters at will, anything from a modest Epson FX-80 to a small laser printer. This piece has been printed on a Toshiba TH-2100G dot matrix printer. Common makes of daisy wheel and thimble printers can be used too: the program simply leaves a blank for any character not available on a given printer. Some printers allow proportional spacing. A spelling checker is available, and additional software can be supplied for users to design their own characters, as we have done for Vuwriter's OE and linguistic symbols.

Using the program   The program does not need large areas of screen for a "menu" of commands. Most commands are entered by means of the computer's function keys, and the user is shown clearly what can be done next. On the Sirius, for example, the program displays a status line and a row of labeled boxes at the bottom of the screen, e.g.

%=92 P=2 L=1   C=17   LS=1¼ IND=0   ITAL   BOLD   JUST

COMMAND	NORMAL	ITALIC	GREEK	LINGUISTIC	SYMBOLIC	MORE

The status line in the example shows that 92% of the memory is still free and that the user is on page 2, line 1, column 17, in 1¼ linespacing, zero left indent, italic character set, bold print, and justified format; underline and super or subscript would also be shown if switched on. The labeled boxes, which show the options available at a given point, correspond to seven of the programmable function keys at the top of the keyboard. Pressing any of the middle five instantly selects a particular keyboard. Pressing the one corresponding to COMMAND relabels the boxes as

EDIT	FORMAT	LINESPACE	INDENT	BLOCK	SEARCH	MORE

Pressing any function key then relabels the boxes once more with the options available at that point, in most cases with entirely self-explanatory words; the use of MORE allows for more than seven choices to be available. (The IBM PC and Apricot arrangements differ slightly in detail.) Most commands are repeated on the qwerty keyboard for faster work by experienced users. There is room for 23 lines of text on screen at a time, but the fact that the whole document is stored in memory means that other parts can be reached almost immediately. One key is permanently designated HELP: when depressed (the key, that is), it displays the keyboard for the chosen character set or explains the command which has been selected.

The Arts version of the program has a roman alphabet, a full set of italics (*1234 ABCD abcd*, etc), Greek (ΑΒΓΔ αβγδ, etc), and two keyboards called Linguistic and Symbolic. The Linguistic keyboard provides the letters and punctuation needed for other western European languages (Ææ Ðð Łł Œœ Øø Þþ ß ¿¡, etc) and for English and Germanic philology (Ʒʒ ƕ, etc), and the additional symbols needed for the International Phonetic Alphabet (ʃ ɑ ɒ ʒ ʌ ʁ ŋ ɔ:, etc). The Symbolic keyboard has small numerals (₀₁₂₃₄₅₆₇₈₉), symbols which can build to form indefinitely tall brackets, miscellaneous graphic

symbols (§ † ¶ ⊙ ↑ → ⇒ ≠, etc), and italic versions of most of the non-English letters (*Ææ Ðð Ȝȝ Þþ*, etc). A large number of accents come with automatic overstrike, thus ÉË ēȳéèêëēēȩ, etc, and any other characters can be placed on top of each other with an OVERSTRIKE command. Any character can be put in ^super^script or ~sub~script. At present there is no soft hyphenation and only a roundabout way of getting right indent.

The document appears on screen very much as it will be printed ("what you see is what you get");   that goes for italics, Greek, special symbols, overstrike (including accents), left indent, underline, bold, super and subscript. There are a couple of exceptions: text is always single-spaced on screen (with the actual line spacing noted at the end of each line, anything from 0 = overprint to 3 = triple, in steps of ¼), and the right margin is ragged on screen even when right justification has been selected for printing.

The program is relatively easy for a newcomer to learn because the control characters for underline, indent, and so on are not seen by the user—instead there are keys with plain-language labels to select these functions and an almost complete absence of non-printing characters in the text displayed.

A sample of Old English   The following example, chosen to display as many as possible of the symbols and fonts available on Vuwriter, comes from the homily *De letania maiore*, Oxford, Bodleian Library MS. Hatton 114 (siglum O), ff. 97^V–102^V.[2] It is difficult to find a short passage of text which displays sufficient manuscript characteristics to allow a full range of symbols to be used, and so some readings in O and all the variant readings from other manuscripts have been invented for illustrative purposes. The scribal accent marks are reproduced as in the manuscript.

Leofan men, utan clypian georne oft ⁊ gelome ⁊ earnian georne þæt God ælmihtig / ure bena gehyran wylle. Uton gelomlice geþencan þone   100^r egeslican dom þe we ealle to sceolon, ⁊ utan understandan þæt hit þærto nealæcð georne. Ðeos woruld is eall wyrse þonne heo wæs ⁊
5   dæghwamlice heo yfelað swyðe, forðam þe hit sceal gewyrðan þæt gefyrn awriten wæs: *Ueniet tempus quale non fuit.* Ðæt is on Englisc: "Swa egeslic tima cymð to mannum swa næfre ær on worulde ne gewearð", þæt is on Antecristes timan, ⁊ se tima wyrð on worulde sorhful ⁊ egesfull forðam þe Antecrist bið sylf deoful ⁊ ðeah mennisc man geboren.
10   Leofan men, her segð eac on þyssum bocum be ðære mycclan arwyrðnysse

ures scyppendes, hu eadmodlice he ymb mancynn hogode forða[m] þe he
hit gescop ⁊ ge(worht)e, ⁊ he wolde þæt seo gesceaft ongeate heora
scyppend.

Readings in O: 5 ᶜþeᵓ. 9 'sylf deoful ⁊ ðeah'. 11 forða|. 12 ge<scop>e;
wold(:) *with e faintly visible.*

Variant readings from other manuscripts: 5 swiðe *G.* 7 monnum *G,* men *S;* ær]
ne *G.* 8 egesful *S.* 9 ðeah] *om. S;* 10 Leofan men] *om. G;* þissum *S;* bocum]
bocan *G;* miclan *S.* 12 geworht *G.*

Latin glosses: 1 georne: *ualde;* 10 arwyrðnysse: *pietas;* 12 ongeate:
nosset.

Accent marks: there are eight occurrences of the scribal accent mark ^ in
this passage of text. These all mark long vowels except *ongêate* 12.

3.	dóm		
7.	tíma	ǽr	
8.	tíman		

11.	eádmodlice	hé[2]
12.	gescóp	ongéate

Notes

1. Linguistically minded readers might like to know that the word *Vuwriter,* in
addition to its obvious derivation, is also a clipping compound whose first
element is *Vuman,* an acronym for *Victoria University of Manchester.* Inquiries
about Vuwriter should be directed to Vuman Computer Systems Ltd., Crawford
House, Precinct Centre, Oxford Road, Manchester M13 9QT, England. We wish to
thank Vuman, especially Roger Starling, for a great deal of help with the
special requirements of the Arts Faculty.

2. The extract from MS. Hatton 114 is used with the permission of the Keeper
of Western Manuscripts at the Bodleian Library.

News and Notes on Archaeology

Robert T. Farrell

Cornell University

BM Exhibit

The most important event in Anglo-Saxon archaeology in 1984-85 has been
the "Golden Age" exhibit at the British Museum, which ran from November to
March. While the Museum and the British Library provided the majority of the
items on display, a score of other institutions contributed some of their very
best pieces. For example, the carved angel from the church at Bradford-upon-
Avon, Wiltshire (now dated to the tenth century) was shown in replica. Those who
have tried to study this object in situ, high up in a very dark nave, can readily
understand the advantages of seeing it close up, even in replica. The exhibit
was a credit to the Museum, and a testament to the sheer hard work, combined
with protracted delicate diplomacy, that permitted the inclusion of such wonderful
pieces as the Brussels Cross. Mrs. Leslie Webster and her colleagues did a hard
job very well, and are to be congratulated not only for the exhibit, but also for
the publication of it. The Catalogue, now priced at £10, is complete and well
illustrated. The only quibble about the Exhibit is the title, "The Golden Age
of Anglo-Saxon Art: 966-1066," though fully explained by the dating and justified
by the artifacts, resonated on first hearing as Golden Age=Bede's Northumbria.
The most important perspective that the Exhibit provided was the view that this
later Tenth and Eleventh Century flowering of Anglo-Saxon art came from the
cultural efforts King Alfred initiated. Though the art objects in this exhibit are
as an assemblage more accomplished and striking than those in the Viking exhibit,
attendance at the "Golden Age" has been nothing like that for the Vikings.

The Corpus of Anglo-Saxon Stone Sculpture

This quarter-century is rich in basic new tools, some just recently published
(i.e., the Concordance of Anglo-Saxon, an offshoot of the Dictionary Project), others
about to appear, such as Bruce Mitchell's essential Syntax. The first volume of
The Corpus of Anglo-Saxon Stone Sculpture appeared in April, 1984. This publication
is under the general editorship of Rosemary Cramp, and it is issued by the British
Academy through the Oxford University Press. Volume One is in two parts, covering
the Old counties of Durham and Northumberland. The price of the work is £90, which
seems quite a lot, until the number of plates and the scope of the volume are con-
sidered. There are 1,439 plates, and they are of very high quality indeed. Almost
all are printed at a scale of 1/8, save for a few very small pieces. The Introduc-
tion is available at the bargain price of £5, which is right if one's interest is
confined to the general survey of the material. The cost for forwarding by air is
high, but I am told that £10 will cover the piece and mailing. The address for
orders is:

British Academy
20 Cornwall Terrace
London, NW1
ENGLAND

Other Publications

David Wilson has written a new and visually splendid book, Anglo-Saxon Art from the Seventh Century to the Norman Conquest (Thames and Hudson, £25). The British Museum has started a series of pattern books with Eva Wilson's Early Medieval Patterns as one of the first productions. Christine Fell has produced a new study of Women in Anglo-Saxon England (British Museum and Indiana University Press). As for new work in progress, the York Helmet is being published in an appropriately fulsome account. Elizabeth Okasha, one of the many contributors to the volume, will interpret the difficult inscription.

Antiquities

Antiquities are where you find them; in 1974 a range of Roman-British and early Saxon material came to light at Cornell and proved to be grave goods from Frilford cemetery near Oxford. Professor Richard Bailey of Newcastle recently attended a meeting at Morland, Cumbria, at which the convenor, Canon Gervase Markham, showed him a sword found in a drawer at Moreland House some years previously. It turns out to be of a rare type, one that originated in western Europe, and which was carried to Britain with the Vikings. A less happy event is reported from Breach Down, Barham, Kent, site of a well-known sixth to seventh century Anglo-Saxon barrow cemetery. A survey in the mid-thirties located something like 45 standing barrows: an RAF photograph in 1946 showed 38, and 17 ploughed or flattened; in 1975 only 28 were visible. As no formal injunction or advisories had been issued, a large sewer excavation began in 1975; only a chance visit by a local archaeologist made it possible to excavate at least some features before the sewer work continued. What is particularly sad in the present instance is the terrible sense of the parallel through losses at Sutton Hoo.

At Work in Northamptonshire

At Raunds, five years of rescue archaeology ended in August, 1982. There are traces of Saxon habitation from as early as the seventh century, and a rather grand series of timber structures set in a rectangular ditched enclosure are of mid-Saxon date. It appears that an aisled timber hall, probably contemporary with a stone church and cemetery, are of late Saxon date.

Brixworth, All Saints Church

This church is one of the highlights of Anglo-Saxon architecture, not only because of its vast scale (it is roughly equal in size to early Roman basilicae), but because the stages of its construction, the date, and the materials used in building the church have long been a subject of interest, speculation, and curiosity. David Parsons has provided a pre-publication outline of the architectural development of the church:

> Recent excavations have shown that the present building was
> begun in the 8th century, but an earlier enclosure is implied by
> a ditch containing Middle Saxon material underlying the NW corner
> of the church. The first church consisted of the present nave

and square choir, possibly divided by a triple arch; to the north and south were ranges of small chambers or _porticus_, five on each side; across the west front was a narthex of two stories, again with five compartments at ground level and with access to the nave at first-floor level through a now blocked round-headed arch; at the east end there may have been an earlier version of the present apse, surrounded by the underground ambulatory (entered from the choir), which was probably designed to serve a relic chamber under the high alter position. The four great arches in each of the nave side walls may be secondary insertions, giving access to continuous side aisles formed by the demolition of the cross walls between the _porticus_. If so, the clerestory would belong with this phase; a radiocarbon determination from timber recovered from an original putlog hole yielded a date of AD 910+/-40. The final Anglo-Saxon or Saxon-Norman phase saw the demolition of most of the narthex, the raising of the tower over its central compartment and the addition of the stair turret to the west; similarity of stonework suggests that the two original panels of the present apse may have been built at the same time. The construction of the stair turret vault has been carbon dated to AD 1132+/-56. By the 12th century, when the present south door was inserted into the most westerly arcade arch, the side aisles or _porticus_ must have been removed, presumably when the church was reduced to parochial status. The 13th century made little contribution to the fabric, but _c_. 1300 a 3-bay SE chapel was added. Much of the Anglo-Saxon apse was demolished, perhaps about this time, and a long square-ended chancel erected in its place. In the 14th century the belfry and spire were constructed. In the 19th, the Rev. C.F. Watkins restored the church, reversing the chancel development and re-excavating the ambulatory, unpicking medieval arcade blockings and inserted windows, and removing a SW porch.

Painstaking detail work has also been most rewarding, as a summary of a piece to appear shortly under the authorship of Parsons and Diana Sutherland shows:

> A stone-by-stone petrological survey of the masonry of Brixworth church has identified over 30 different stone-types, including igneous rocks (such as granite and volcanic ash), limestone, local Jurassic sandstones, other sandstones, and tufa. Evaluation of a specimen wall shows that the stones are grouped in recognisable assemblages in the fabric, providing a sequence of stratification and intrusive elements, which are interpreted archaeologically. An important feature is the re-use in all assemblages of masonry salvaged from earlier buildings. Possible sources are discussed briefly; some salvaged Roman materials come ultimately from as far afield as north Leicestershire, though most stone types can be accounted for in Northamptonshire itself.

An Important Conference

The Royal Irish Academy celebrates its bicentennial in 1985 with a most
important conference as the high point of the observance. The meeting will
center on: "Irish and 'Insular' Art." The conference is to be held at University
College, Cork, from 31 October to 3 November, 1985.

News Just Arrived: Work in Progress

In St. Oswald's Priory, Gloucestershire, researchers have clarified the
building stages of the Minster built by Æthelflæd. Soon after the 890 construc-
tion, a crypt was added, then buttressed; subsequent improvements consisted of
widening the chancel and the crossing arch.

St. Mary's Abbey Winchester has yielded evidence of early rebuilding, perhaps
to be dated to c. 964. A curious find was made to the North of the church where
four infant burials had a large amount of wood ash, as did the single grave of
an adolescent to the West.

It now seems that St. Peter's Church at Barton-on-Humber, Humberside, was
established by the ninth century, outside the Saxon enclosure around the manor
house. The cemetery yielded a large number of oak coffins, and a single perfectly
preserved coffin in pine, which may be a Sandinavian import. Eighteen late Saxon
burials were filled with rivertine mud, completely covering the corpses; the
excavators see this as perhaps an attempt to stop the spread of contagious disease.
Excavations on behalf of the British Museum at the deserted village of Middle
Harting yielded, inter alia, part of a pectoral (?) cross with ninth century
interlace decoration and a plaque in Ringerike style. At Watchfield, Oxon.,
archaeological remains of a "wealthy and important community" came to light in the
form of rich graves, mostly of the fifth and sixth centuries. One woman was
buried with a pair of gilt bronze saucer brooches, an iron cloak-pin, a pair of
bronze tweezers, and a string of amber beads. One male had an iron knife and
shield-boss, an elaborate bronze belt buckle and fittings, and a balance, weights,
and Roman coins. Unfortunately, recovery was somewhat haphazard, for the cemetery
came to light as part of excavation for a motorway.

In County Westmeath, Ireland, a crannóg in Newtownlow yielded bronze stick
pins, comb fragments and spindle whorls, all of c. ninth-eleventh century date.
At Dysart, Cro-Inis, Lough Ennell, substantial remains, now underwater, were
located of a crannóg of c. ninth-eleventh century date. At Skara Brae, Orkney,
a site known for its extensive prehistoric settlement, a runestone was recorded,
which had been used face down as a paving slab for nineteen years. It was con-
cluded that this slab leached out of the archaeological site in 1967.

CENTER FOR MEDIEVAL AND EARLY RENAISSANCE STUDIES

State University of New York at Binghamton

TWENTIETH ANNUAL CONFERENCE

The Classics in the Middle Ages

OCTOBER 17-18, 1986

The purpose of the conference is to present significant findings on the role played by classical authors in shaping the culture of the Middle Ages. Over the past half century scholarship has made considerable revisions in defining such a role, resulting in persistent attempts to push back the boundaries of the Renaissance to earlier periods. The degree to which the classical heritage increasingly impinged upon the Christian tradition and permeated practically every aspect of medieval life eventually provided the spark that led to the Humanist revolution. The conference, which will mark the 20th anniversary of the founding of the Center for Medieval and Early Renaissance Studies at SUNY-Binghamton, will examine the influences exerted by the classical heritage on medieval life and culture from the earliest centuries to about 1400, including a variety of fields extending from literature and the arts to the sciences, social sciences, philosophy, education, theology/mysticism/spirituality, and philology.

CALL FOR PAPERS

For the variously topically organized sessions the Center for Medieval and Early Renaissance Studies cordially invites scholars to submit short papers (20-30 minutes) for consideration. The Center welcomes submissions from the various fields of medieval culture noted above. Although abstracts will be considered, completed papers will be given priority over them. Submissions must arrive by May 19, 1986.

INFORMATION

The final program for the conference will appear in September, 1986. Please submit all inquiries, papers, abstracts, and suggestions to the Conference Coordinators:

Professors Aldo S. Bernardo and Saul Levin
1986 Conference Coordinators
Center for Medieval and Early Renaissance Studies
State University of New York at Binghamton
Binghamton, New York, 13901

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*Note: Distributed in the U.K. and Europe
by the University of Wales Press.*

Vol. 9   ISBN 015-6   352 pp. $15.00

Pierpont Morgan Library, M. 709, fol. 1v

The miniature at the right, which is from the Judith of Flanders Gospels, has been variously dated, interpretations depending upon the identity of the female figure kneeling at the foot of the Cross. If the figure is Judith of Flanders (1032-94), the miniature would be dated to after 1051 (see E. Temple, Anglo-Saxon Manuscripts, p. 109). I offer here an iconographic description of the miniature:

Christ: Crucifixion. Christ, decorated crossed nimbus, bearded, eyes closed, head inclined to his right, four nails, on tree-trunk Cross. On the left, the Virgin Mary, decorated nimbus, with gold book in right hand raises the edge of her headcloth to wipe the wound in Christ's side. On the right, the Evangelist John, decorated nimbus, beardless, writes his testimony in a gold book. Below, a woman, possibly a donor or Judith of Flanders, clutches the foot of the Cross. Above, personifications of the Sun and Moon, each veiling face and weeping; in center, the Hand of God issuing from dark, cloudy sky, seeming to touch the gold titulus. [From Insular and Anglo-Saxon Illuminated Manuscripts: An Iconographic Catalogue, compiled and edited by Thomas H. Ohlgren, book in progress].

While there are a number of fascinating motifs--the weeping personifications, the Virgin wiping Christ's wound, the kneeling woman--the form of the Cross is particularly interesting: it is a tree-trunk Cross, of which there are three other examples in late Anglo-Saxon illumination (Cotton Tiberius C. VI, fol. 13; Arundel 60, fol. 12v; Cambridge, Corpus Christi College 422, p. 53; another example is the jeweled metalwork binding of Pierpont Morgan M. 708).

The iconography of vegetational crosses has been studied extensively by W.L. Hildburgh in three articles ("An Alabaster Table of the Annunciation with the Crucifix," Archaeologia 74 [1924], 203-32; "On Palm-tree Crosses," Archaeologia 81 [1931], 49-61; and "A Medieval Bronze Pectoral Cross," Art Bulletin, 14 [1932], 79-102). Hildburgh is certainly correct when he notes that in the Pierpont Morgan miniature Christ is dead on the Cross, which is constructed from two separate pieces of dead tree limbs with protruding, lopped branches. If it were a living tree, as in the lignum vitae tradition, the branches on the cross-bar would extend outwards from the center in both directions and the color of the Cross would be green. Hildburgh is less successful when he argues that the Cross is related to the legend of the green and dry tree, which relates how the wood of the cross revivified during the Crucifixion and then died for a second time. Although my evidence cannot be presented here, I believe the Anglo-Saxon artist was more likely influenced by much older Germanic and Scandinavian tree-lore, which also underlies the treatment of tree-crosses in The Dream of the Rood and Riddles 28 a and b, 51, 53, and 71 in the Exeter Book.

Thomas H. Ohlgren
Purdue University

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by

Carl T. Berkhout

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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

Allen, Mark (Univ. of Texas at San Antonio): Typology and Illustration: the Flood Sketches in MS. Junius 11, aIP.

Bammesberger, Alfred (Katholische Univ. Eichstätt): Problems of OE Lexicography, bIP.

Bately, Janet M. (King's College, Univ. of London): The Development of Vernacular Written Prose in Early OE, aIP: Words for Time in OE Literature, aC.

Berkhout, Carl T. (Univ. of Arizona): Stephen Batman and the Expositio Vocabulorum, TBP Neophilologus; Laurence Nowell, William Lambarde, and the Laws of Alfred, aIP.

Bierbaumer, Peter (Univ. Graz): Research into OE Glosses: a Critical Survey, aC.

Bjork, Robert E. (Arizona State Univ.): Sundor æt rune: the Voluntary Exile of the Wanderer, aIP.

Blockley, Mary E. (Univ. of Texas): A Source for Bede's Death Song, aC.

Bradley, James (Univ. of Leeds): Smiths and Smithcraft in OE and Old Icelandic, dIP (dir. T. A. Shippey).

Bragg, Lois (Middle Tennessee State Univ.): The Modes of Anglo-Saxon Charming, aIP; The Lyric Speaker in OE Poetry, bIP; Beowulf: the Questions Raised by a Translation, aC.

Briggs, Elizabeth (Univ. of Leeds): Eighth-

Century Britain, Particularly Eighth-Century Northumbria, with Special Reference to the Liber Vitae of Durham and Related Texts, dIP (dir. P. H. Sawyer and I. N. Wood).

Brisbane, M. (Univ. of Southampton): An Inter-regional Analysis of Anglo-Saxon Society, dIP.

Buckalew, Ronald E. (Pennsylvania State Univ.): An Unpublished Grammatical Compilation as the Main Source of Ælfric's Grammar, aIP.

Carley, James P. (Univ. of Rochester): The Manuscript Remains of John Leland, the King's Antiquary, TBP Text.

Coates, Richard (Univ. of Sussex): Phonology and the Lexicon: a Case Study of OE Forms in -gg-, TBP IF.

Cole, Ann (Henley-on-Thames): The Geographical Distributions of English Place-Names in broc and burna, aIP.

Conner, Patrick W. (West Virginia Univ.): The Composition of the Exeter Book, bIP.

Cross, J. E. (Univ. of Liverpool): Anonymous OE Homilies: Themes and Backgrounds, aIP.

Derolez, René (Univ. Gent); Aldhelm and the Lexicographer, aIP.

Dietz, Klaus (Freie Univ. Berlin): Der spätaltenglische Typus leinten "Lenz" und seine mittelenglischen Fortzetzungen, aIP; Ae. bēocere "Imker," me. bīke "Bienenschwarm" und die Ortsnamen auf Bick-, TBP Anglia; Altenglische Glossen aus dem Nachlass der Brüder Grimm, aIP; Soziolinguistik und englische Sprachgeschichte, aIP.

Fischer, Andreas (Univ. Basel): Law Words in OE, aIP.

Foley, John Miles (Univ. of Missouri): The OE Andreas and Oral Tradition, aIP.

Friedman, John B. (Univ. of Illinois): Anglo-Saxon Style in the Age of Edward III: the "Archaizing" Initials of an Historia Aurea in Cambridge (Univ. Lib. MS. Dd.10.22), aIP.

Gleissner, Reinhard (Univ. Regensburg): Altenglisch wrohtbora "Ankläger, Teufel," und hebräisch śātān "Ankläger": Skizze einer Bedeutungsentlehnung, aIP; Diachrone Studien zum Wortschatz des Übersinnlichen im Englischen, bIP.

Gneuss, Helmut (Univ. München): See under Lapidge.

Goffart, Walter (Univ. of Toronto): Bede and the Abasement of Bishop Wilfrid, aIP.

Green, Eugene A. (Stonehill College): Ælfric the Catechist, aIP.

Greenfield, Stanley B. (Univ. of Oregon): The Petitions of the Advent Lyrics, aIP.

Grundy, Lynne (King's College, Univ. of London): The Influence of Augustine on Ælfric's Theology, dIP (dir. Brian Horne).

Haines, Michael (North Adams State College): The Exile Convention in the OE Guthlac A, aIP.

Hansen, Elaine Tuttle (Haverford College): The Wisdom of Widsith, aIP.

Hickey, Raymond (Univ. Bonn): Velar Segments in OE and Old Irish, aC; A Valency Framework for the OE Verb, aC; Remarks on Syllable Quantity in Late OE and Early ME, aC; Remarks on Assimilation in OE, TBP Folia Linguistica Historica; OE Metathesis and Syllable Structure, aC.

Hill, Joyce (Univ. of Leeds): The Exeter Book and Lambeth Palace Library MS. 149, aIP; Edition of Ælfric's Pastoral Letters, bIP; Attitudes toward Wealth in OE Homiletic Literature, aIP.

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Insley, John (Freie Univ. Berlin): Studien zu altenglischen Rufnamen, bIP.

Jankowsky, Kurt R. (Georgetown Univ.): OE mǣl and sǣl in the All-Germanic Environment, aIP.

Jolly, Karen Louise (Univ. of California at Santa Barbara): Popular Religious Practices in Late Anglo-Saxon England: Priests and Charms, dIP (dir. C. Warren Hollister and Jeffrey B. Russell); Anglo-Saxon Charms in the Context of a Christian World View, TBP Jnl of Med. Hist.

Kelly, Susan E. (Trinity College, Cambridge): The Charters of the Mercian Kings with a View to Establishing More Precisely the Authenticity of Individual Diplomas and the Circumstances of Their Production, dIP (dir. Simon Keynes).

Kiernan, Kevin S. (Univ. of Kentucky): Edition of Beowulf, bIP; The Thorkelin Transcripts of Beowulf, TBP Rosenkilde & Bagger.

Kiff, Jennifer (Birkbeck College, Univ. of London): The Design and Layout of Later Anglo-Saxon Manuscripts, dIP (dir. P. M. McGurk).

Klinck, Anne L. (St. Lambert, Québec): The OE Elegies: a Textual and Critical Study, bIP.

Kotzor, Günter (Univ. München): Wind and Weather: Semantic Analysis and Classifica-

tion of OE Lexemes, aC.

Lapidge, Michael (Cambridge Univ.), and Helmut Gneuss (Univ. München): Ed., Learning and Literature in Anglo-Saxon England (Festschrift), bC.

Lendinara, Patrizia (Univ. di Palermo): The OE Glosses to Book III of Bella Parisiacae Urbis by Abbo of St.-Germain-des-Prés, aIP.

Lindow, John (Univ. of California at Berkeley): Scandinavian Mythology: an Annotated Bibliography, TBP Garland.

Liuzza, Roy Michael (Yale Univ.): The Yale Fragment of the West Saxon Gospels, aIP; The Literary Language of The Grave, aIP; The Grave, a Twelfth-Century Poem in MS. Bodley 343, aC; The Texts of the OE Riddle 30, aC; The Decline of Standard OE: a Study in the Twelfth-Century MSS of Ælfric's Homilies, dIP (dir. Fred C. Robinson).

Luiselli Fadda, Anna Maria (Univ. di Roma): Sulle tradizioni altomedievali di testi agiografici: considerazioni in margine alla versione anglosassone della "Vita di sant'Egidio abate," aC.

Lutz, Angelika (Univ. München): Die Worttrennung am Zeilenende in altenglischen Handschriften: phonologische Betrachtungen zu Claus-Dieter Wetzels gleichnamigen Buch, aC; The Syllabic Basis of Word Division in OE Manuscripts, TBP ES.

Mackay, Thomas W. (Brigham Young Univ.), and Wesley Stevens (Univ. of Winnipeg): Ed., A Bede Festschrift Volume for the 1250th Anniversary, bIP.

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Ogura, Michiko (Tsuru Univ.): OE Verbs of Thinking, TBP NM.

Ohlgren, Thomas H. (Purdue Univ.): God as Architect in Anglo-Saxon Literature and Art: a New Interpretation, aC; The Tree-Trunk Cross in Anglo-Saxon Art and Literature, aIP; The Doctrine of Accommodation in Anglo-Saxon Art, aIP.

O'Keeffe, Katherine O'Brien (Texas A & M Univ.): The Developing Textuality of Caedmon's Hymn, aIP.

Olsen, Alexandra Hennessey (Univ. of Denver): Oral-Formulaic Research in OE, TBP Oral Tradition.

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Parker, Mary A. (New York Univ.): Reflections of Early Christianity in Beowulf, aIP.

Parks, Ward (Louisiana State Univ.): The Traditional Narrator and the "I Heard" Formulas in OE Poetry, aIP.

Renoir, Alain (Univ. of California at Berkeley): Oral-Formulaic Context and the Affective Interpretation of Early Germanic Verse, aIP.

Roy, G. (University College, London): Concepts of Sanctity: Lives of the Women Saints Written in English from Cynewulf to the Katherine Group, dIP (dir. G. I. Needham).

Russom, Geoffrey R. (Brown Univ.): The Drink of Death in OE and Germanic Literature, aIP.

Savage, Ann (Univ. of Toronto): Evangelical Mysticism in The Dream of the Rood, aIP.

Schendl, Herbert (Univ. Wien): Studien zur Valenz alt- und mittelenglischer Verben, bIP; Zu Beda, HE 5 6.400.20: 7 on eall ðone wæs, TBP Arbeiten aus Anglistik und Amerikanistik.

Schneider, Dagmar B. (Trinity College, Cambridge): The Status and Position of Women in Anglo-Saxon England, dIP (dir. Simon Keynes).

Shippey, T. A. (Univ. of Leeds): Beowulf: the Critical Heritage, bIP.

Smith, Roger (Stanford Univ.): Ships and Seafaring in OE Literature, dIP (dir. George H. Brown).

Snelling, Penny (Univ. of Leeds): The Theme of the Debate between Soul and Body in OE and ME Literature, dIP (dir. Joyce Hill).

Stevens, Wesley (Univ. of Winnipeg): See under Mackay.

Toth, Karl (Univ. München): King Edgar's Establishment of Monasteries: an Edition, aC.

Tripp, Raymond P., Jr. (Univ. of Denver): Revaluing the Currency: Money in Beowulf, aIP.

Venneman, Theo (Univ. München): Systems and Change in Early Germanic Phonology, aIP.

ABBREVIATIONS

AB	Analecta Bollandiana
AHR	American Historical Review
AION	(Naples) Istituto Universitario Orientale, Sezione germanica, Annali
AntJ	Antiquaries Journal
ArchJ	Archaeological Journal
ASE	Anglo-Saxon England
ASNSL	Archiv für das Studium der neueren 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
CMCS	Cambridge Medieval Celtic Studies
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
FS	Frühmittelalterliche Studien
HZ	Historische Zeitschrift
IF	Indogermanische Forschungen
JBAA	Journal of the British Archaeological Association
JEGP	Journal of English and Germanic Philology
JEH	Journal of Ecclesiastical History
MA	Medieval Archaeology
MÆ	Medium Ævum
MLQ	Modern Language Quarterly
MLR	Modern Language Review
MP	Modern Philology
MS	Mediaeval Studies
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
SBVS	Saga-Book of the Viking Society for Northern Research
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

APPENDIX

ABSTRACTS OF PAPERS IN ANGLO-SAXON STUDIES

In each Spring issue the editors of OEN seek to publish abstracts of papers in Anglo-Saxon studies given at various conferences and meetings in the previous year, i.e., June to May. The success or value of this feature depends on the cooperation of conference organizers and session chairmen, from whom the editors hope to receive conference information, abstracts, and confirmation that papers were given as announced.

Caveat lector: not all abstracts of papers given at the respective conferences were available.

I. The Ninth International Conference on Patristics, Medieval, and Renaissance Studies, the Augustinian Institute, Villanova University, September 21-23, 1984:

Topical Session: Old English Poetry

Michael A. Williams (Gonzaga University)

"The Beginnings of Wisdom: Maxims I of the Exeter Book"

This paper is a structural, literary, and theological analysis of the Old English poem, Maxims I, found in the Exeter Book. Maxims I is a collection of gnomic/proverbial sayings which provide generalized reflections on the properties naturally inherent in creatures and objects, and serve as a moral guide for large areas of human endeavor. Gnomic literature in Old English is a clear development of the Wisdom Literature tradition as found in the Old Testament and in many other cultures and literatures.

Maxims I is not a random collection of folk wisdom, but a sophisticated creation similar to the modern "stream of consciousness" technique. The gnomic sayings are purposefully arranged in sequences built up by multiple association of ideas, either through meaning or sound. These maxims in general echo three important themes often found in heroic literature: 1) the order and rituals of nature; 2) the ideals and practices of the warrior life;

3) the relationship between the rule of God and the rule of kings. Highly reminiscent of the macrocosm/microcosm idea more fully developed in later Medieval and Renaissance literature, the Exeter Book Maxims affirm an ordered universe in which the laws of nature and human society are understood as a reflection of the eternal and immutable laws of the universe which derive from God. Maxims I, an often overlooked and underappreciated poem, provides a striking summary of the structures and ideals of Anglo-Saxon society, and, more importantly, of the theological principles upon which the structures of that society were built.

Gillian R. Overing (Wake Forest University)

"Transformation in the Old English Daniel"

There is a growing consensus about the artistic worth of the Old English Daniel. Critics now agree that the poet does far more than merely paraphrase or translate his biblical source. This paper examines some aspects of the poet's manipulation of the biblical account and focuses on the poet's approach to the character of King Nebuchadnezzar. In his treatment of the recalcitrant Babylonian king, the poet most completely and conclusively transforms his source.

The experience of Nebuchadnezzar loses its historical distance, its biblical aura of parable or sermon, in the hands of the Old English poet and becomes a remarkably accurate, psychological portrait of one man's conversion to God. For example, in the period before Nebuchadnezzar's conversion, the poet intentionally develops the king's character by deemphasizing the role of the prophet Daniel. This new focus directly contrasts with the biblical account. The shadowy, spiritual presence of Daniel in the Old English poem effectively throws the character of the grabbing, self-interested king into greater relief.

Finally, I shall concentrate on the poet's account of the actual conversion process and compare this in detail to the Vulgate version showing how the poet transforms his source. The Old English poet's account of the king's punishment, exile, madness, and reform is far more emotive and brings us closer to understanding the real psychological conditions of Nebuchadnezzar's experience. The biblical account of Nebuchadnezzar's conversion is full of sudden, unexplained and contradictory personality changes; it leaves us with the impression of having witnessed a miracle, an instant metamorphosis. The Old English poet, on the other hand, provides us with a realistic description of a man's changing consciousness.

Earl R. Anderson (Cleveland State University)

"The Old English Elegy--A Genre without a History--
and 'Geliner's Lament'"

Anglo-Saxonists conventionally use the term "elegy" to refer to nine Exeter Book poems (The Ruin, Wanderer, Seafarer, Resignation, Riming Poem, Wulf and Eadwacer, Wife's Lament, Husband's Message, Deor), and to the 'Elegy of the Last Survivor' and the 'Father's Lament' in Beowulf. Just as conventionally, Anglo-Saxonists disparage this grouping, and also the term "elegy," as a generic category that has no historical justification. The eleven poems have in common a certain "feel" and are grouped together on that basis.

The search for a <u>historical</u> basis for the generic category has not been very successful, but attempts have been made. The elegy has been thought: 1) to have evolved from earlier Germanic ritual funeral lamentation (mainly on the basis of Old Norse analogs); 2) to be derived from the Latin <u>planctus</u>; 3) to be derived from the Celtic penitential lyric; or 4) from the Welsh lyric. For most Anglo-Saxonists, however, these suggestions have not been satisfying, and the elegy remains a genre without a history.

This paper contributes new information to the problem of genre and offers a new suggestion: that the Old English elegies, however altered they may be by new Christian or Celtic influences, represent the continuation of a Germanic "lament in times of adversity." An oral-poetic lament of this type is described by Procopius in his account of Emperor Justinian's wars against the Vandals in the 530's A.D.: the last king of the Vandals, Gelimer, composed an "ode" about his misfortunes while in exile among the Moors. Gelimer's situation had a certain dramatic power—it continued to haunt Justinian's general, Belisarius, who referred to it in later years.

Topical Session: Theology and Literature

Marjorie S. Allen (LaSalle College)

"Wulfstan's Sermons and the Ecclesiastical Calendar"

Many Anglo-Saxon scholars view Wulfstan as editor rather than innovator, a man whose major contribution to Old English homeletics was synthesis rather than significance. Yet, his sermons reflect judicious gathering. Students of Wulfstan would do better, I believe, to ask more about the specific nature of this gathering rather than to unfavorably contrast him with his more "original" contemporary, Aelfric. One specific instance of Wulfstan's selection process is his including two sermons in his corpus which deal with the ecclesiastical calendar—<u>Sermo in XL</u> and <u>Sermo de Cena Domini</u>.

These sermons, the only two of his linked directly to the calendar, describe the symbolic expulsion of individuals from church by the bishops on Wednesday of Holy Week and the readmittance of these sinners to the church on Maundy Thursday. This process, a vehicle for individual penance and "conversatio mores," is then connected to the reformation of the entire Anglo-Saxon Christian community. Wulfstan's decision to exaggerate the external signs of penance—the standing outside the church, kneeling, crying and declaring oneself unworthy to enter—confirms that this is not an individual process alone. The entire congregation participates in the drama of redemption, and the plight of the sinners is identified here, as in its primary source, a Latin homily by Abbo of St. Germain, with the plight of all mankind.

One way to account for Wulfstan's selection of this particular material as the only time he directly links his sermons to the ecclesiastical calendar (in contrast, Aelfric does so many times) is to see that linkage as a reflection of Wulfstan's overriding concern for community and its specific institutions. Far from ignoring, as is claimed, sermon content about the liturgical year, spiritual exegesis, or typological reference, such common Anglo-Saxon homeletic techniques do appear, but only when speaking to his major thesis—that the world can be put back together again through the communal functions of education, law and church

organization. Wulfstan differs from his contemporaries, then, to the extent that he emphasizes this value above all others. If, as Bethurum claims, the presence of the Danes in the north of England "forced upon Christian society a necessity for defining its structure," Wulfstan responded. His use of specific holy days here dramatizes reentrance into and definition of that community and its structures.

Topical Session: Studies in Old English

Thalia Phillies Feldman (Canisius College)

"Grendel: Medieval Wild Man"

The encounter between Beowulf and Grendel represents a duel between the social ideal of the comitatus-warrior society and a Wild Man, the lowest, dehumanized order of civilization. The epic admits that Grendel, for all his monstrous behavior, is not a "monster," but a "man," a wer, guma and rinc. As human he is consciously matched with Beowulf in miht and maegen; and as super-human he carries off thirty victims while the hero swims off [not "sails," as F. Robinson argues] with thirty suits of armor.

Grendel appears as in the pre-Gothic manuscript iconography and sculpture of the Wild Man: he is not a hairy beast; he has hands [handa], fingers [fingras], and nails [nægl] most like the steel spurs of a knight [style gelicost, hæðenes handsporu hilderinces] not the claws or talons usually accorded him. He fights with these just as does the bare-handed Beowulf. A bastard of unknown father, socially the lowest status, and worse, Grendel "treads the paths of exile," both of which are human social conditions never associated with beasts or monsters. Never having been socialized, Grendel is ignorant of human speech, of weapons, and of God. Ignorant of food cultivation, he turns to cannibalism [beasts are never said to "cannibalize"] and as a means of venting his outraged human feelings against warriors and their civilized cameraderie which he, as Wild Man, cannot share.

Grendel is close in appearance and behavior to the feral children reported from Medieval times, especially the best known, the Wild Boy of Aveyron. With his undeveloped vocalization he, too, howled and initially attacked with rage and frustration; "he behaved like an idiot because he had been abandoned in the wild." Worse, it was discovered that he was uneducable.

Beowulf also understood the uneducable nature of Grendel, his Wild Man, and that "his life was not of any use" [nytte] "to civilized men" [leoda], and so he was determined not to let him off alive (lines 791-94).

Though Grendel and he were physically equally matched, in the end Beowulf won because his civilized sense of honor, in giving his word that he would win, gave him the edge over the ignorant savage who would flee.

Philip Pulsiano (Villanova University)

"Thematic Design in the Old English Andreas"

While a number of commentators have examined the typological and allegorical motifs in the Old English Andreas, no one has yet suggested that the poem takes

as its theme the gradually unfolding and transforming power of the Word of God set in contrast to the abuse of language and the perversion of the Word by the Mermedonians and the Devil. The Mermedonians bind up words in cryptic "rune ond on rimecræfte" as they pervert the spirit and the letter of the Law; the words of sinful men are reduced to babble; and slander is the inevitable result of unlocking the heathen word-hoard. The sea journey represents not only the symbolic death of the saint preceding the harrowing of Mermedonia, but, more important, becomes a hortatory exercise which mirrors Andreas's progress towards an understanding of the power of the Word and how he will come to function as a mediary for its dissemination, symbolically fulfilling the role of Christ the Word. In the process, the saint prepares for spiritual warfare which takes place on a distinctly verbal plane: words become weapons wielded by both Andreas and the Devil. And it is only when the demon is confronted with the truth of the Word that he is defeated in his attempts to humiliate Andreas and lead the Mermedonians to wrong--the devil's words are rendered impotent. The climax of the poem comes when Andreas establishes a church on the island, reenacting, as Alvin Lee states, "the cosmogonic moment when God's Word began to shape...the western (wasteland, wilderness) into a goldsele (gold-hall)."

II. The Tenth Annual Meeting of the Southeastern Medievalist Association, Eastern Kentucky University, October 4-6, 1984:

Marie Nelson (University of Florida)

"The Sacrifice of Isaac: a Humanistic Interpretation"

Erich Fromm, one of the pioneers of Third Force psychology, defined two consciences: the authoritarian conscience, which, representing the values of family, community or culture, demands obedience; and the humanistic conscience, which, responding to the inner self, asks that the individual act in ways that show his respect for his own ultimate potentiality. It is not surprising that the two consciences, in life as well as in literature, are often in conflict. What is surprising is the occasional example of ready obedience to extreme demands of an authoritarian conscience. The biblical account of the sacrifice of Isaac, two Old English versions of which are discussed in this paper, provides just such an example. Here, comparison of the language of the Cædmonian poet with that of Ælfric's almost word-for-word translation from the Vulgate leads to a conclusion that the biblical story of Abraham and Isaac represents a moment in the history of religious consciousness when the authoritarian conscience was succeeded by the humanistic conscience.

Raymond P. Tripp, Jr. (University of Denver)

"Beowulf 1314a: The Hero as Alfwalda, 'Ruler of Elves'"

It has recently been proposed that the emendation alwalda (1314a), "All-Ruler" or "God," be restored to alfwalda, "Ruler of Elves," as a kenning for God. The synonymity among supernatural creatures in the poem, however, indicates that the term could also apply to the hero. Beowulf is the monster-slayer. This likelihood becomes the center for a new reading of lines 1310-20. The phrase tó búre (1310a) may be "Beowulf's room," and se snotera (1313b), "the able Beowulf," who is earlier called snotor (826a). The sense of the passage would then be that Beowulf's men go to seek him (1299b-1301) where he was sleeping, to see if he

once again can come up with a solution to Hrothgar's troubles. Beowulf as the
"Ruler of Elves" also finds support in other Germanic legends. One might then
translate:

> Right away in his chamber was Beowulf fetched on foot,   1310
> that victory-charmed man. Just before daybreak
> Went an earl, another noble fighter,
> Himself and his companions, to where the able man was staying,
> To see whether this ruler of "elves" would continue
> After a story of woe to work a change for the better.   1315
> Went then along the floor   the escort-worthied man
> With his hand-picked men....

James R. Hall (University of Mississippi)

"Frederic Madden's Collation of Beowulf:
Some Preliminary Findings"

In February of 1824 Frederic Madden transcribed into his copy of Thorkelin's
Beowulf (1815) notes taken by John J. Conybeare when he collated Thorkelin's
text with the manuscript a few years earlier. In June and July of 1824, Madden
made his own collation of Thorkelin's text with the manuscript, in the process
correcting some errors made by Conybeare and adding new manuscript readings, with
the purpose of bringing out a (never realized) edition of the poem. The recent
discovery of Madden's copy of Thorkelin's Beowulf at Harvard affords an accurate
record of what could be discerned in the manuscript more than a century and a
half ago. Most notably, Madden's collation gives a new basis for deciding
between Thorkelin transcript A (1787) and Thorkelin transcript B (1790-91) in
many of the instances when these two witnesses disagree on now-lost manuscript
readings.

III. The Annual Meeting of the Modern Language Association, Washington, DC, December
27-30, 1984:

Session 69, "Æthelwold and the School at Winchester"

Allen Frantzen (Loyola University, Chicago)

"Literary Evidence for the Early History of Winchester"

Most of us associate Winchester with the reform of monasticism in Anglo-Saxon
England which began shortly after the reign of Edgar. The influence of Winchester
on English literature in subsequent decades was formative: Æthelwold's school is
credited with many literary achievements, including the development of a standard
Old English vocabulary. However, for the study of Winchester before the reform,
we have to concern ourselves with another "Winchester school," a modern creation
of art historians which is essential in helping us measure Winchester's significance
for Anglo-Saxon literary history.

Winchester's pre-reform early history commands our attention for two reasons.
First, all great revivals have their beginnings in circumstances which may seem
inauspicious but which, in retrospect, become significant; so too with the revival
of monasticism in England in the second half of the tenth century. Second,
Winchester is connected by many avenues to King Alfred, whose renewal of learning
at the end of the ninth century spurred recovery from the Viking invasions; we may

well wonder what impact Alfred's revival had on Winchester, his chief fortified borough and one of his administrative centers.

This paper defines "literary evidence" to include bookmaking, paleography, and illumination as well as texts; it examines thirteen manuscripts assigned to Winchester for traces of a revival of schools. The survey of the manuscripts from early Winchester reflects more signs of Alfred than we might at first suspect, but also forces us to realize that the king relied on other scribal centers. Moreover, we must realize that the success of Alfred's revival cannot be estimated solely on the basis his own translations. He needed schools and scriptoria if he was really going to publish the books "necessary for all men to know," and schools and scriptoria would have needed texts perhaps less "necessary" than those translated by Alfred. Therefore, discussing the aftermath of Alfred's revival requires that we examine manuscripts and texts in Latin or Old English, whether directly related to Alfred's canon or not. Such a search, begun with Winchester manuscripts, will add to our knowledge of early Winchester and tell us more about the scriptoria of the city which was to spearhead the mid-century monastic reforms.

Mary P. Richards and Jane Stanfield (both of the University of Tennessee-Knoxville)

"New Light on Winchester from the Old English Laws"

The search for the origin of Standard Old English has long been a source of fascination for Anglo-Saxonists. In the late nineteenth and early twentieth centuries, a popular and highly influential argument was made for its genesis in the reign of Alfred. But in 1933, C.L. Wrenn concluded that phonological regularity was exhibited neither among nor within three early West-Saxon Alfredian manuscripts. In 1972 Helmut Gneuss turned his attention to another possible source for the origin of Standard Old English--Æthelwold's school at Winchester. The basis for his preliminary findings is a group of texts referred to as the Winchester group which date from the late tenth and early eleventh centuries. According to Gneuss, these texts and translations "were written in close connection with Winchester, display[ing] as opposed to other West-Saxon and non West-Saxon texts a remarkable uniformity in the choice of expression within certain groups of synonyms." Outside the scope of these texts, however, is another earlier portion of a Winchester manuscript copied c. 925--the laws of Ælfred-Ine, preserved on fols. 33-52 of Cambridge, Corpus Christi College 173--which, to a certain degree, also evidences the Winchester word preferences defined by Gneuss. Furthermore, certain Winchester preferences occur in those laws attributed to Wulfstan's authorship contained in manuscripts associated with Worcester or York, not Winchester. Therefore with additional study, it may be possible to define Æthelwold's contribution more narrowly as the application of a standardized vocabulary to literary texts, where previously such an approach had been used in non-literary texts, namely the laws.

Ward Parks (Louisiana State University-Baton Rouge)

"The Traditional Narrator and the 'I heard' Formulas
in Old English Poetry"

In primary oral cultures, the imperative to preserve and transmit tribal lore of all kinds gives rise to the concept of narration as the re-creation and re-presentation of traditional narrative matter and to the idea of the narrator as the agent of this culturally salutary act. The persistence of this largely unconscious poetic assumption into the Old English period is indexed by the "I heard"

formulas which, drawing on various forms of the verbs <u>hyran</u> and <u>gefrignan</u>, recur throughout the Old English poetic canon. The formulas can be divided into four types--the re-presentational, the negative, the comparative, and the negative-comparative; all four use tradition to preface and authenticate narrative statements. Documentation for these claims appears in a table listing 90 "I heard" formulas distributed through 30 Old English poems.

Edward B. Irving, Jr. (University of Pennsylvania)

"Amnesty for Unferth"

Consistency and hidden (usually evil) motivation have been attributed to the character of Unferth in <u>Beowulf</u> by many modern readers more used to literate novels than to oral-derived poetry. But the "nonce-effects" of such poetry may see Unferth damned as a wicked fratricide in one scene, praised as a helpful and generous lender of a sword to the hero in another, and viewed elsewhere as a respected member of Danish society. Indeed generally Unferth seems a representative Dane, voicing Danish feelings of envy, resentment, frustrated action, and grateful recognition of the Geatish hero's achievements. In a flyting context, his fratricidal past can be alluded to by Beowulf without setting up a permanent blanket condemnation: he is not involved in any future plot with Hrothulf nor is his sword Hrunting a defective one. Taking him as Everydane, we can see his depiction as reflecting the odd blend of scorn, pity, and real respect with which the poem views the Danes.

<u>Session 451</u>, "Wisdom and Magic in Old English Literature"

Elaine Tuttle Hansen (Haverford College)

"The Wisdom of <u>Widsith</u>"

Joining in the more or less general effort to reappraise <u>Widsith</u>'s unity and artistry, I suggest in this paper that our understanding (or construction) of the poem's seamlessness and sophistication can be clarified if we consider it as a piece of wisdom literature, with specific and mutually illuminating links to other Old English wisdom poems. "Widsith" is explicitly defined both by what he says and by what the <u>Widsith</u>-poet says about him as a fictional and typical figure: a generic wise man. Each of the three fits of his speech explores in turn what wisdom is, how it is acquired, and what it achieves; seriatim, they also reflect the speaker's own initiation from a passive understanding to an active engagement in the world. The thulas highlight this development, progressing from the display of historical "facts" about the known social order ("x weold") to the catalogues that put the speaker in a social context ("ic w mid x") and describe his ongoing quest for companionship and community ("sohte ic x"). In the epilogue, characterizing the audience that the wise man seeks ("sumne gydda gleawne"), the poet calls for that cooperation between speaker and audience, creator and interpreter, teacher and pupil that all wisdom poems insist on.

Lois Bragg (SUNY-Buffalo)

"_Wordsige_ and _Weorcsige_: The Modes of Anglo-Saxon Charming"

Taking Jakobson and Halle's suggestion (in _Fundamentals_ of _Language_) that
homeopathic (or imitative) magic and metaphor are both manifestations of a
single mode of language, one which links ideas according to their similarity,
and that contagious magic and metonym are both manifestations of the other mode
of language, one which links ideas according to their contiguity or proximity,
I examine the charms for any connections between magic and rhetoric within either
of these modes. I conclude that the charms functioning by contagious magic,
such as "For a Swarm of Bees" and some sections of the complex "For Unfruitful
Land," do not make significant use of metonymic language. However, the charms
functioning by homeopathic magic, such as the three cattle charms, "For a Sudden
Stitch," and "A Journey Charm," do indeed make extensive use of metaphoric
language. Furthermore, the vehicles of the metaphors found in these charms
mirror the "vehicles" of the homeophathic rites that the charms accompany.
Homeopathic rites seem to have suggested to the Anglo-Saxons a metaphoric language
that in several of the metrical charms transcends its practical purpose and
becomes poetry.

Lisa Weston (University of California-Los Angeles)

"Marginality and the Marking of Boundaries in
Maxims _II_ and _Wið_ _Færstice_"

As its concluding lines make clear, the world of the Old English _Maxims_ _II_
is split into two realms, this human, knowable one and that other non-human one
of which _Meotud_ _ana_ _wat_ (57b). From the second no one returns who can _for_ _soð_
secge (64b-65a) what that _digol_ _and_ _dyrne_ (62a) place is like. But the nature,
norms,and laws of the first the poem can describe, in the gnomes which name
things _on_ _þysse_ _eorðan_ (2b), establishing limits and extremes, decreeing approp-
riate actions, companions,and locations. The poem uses its highly patterned
gnomic language, moreover, to extend the boundaries to embrace even the seemingly
inexplicable, aberrant thief, _þyrs_,and woman working by _dyrne_ _cræfte_ (42-45).
Saying, language, the poem exist at the margins of knowledge, on the boundary
between what is known and what is not, what is natural and what is supernatural.

The job of the charm _Wið_ _Færstice_ is similarly to erect with language a strong
boundary, a barricade against an Otherworld not only unknown, but also malign.
The sudden stitch results from an attack by vaguely identified supernatural
mihtigan _wif_ (8a)--it is the work perhaps of _hægtessan_ (19a, 22a, 24a), perhaps
of _esa_ or _ylfa_ (21, 23). Their most noticeable characteristic is chaotic noise:
they are repeatedly _hlude,_ and their spears scream (_gyllende,_ 9a). And against
their uproar the charmist returns the _fleogende_ _flane_ (11a) of his words. For,
full of parallelism, of repetition of every kind, the metrical charm matches the
hags cry for cry--and overcomes them by overpatterning its language and reinforc-
ing the name-giving which binds their evil within verbal bounds.

Thus, both charm and gnomic poem seek to envelop vague, seemingly odd, even
hostile subjects within the boundaries of human knowledge and control. To do so
they envelop them within the bounds of language. By naming, by using rigid verbal
paradigms to define limits to identity, existence and action, they erect barriers
against a _digol,_ _dyrne_ realm either silent (as in _Maxims_ _II_) or (_Wið_ _Færstice_)
incoherent.

Session 519, "Teaching Beowulf: Problems and Progress"

Constance B. Hieatt (University of Western Ontario)

"Teaching the Backgrounds"

The more analogues--using the term in a broad sense--to Beowulf a student
reads, the better he will appreciate the poem, and there are many ways of
including them. But since no individual student has time to read more than
a small sampling, the experience of the entire class will be broader if each
student is assigned a different longer work, chosen from a list which may range
from ancient epics through the Nibelungenlied, to read in translation. Oral
reports on such reading, accompanied by one-page summaries distributed to class-
mates, need not consume an impossible amount of clasroom time.

Alexandra Hennessey Olsen (University of Denver)

"Teaching in Translation to Non-majors"

Teaching Beowulf in translation to those undergraduates who know nothing about
the tradition of Western letters and care less can be difficult, especially during
the current academic craze for vocational education. In order to preserve the
tradition and to emphasize the humane and moral perspectives students must care
about in order to be full human beings, we must persuade them that humanistic
learning is of value to them. In order to get students to read and care about
Beowulf, I address it in terms of modern Science Fiction (books, movies, and TV
shows), an approach which makes them read the poem with the care it deserves and
helps them learn to care about the Western tradition.

John Miles Foley (University of Missouri-Columbia)

"Special Issues in Teaching Beowulf"

The first part of this presentation concentrates on certain points raised by
Constance Hieatt in her contribution to the recent Bessinger-Yeager volume on
teaching Beowulf, among them the Old English canon as poetic context, the advantages
and disadvantages of comparison with the world of Old Norse saga, and other
issues. In the second part I consider the significance of the oral tradition
behind Beowulf and how best to communicate the traditional resonance of the poem
to students. As an example of what should be attempted in future research, I
suggest widening the scope of comparison with South Slavic oral traditions by
including genres other than the Moslem epic, which has been the exclusive compar-
and of investigators since the initial Parry-Lord research. In fact, there
exist many other genres--even many other epic subgenres--in the Serbo-Croation
tradition that much more closely resemble Old English poems in structure and
probable composition.

IV.   The Twentieth International Congress on Medieval Studies, the Medieval
Institute, Western Michigan University, May 8-11. As in 1983-1984, the Institute
and CEMERS at SUNY-Binghamton co-sponsored a Symposium on the Sources of Anglo-
Saxon Culture, whose abstracts are here presented first, followed by the abstracts
for various other Kalamazoo sessions.

       Because of late changes the actual Kalamazoo Program for the Symposium
differs from that announced in the Fall OEN.

Third Symposium on the Sources of Anglo-Saxon Culture

Session 6: "Workshop on Sources of Anglo-Saxon Culture"

Roger Ray (University of Toledo)

       "Bede's Use of Augustine's Treatise On the Harmony of the Gospels"

       Augustine's treatise On the Harmony of the Gospels was one of the mainstays
of Bede's large patristic library. He used it widely and often, over a long
period of years, and in several of his works. Various biblical commentaries
make it clear that he read the treatise with remarkable comprehension. The paper
will present evidence that, here again, Bede used a complicated work only after
having understood it. The great part of the presentation, however, will assess
the possible importance of the De Consensu Evangelistarum for Bede's historical
education. The work contains a remarkable defense of the Gospel historia, on
the assumption that the Evangelists were good historians by the prevailing
rhetorical norms. It is now generally thought that the Bible and biblical exegesis
were powerful forces in the making of the Historia Ecclesiastica. The De Consensu
Evangelistarum is evidence that scriptural study could even have been a means of
transmitting formative features of Greco-Roman rhetorical historiography.

Peter Baker (Emory University)

       "Computistical Sources for Byrhtferth's Enchiridion"

       Byrhtferth used a computus which he himself had compiled as the most impor-
tant source for his Enchiridion. This computus is best preserved in Oxford,
St. John's College 17, but that copy is not complete. It can be supplemented
from two other books: British Library Cotton Tiberius C.i and Cotton Tiberius
E.iv.   The most important source of Byrhtferth's computus is the computus
compiled by Abbo of Fleury around the year 978. But Byrhtferth also used two
native computi. One, compiled around 970 probably at Winchester or Abingdon,
is best preserved in Oxford, Bodley 579 (the Leofric Missal) and Cotton Tiberius
B.v.   The other, based on materials taken from the Leofric/Tiberius computus,
was compiled at Winchester probably in the year 978. Byrhtferth also had a
computus in the Irish style, a type that was most popular in the ninth century
and earlier. The tenth-century computi that Byrhtferth used show the trend at
that time to have been away from prosy, theoretical books of the Irish type and
towards spareness and practicality. Byrhtferth's compilation, being large and
somewhat theoretical, is reminiscent of the older computi.

Charles Wright (Texas Tech University)

"Ascetic Florilegia and Insular Literary Culture"

The search for sources of Old English religious literature has naturally focused on individual texts of the Christian-Latin tradition, especially the works of the Fathers. But, for medieval authors, access to this tradition was often by way of florilegia--diverse collections of sermons, extracts, and commonplaces both patristic and anonymous. This paper focuses on certain "ascetic" florilegia of moral and eschatological contents as witnesses of Insular literary culture. All were compiled in Continental centers, but show Insular influence or transmit texts from Irish and Anglo-Saxon tradition. These include a florilegium found in three manuscripts of the ninth century transmitting a core of homiletic pieces that circulated in Anglo-Saxon England, where three of the pieces were used in a group of anonymous Old English homilies.

Session 43: "Anglo-Saxon Archaeology and Art History: the Tenth Century"

Richard Bailey (University of Newcastle)

"Celtic Influence on the English Tradition of Stone Sculpture"

The recent discovery in Cumbria of a tenth-century stone plaque carrying a crucifixion scene whose iconography can only be paralleled in Ireland raises anew the problem of influences and contacts between sculptors working around the Irish Sea in the Viking period. It also offers a further clue to the source of the crucifixion scene on the Gosforth cross. Close examination not only demonstrates a series of borrowings from area to area around the Irish Sea but, intriguingly, reveals that certain regions do not share in these exchanges, while in others it is only at specific sites that the impact of foreign tastes can be traced. While the pattern of contacts and exclusions has some correlations with the place-name evidence, the sculptural material suggests a more complicated relationship between Irish Sea settlements than has been recognized hitherto.

Leslie Webster (The British Museum)

"Anglo-Saxon Metalwork and Sculpture of the 10th and 11th Centuries"

The British Museum and British Library's current major international exhibition, The Golden Age of Anglo-Saxon Art 966-1066, has provided an opportunity of reassessing this important phase of Anglo-Saxon art. In my role as co-organizer, I have reviewed the metalwork, stone, and ivory carving of the tenth and eleventh centuries, in the light of new discoveries and particularly of recent archaeological evidence. As a result, the origins of the Winchester style in the later ninth and early tenth centuries can be more firmly defined; for instance, the recent discoveries of wallpainting and of a gilt bronze reliquary at Winchester itself provide new insights into the Continental influences already apparent in Alfred's reign, while new finds of sculpture from Gloucester and Wells as well as other recently excavated metalwork from Winchester demonstrate the existence of sophisticated acanthus decoration, closely related to manuscripts, already well established by the reign of Æthelstan.

The ivory carving of the later tenth and eleventh centuries, and to a
lesser extent the metalwork, has been the subject of a number of recent
studies; here too new finds and researches have prompted fresh investigations
of their iconography, particularly that associated with apocalyptic themes.
The ivory and gold reliquary cross now in the Victoria and Albert Museum,
for example, reflects some of these themes and is of further interest, since
it is now possible to establish with much greater precision its complex con-
structional history, and as a result to propose more securely an Anglo-Saxon
origin for the enamels and metalwork of the front.

Despite the huge losses of ecclesiastical treasures, the few surviving
artefacts of the eleventh century, such as the Cleveland Museum of Art
boxwood casket, suggest increasing interest in complex imagery, as well as
renewed receptivity to Scandinavian art-styles; on the eve of the Conquest,
Anglo-Saxon metalwork and sculpture were as inventive and accomplished as they
had been a hundred years before. In my lecture I aim to review the development
and significance of some of these more neglected but important aspects of the
Winchester style renaissance.

James A. Graham-Campbell (University of London)

"The Viking Impact on Late Anglo-Saxon Art"

A new appraisal of the impact of the Vikings on the nature and development
of Late Anglo-Saxon art is called for as a result of recent discoveries in
England of ninth to tenth century metalwork and sculpture, and in the light of
the published discussions which these have provoked and of current research.
Initial impressions of this new material suggest that the degree of Scandinavian
impact on ninth century Anglo-Saxon art has been exaggerated and that in the
tenth century its importance has been over-rated. In the eleventh century,
however, it appears to have been of greater significance than has generally been
suggested. The single most significant body of new material is that excavated
between 1976 and 1981 at the Coppergate site in York, giving for the first time
a proper perspective on the familiar stone monuments and finds of metalwork
from the Viking Kingdom of York--workshop finds in particular allowing one to
begin to determine the artistic standards being set in this prosperous royal
capital during the late ninth and tenth centuries. The discovery of an unpub-
lished Ringerike-style sculptured fragment in Coventry serves as a starting-
point for a reconsideration of the Scandinavian impact in the eleventh century,
as do several chance finds of Urnes-style metalwork. The paper concludes with
some observations on the implications of the presence of a pure Ringerike-style
foliate motif on the underside of the Southwell Minster Tympanum, revealed when
it was removed from its architectural setting for the 1984 Romanesque Art
exhibition in London, a feature passed over in the Catalogue where it was con-
sequently given an unacceptably late date.

Session 80: "Literary Sources of Anglo-Saxon Culture I"

Joyce Hill (University of Leeds)

"The Range of Evidence in Ælfric's Pastoral Letters"

In any assessment of the great period of the Benedictine Reform, the works
of Ælfric rightly receive close attention, both from the historian and from
the literary scholar. Yet the focus is almost invariably on the homiletic

works and not on the five Pastoral Letters, which most directly highlight the achievements and limitations of the Reform movement. The evidence to be found in them for the state of late Anglo-Saxon culture is of two main kinds: the direct statements about ecclesiastical standards and the performance and non-performance of reformed practices; and the indirect evidence of the sources that Ælfric uses. They provide a range of evidence, then, which deserves more attention than the passing mention that is usually given. The purpose of this paper is to demonstrate to historians and literary scholars the benefits of using the Pastoral Letters when working on the Reform, and on the career, scholarship, and personality of Ælfric, and to remind them of the range and variety of their direct and indirect information about late Anglo-Saxon culture. The Letters will, however, contribute also to the larger projects of a "revised Ogilvy" and ultimately to what is hoped will be a collaborative analysis of the sources of all Anglo-Saxon written culture, projects which had their beginnings in the First Anglo-Saxon Symposium at Kalamazoo in 1983. The paper will conclude, therefore, with some comments on the value of the Pastoral Letters in this broader context, and with an assessment of the peculiar difficulties of identifying the true sources of liturgical prescriptions and ecclesiastical regulations. The problem of how far we can or should go in identifying the sources of Anglo-Saxon texts is likely to generate discussion; it is an issue that will certainly require major policy decisions by those directing collaborative projects.

James Earl (Fordham University)

"The Rhyming Poem and the Hisperica Famina"

The "Rhyming Poem" is a bizarre verse experiment combining a rhyme scheme common in Latin hymnody with a stringent use of OE alliterative meter. Metrical analysis cannot account for the poem's many linguistic peculiarities, however. It has been thought that the poet could not succeed at his self-appointed metrical task and strained his language to the breaking point in the effort, resulting in a poem crackpot, incompetent, and quickly corrupted. It is more likely, however, that the poet was being linguistically inventive in the manner of many such verse experiments in Carolingian and Hiberno-Latin. The best known of these is the Hisperica Famina, but there are enough poems in this general style to constitute what might be called a hisperic genre.

Hisperic style is marked primarily by erudite obscurantism and word play, often generated by terrible technical constraints self-imposed by the poet. Such obscurantism only exaggerates a quality already present in much OE verse, notably in the latter part of the Exeter Book where the "Rhyming Poem" is found, and it is common also in Norse and Irish verse. The tormented style of this poem, then, is not so surprising; considering the several poetic traditions co-existing in Anglo-Saxon England, it is surprising that most OE poetry is relatively so straight-forward. Our poet was only doing what Cædmon did, though somewhat in reverse: he is a Christian scholar adapting exotic but familiar effects from contemporary Latin poetry to the native meter and its traditional themes.

Once the reader accepts the poem's many solecisms as intended, to be interpreted rather than emended, the poem is as enjoyable and intelligible as the verse of John Skelton, who wrote in a quite similar style. Perhaps our poet, like Skelton, found the vernacular interesting only when he had jazzed it up with latinate inventiveness:

> Our natural tongue is rude,   and hard to be ennewed
> With polished terms lusty;   our language is so rusty,
> So cankered, and so full   of frowards, and so dull,
> That if I would apply   to write ornately,
> I wot not where to find   termes to serve my mind.

Michael M. Gorman (Cambridge, MA)

"The Role of Anglo-Saxon England in the Diffusion
of St. Augustine's Major Works"

My studies of the manuscripts and textual transmission of St. Augustine's
major works which have appeared in the Revue Bénédictine and the Journal of
Theological Studies since 1980 will eventually be collected and published by
Cambridge University Press in a volume entitled, The Manuscript Traditions of
St. Augustine's Major Works. By presenting stemmata fontium and maps of distri-
bution, I will discuss some of the conclusions of these investigations and
describe the role played by Anglo-Saxon England in the preservation and dissemina-
tion of St. Augustine's De Doctrina Christiana, Confessiones, De Trinitate,
De Genesi ad Litteram and De Ciuitate Dei in the early Middle Ages (650-900).

Although all these works of St. Augustine were known to and used by the
Venerable Bede and other Anglo-Saxon scholars, the actual material remains of
books from their era is practically non-existent. Although this fact is probably
due to the depradations of the Vikings, not a single one of these major works
of St. Augustine survives in a codex written in England in the ninth century or
tenth century. The Anglo-Saxon role in their transmission must thus be recon-
structed from indirect sources, fragments and marginalia; the traditio indirecta
represented by the works of Bede is invaluable.

No aspect of the textual transmission of the Confessiones seems to reflect
Anglo-Saxon influence. Marginalia for De Genesi ad Litteram found in Paris BN
lat. 2706, a codex written in East France about the year 700 in a center under
Anglo-Saxon influence (CLA 5.547), are the only trace of Anglo-Saxon activity in
the early manuscript tradition of De Genesi ad Litteram. The case of De Trinitate
is made interesting by the existence of a palimpsest now in the National Library
of Scotland in Edinburgh whose upper script contains a fragment of Book 1 of
De Trinitate written in late eighth-century Anglo-Saxon majuscule (CLA 12.1689).
Books 11-15 of De Trinitate happen to be preserved in Paris BN Lat. 9538, a codex
written at Echternach in Anglo-Saxon minuscule in the early eighth century
(CLA 5.588). The oldest manuscripts of De Doctrina Christiana reveal no obvious
connections with Anglo-Saxon England. In conclusion, I will discuss the Anglo-
Saxon aspects of the transmission of De Ciuitate Dei, a work whose tradition I
am at the moment just beginning to explore in detail.

Session 118: Anglo-Saxon Literature and Art

Robert D. Stevick (University of Washington)

"A Common Source of Form for Book-art and Poetry"

The art of the Insular Gospels manuscripts typically presents forms of
crosses, evangelists' symbols, and initial letters, many of which are made with

curvilinear patterns--circles, animals, the ubiquitous interlace. In some instances the construction marks can still be seen as punctures of the compass foot or as drypoint ruling of a grid, showing that the patterns were constructed with compass and ruler.

The frames of these designs and of any panels set within them have exact rectangular patterns. What has not been understood generally is that these frames also embody forms created with compass and ruler (and not with ruler alone). The forms of the frames develop simple ratios found in rectangular figures nearly always beginning in proportions of 1 to 1, or 1 to 2, or 2 to 3. The simplest ratio after the 1 : 1 of a square is that of "true measure"--the diagonal to side of a square. Not much more complex is the golden section ratio, built from the diagonal of half a square.

The forms of long poems of religious narrative embody the very same kinds of ratios as are found in the frames of decorative gospels pages. That is, if the sectional divisions of the manuscripts are mapped onto a rectangular model, they present forms just like those in the Lindisfarne Gospels, the Book of Durrow, the Gospels of St. Willibrord, the Macdurnan Gospels, and others. A common source of form for book-art and religious poetry should not be surprising, since both were produced side by side in <u>scriptoria</u>, by persons with common intellectual training and shared traditions. This paper will illustrate the common source for the form of a poem and the form of a decorative page, using the golden section ratio.

Mildred Budny (Downing College)

"The Image of the Ascension in Anglo-Saxon Art and Literature"

From Cynewulf's poem on the Ascension (<u>Christ II</u>) to the "Disappearing Christ" of several late Anglo-Saxon manuscript illustrations, the Anglo-Saxons created vivid images of the Ascension of Christ, enabling the audience to witness, and encouraging it to participate in, the moment of Christ's ascent, poised between earth and heaven. The theme was the subject of iconographic exploration and development, often as part of an iconographic program, or picture cycle. This paper will explore some of the interrelationships between media, between text and image, and set the various images, ranging from stone carvings (such as the Reculver cross-fragment, the Wirksworth clab, and the Rothbury cross-shaft) to embroidery (such as the lost alb of St. Edith), within the context of the development of Anglo-Saxon art and literature, particularly in the light of a fresh examination of the enigmatic and multivalent image of Christ adored by an awe-struck monk in the frontispiece of "St. Dunstan's Classbook" (Oxford, Bodleian Library, Auct. F. 4. 32, fol. 1r).

Carol Braun Pasternack (University of Wisconsin-Madison)

"Trampling on Each Other's Territory or a
Case for Cross-Disciplinary Studies"

Two claims have been made against work comparing the style or structure of the Anglo-Saxon visual and poetic arts, the first being that only comparisons of images are legitimate and the second that the offending scholars (usually literary) are dabbling in an area which requires far more expertise than they have spent the time or trouble to acquire. And yet such comparisons have been made and will continue to be made because they are enjoyable, because they provide a fresh perspective on the poetry, and because Anglo-Saxonists allied with various disciplines have been trying to understand each other in hopes of under-

standing better the cultural context of early England (witness <u>Anglo-Saxon England</u>, ISAS, and this third symposium on "The Sources of Anglo-Saxon Culture"). At this stage, let us grant that such cross-fertilization of the poetic and visual arts will take place, will ye, nill ye, so that we can create a clearer methodology and set of goals for this work. Ideally, we can then produce fruit that is wholesome to both the literary and the art historian.

To this end, I propose to examine the aesthetic concerns common to these creative areas, the similarities and differences in the cultural roles of the artists (perhaps better called craftsmen), and their receptiveness to influence from other cultures. The result of this work will be some conclusions on the limitations inherent in such comparisons and discovery of areas in which we can hope to gain greater knowledge of Anglo-Saxon culture. I have done a considerable amount of this work already. In 1982 I presented a paper at the Berkeley Old English Colloquium on "Aesthetics as a Basis for Interpreting Anglo-Saxon Poetry" and my 1983 UCLA dissertation included a chapter on similarities in the structure of Anglo-Saxon poetry and painting. At present I am working on an article entitled "Structural Disjunction and Ornamentation in Anglo-Saxon Poetry and Painting." My tentative conclusion is that we are looking at two kinds of craftsmen who share beliefs about what constitutes the beautiful and about what the appropriate relationship is between such adornment and the subject matter or purpose of the piece and who share ways of using the diverse influences on their culture. Furthermore, this broad perspective is necessary to assure that we compare similar aspects of the two areas. And, contrary to most past studies, the most fruitful comparisons may not come from comparing motif with motif (for example, interlace with narrative structure or interlace with alliterative patterns) but from pooling information on how and why each craft area worked as it did in producing their final results.

<u>Session 156</u>: "The Venerable Bede--1250 Years After His Death"

Martin Irvine (Wayne State University)

"Bede the Grammarian as Exegete"

This paper will show that eighth-century grammatical methodology, exemplified in Bede's grammatical treatises and in other contemporary works, informs Bede's exegetical practice. Bede had mastered the four main grammatical <u>Officia</u>-- <u>lectio</u> (oral reading and construing), <u>enarratio</u> (exegesis), <u>emendatio</u> (concern for Latinity and textual authenticity), <u>iudicium</u> (criticism of style and value of texts)--and <u>grammatica</u> supplied Bede with a powerful discourse for the analysis of meaning in biblical texts. The focus of my discussion will be Bede's commentaries on Genesis and Proverbs, commentaries that exhibit clearly Bede's interest in language, interpretation, and the modes of signification. Most revealing for Bede's understanding of the function of <u>grammatica</u> is his discussion of the language of Eden, the dispersal of languages after Babel, and the language of God in creation. Implicit in Bede's exegesis is the Augustinian conception of grammar and signs.

Roger Ray (University of Toledo)

"A New Catalogue of Bede's Library: A Progress Report"

Exactly fifty years ago M.L.W. Laistner published "The Library of the Venerable Bede," an article long since famous. It was a remarkable feat of scholarship

because in 1935 just a handful of Bedan works existed in editions which make some attempt to identify sources. Now we have nearly three-quarters of Bede's oeuvre in critical editions, thanks mainly to the CCSL. Hence, Paul Meyvaert and I are at work on a new list of the books known to Bede. It will be the first documented catalogue of Bede's library, the oldest English book collection of which we can have an extensive knowledge.

This progress report will treat various problems which have arisen in the course of our research. There will be, for example, some evaluative remarks about the performances of the CCSL editors. Of course the paper will give at least highlights of the greatly changed picture of Bede's reading which the eventual catalogue will display. The completed list will likely be twice as long as that of Laistner. It will provide evidence that the Latin culture of Bede's abbey was much more eclectic and complicated than we have previously thought. Paul Meyvaert and I hope to publish the new inventory in 1987, and in the meantime will be happy indeed to hear from anyone who can shed some light on our project.

Arthur G. Holder (Duke University)

"Bede's Commentaties on the Tabernacle and the Temple"

In De Tabernaculo and De Templo Bede gives extended allegorical interpretations of the constituent parts of the Old Testament houses of worship. As is the case with so many of Bede's exegetical writings, no study has yet appeared that treats these two commentaries in their own right. This paper will begin to fill in this gap.

No writer before Bede had set out to provide a commentary on those parts of Exodus and III Kings that describe the making of the tabernacle and the temple. A few patristic authors had dealt with the tabernacle in the course of commentary on the Book of Exodus or the life of Moses, but I shall argue that Bede was aware of none of them. This will involve a close examination of the seven instances in the CCSL edition of De Tabernaculo in which Dom David Hurst indicates parallels with the text of Origen's Homilies on Exodus. It is my contention that none of these supposed parallels necessarily indicate that Bede knew this work.

Recurrent themes in these commentaries are the relationship between the testaments, the Church and its members, the role of pastors and teachers, and the ascent of the soul to God. Throughout, Bede follows the pastoral approach of Gregory the Great in his Liber Regulae Pastoralis, from which he in fact quotes at length in several passages that have escaped Hurst's attention.

In De Tabernaculo and De Templo we see Bede at work according to a plan of his own design, utilizing the few fragments of relevant patristic material that lay ready to hand, but most of the time doing his own creative exegesis. The result was nothing less than a new sub-genre--commentaries on the fabrication of Old Testament houses of worship--that was to enjoy widespread popularity among exegetes of the Middle Ages, particularly in the twelfth century.

Thomas W. Mackay (Brigham Young University)

"Progress Report: Bede's Commentary on the Apocalypse"

The editing process for Bede's Commentary on the Apocalypse is proceeding
well as I collate more than forty manuscripts. The text is fairly well settled,
and I am now making the selection of variants to accompany the text for the
CCSL. Source quotations have been noted where known, and computer-generated
concordances have helped locate other passages. I cannot yet project a completion
date, but hope to have a copy in finished form by the Kalamazoo conference
in 1987.

Session 194: "Literary Sources of Anglo-Saxon Culture II"

James E. Cross (University of Liverpool)

"Cambridge, Pembroke College 25 and Its Insular Connections"

The Latin homiliary in Cambridge, Pembroke College 25 has been shown to be
an important source for OE vernacular homilies specifically for the Vercelli
homilies. The present paper discusses the problem of the sources of this
homiliary and in particular is concerned with its connections with "insular,"
Irish-Latin, and Anglo-Latin texts. (TDH for JEC)

Fred M. Biggs (Cornell University)

"The Poem of Fifty Questions: Some Answers"

I would like to present some of the progress that Charles D. Wright of
Texas Tech University and I are making toward a new edition of the Middle Irish
Duan in Choícat Cest. Although this poem, written in the eleventh or perhaps
twelth century, cannot be considered a direct source for Anglo-Saxon culture,
it is a significant analogue since it reflects the tradition of Hiberno-Latin
biblical exegesis that flowered in Ireland between the seventh and ninth centuries,
and that is coming to be seen as exercising considerable influence on Old English
literature. The main subject of the poem is Genesis lore, but the poet does
refer to the rest of history in his closing stanzas. In this paper, I would like
to show that Duan in Choícat Cest is of interest to Anglo-Saxonists both for the
traditions it preserves and for its handling of Latin learning in a vernacular
context.

Session 230: "Alcuin"

William P. Stoneman (University of Toronto)

"Alcuin's Interrogationes Sigwulfi Presbiteri
and Its Ælfrician Translation"

Ælfric's translation of Alcuin's Interrogationes Sigwulfi Presbiteri is
as Alfred explained in his Preface to the Pastoral Care "hwilum word be worde,
hwilum andgit be andgite." The present paper explores the results of this
technique and examines the omissions from and the additions to Alcuin's text.
The paper also places Alcuin and Ælfric in the commentary tradition of Augustine's
De Genesi ad Litteram and Bede's In Genesim. One of the passages under discussion
is a previously unrecorded marginal note in a manuscript of the Ælfrician transla-
tion. The note is signed with the disguised signature of Coleman and expands upon
Ælfric's simplified version of Alcuin's understated explanation of the sacrifices
made by Cain and Abel.

Paul E. Szarmach (SUNY-Binghamton)

"Alcuin's Liber de Virtutibus et Vitiis and the Vernacular Tradition"

Alcuin of York's Liber de Virtutibus et Vitiis is clearly one of the important opuscula in the Middle Ages. There are more than 140 manuscripts containing "complete" or "partial" witnesses to the text, extending chronologically from near the time of composition through the end of the Middle Ages and representing geographically Sweden and Poland as well as Spain, Italy, and Western Europe generally. It should come as no surprise that this treatise finds its way into Anglo-Saxon Latin and vernacular literature, given what we know of Anglo-Saxon intellectual activity. The relationship of this insular intellectual activity to the continental tradition of this text remains, however, a relatively unexplored area of investigation. In this paper I will try to sketch the textual background to the Anglo-Saxon versions and re-workings of the Liber in both the Latin and the vernacular. Having studied the earlier textual tradition of the Liber in connection with my planned edition of it, I intend to put the Anglo-Saxon texts in the context of this textual tradition. In a sense I am here attempting a procession of textual forms, from Alcuin's own hand of creation, so to speak, to the vernacular versions, but this neo-Platonic image should not carry any sense of pejorative diminution. While my main perspectives are those of textual criticism, I hope not to slight unduly some issues of intellectual history. The continental tradition of the Liber, the insular Latin tradition of the Liber, and the Old English translations and adaptations are thus the three main areas of this investigation.

Whitney F. Bolton (Rutgers University)

"How Boethian is Alfred's Boethius?"

In the first half of my discussion I look at the relationship between the Latin and the Old English and also review previous scholarship. The Alfredian translation will serve as no pony, trot, or crib. Although the view that Anglo-Saxon literature and culture were below the challenge of rendering the Consolation is now outdated, the presumptive successor, viz., the view that Alfred is an active, interpretive translator seeking, out of disagreement, to change the Neoplationism of his source into a form of Christian existentialism, is not adequate. This latter view dislodges the strict philological interpretation, but there are several significant difficulties in its ahistoricism. These larger difficulties include an insufficient regard for the audience of the translation and the apparent contradiction that Alfred set out to translate a work he found uncongenial. The Alfredian translation, I argue, is rather a "pedagogical" form of the Consolation, as the tradition of Boethian commentaries and particularly Carolingian use make clear. The key figure in this tradition is Alcuin, as Courcelle has shown. Alcuin recovered, digested, and Christianized Boethius, turning the Consolation into a source-book for pedagogical and political ideas. The Alfredian Boethius displays a number of characteristics implying an Alcuinian heritage, especially a concern with key vocabulary items. There are as well parallels between Alfred's intellectual milieu and the Carolingian era that circumstantially at least imply the likelihood of similar purpose in educational reform. How Boethian is Alfred's Boethius: It is Alcuinian.

Session 267:   "Post-Conquest Lives of Pre-Conquest Saints"

Gordon Whatley (Queens College, CUNY)

> "The Post-Conquest Rehabilitation of Anglo-Saxon Saints:
> the Example of Goscelin's Life of St. Augustine of
> Canterbury"

The revival of Latin hagiographical writing in England during the Anglo-Norman era is often mentioned and sometimes praised by historians of the period, but with the exception of the lives of contemporary saints such as Anselm and Christina, the literature itself remains largely unread, unexplored, and inadequately edited. Of the twentieth-century scholars who have worked at all on the post-Conquest vitae of pre-Conquest saints, most have been British historians interested mainly in the development of English historiography and anxious to find in this copious outpouring of texts the evidence of a bourgeoning historical spirit. Denis Bethell, for example, suggested that the hagiographers in question were motivated by a quasi-antiquarian desire to rescue the glorious Anglo-Saxon past from potential oblivion, in the face of Norman modernization and reform.

My own reading of an admittedly puny sample of this large corpus of literature has led me to question this line of thinking, and to see in the revival not so much an interest in the past for its own sake as a desire to bring the past into the present, to incorporate the cults of the native saints into the new Anglo-Norman order by composing new vitae that in many cases drastically alter the literary image of Anglo-Saxon sanctity preserved in the pages of Bede's Historia (the principal repository of lore concerning the early saints) and, occasionally, in individual pre-Conquest lives.

Among the post-Conquest vitae that reinterpret and rework the Bedan legacy is Goscelin's Life of Archbishop Augustine, which is the main focus of this paper. A preliminary analysis of this florid but intriguing work, written in the 1090's, suggests that Goscelin's aim was to create not only a much more flattering and more cult-worthy Augustine than the one in Bede, but also to make the saint much more relevant to and representative of the special character and circumstances of the Anglo-Norman regime in Canterbury. The techniques Goscelin employs to achieve these effects are decidedly literary rather than historiographical in nature, anticipating the attitude to sources and veracity that one finds more of in Chaucer and Malory than in Thomas of Walsingham.

Thomas D. Hill (Cornell University)

> "Odin, Rinda, and Thaney, the Mother of St. Kentigern"

It is clear from a survey of the early sources concerning the life of St. Kentigern, that in the earliest lives of St. Kentigern, Kentigern's mother was thought to be a virgin who conceived Kentigern just as Mary conceived Christ. In the twelfth century this claim was considered to be a bit excessive, and alternative explanations were proposed. The strangest of these occurs in the so-called Herbertian life of Kentigern in which Thaney is raped by a man who exculpates himself after the fact by claiming to be a woman. The author then appends an elaborate quasi-scientific account of why Thaney believed him and why she thought she was still a virgin. It is the thesis of this paper that this story is an analogue of the account of Odin's wooing of Rinda in Saxo Grammaticus in which Odin takes on the sexual identity of a woman and then in his own form rapes and impregnates Rinda. Much of the oddity and incoherence of the Herbertian account of this episode can be elucidated in the light of this parallel.

Session 25: "Old English Semantic Field Studies"

Jürgen Strauss (University of Trier)

"Prototypical Scenes in Old English Poetry: An Operational
Approach to Old English Field Studies"

The discussion of semantic theories in the last few years has offered new
possibilities of investigating meanings so that renewed considerations about
the nature of semantic fields and about the methods of investigation seem appro-
priate. I take as my assumption that the meaning of the word "is its use in
language" (Wittgenstein). In other words, the semantic conditions which
determine the use of the particular word must be known to a speaker in order for
him to use the word correctly (cf. Labov's [1973] "cut"-experiment). It is
probable that the speaker has in mind a prototypical scene as advanced by
Fillmore (1977). A semantic conception which orients itself by prototypical
scenes may help to answer the difficult question of the delimitation of semantic
fields. Moreover, this conception may explain the endeavor of the Old English
poet to find metaphorical paraphrases which stress certain prototypical scenes
(e.g. the sword is thought of as "the helper in the battle"; the sea is "the
road of a sea animal" [swanrad, hronrad, hwælweg, etc.]). This paper will attempt
to show how to make deductions from the occurrences of words in the extant Old
English texts about the prototypical conditions of use, in other words, how to
move from the "tokens to the (proto)types." In the course of the investigation
the catalogues of scenes are formed operationally with the help of data process-
ing machines. The data are taken from my field study on the Old English poetic
words denoting "lord and master" and from various other studies. The steps in
the analysis are as follows:
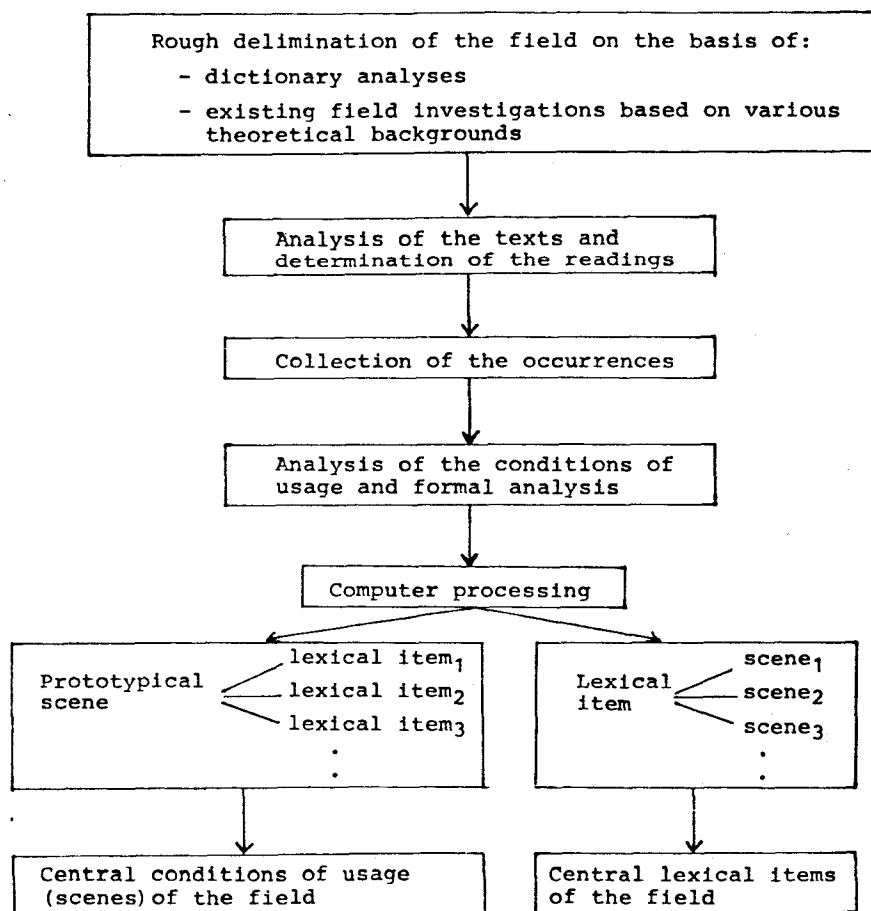
Session 78: "Music and Muscicology II: Chant 1"

K. Drew Hartzell (SUNY-Albany)

"The Bi-lingual <u>Alleluia Dies Sanctificatus</u> from an
Insular Point of View"

Most medieval manuscripts containing music for the Mass of the Roman Rite
have for the third Mass of Christmas the <u>Alleluia Dies sanctificatus</u>, one of
the best known pieces in the repertoire and one whose melody served for many
other <u>Alleluia</u> texts. In 1939 Dom Louis Brou of Quarr Abbey published the
results of an extensive classification of manuscripts preserving an unusually
interesting chant: a bi-lingual Greco-Latin <u>Alleluia Dies sanctificatus</u>. Of
the more than 200 sources surveyed by Dom Brou about forty contained peculiar-
ities relating to this chant: the text was given in Greek, a non-Gregorian
tune was used which he labeled the Greek tune, and finally in some sources the
Greek and Latin texts with their respective melodies or not were arranged in
diverse ways.

At the forefront of his study Dom Brou listed ten sources containing the
Greek text to which modern scholarship has added another two. Six of these
preserve it in what may have been its earliest form: the Greek alternating phrase
by phrase with the Latin equivalent, all sung to the Greek tune. These six
sources come from just two geographical areas: England and St. Vedast's Abbey
at Arras. This paper will offer reflections on this phenomenon.

Session 191: "Early Germanic Language and Literature"

David A. Ray (Auburn University)

"Semantic Integrity in Old English Poetic Variation"

Although up until now the only thoroughgoing treatment has been grammatical/
syntactical, the device called "variation" in OE poetry can be studied on a
semantic basis. Specifically, it is possible to analyze variational series accord-
ing to the order in which individual components (variatum, varians) occur. In
each case this order constitutes a semantic pattern. All of the patterns can be
reduced to a few basic types. It is possible, finally, to establish a set of
standards or norms which individual variational series either follow or deviate
from and thus to arrive at conclusions about the stylistic quality of particular
poems in this regard.

The semantic analysis of variational order rests on two premises. The first
and more important is that variation is essentially a form of apposition and,
like all apposition, represents a compressed syntax with the copula omitted. The
ordinary pattern we should expect variational series to follow is thus precisely
that of the IE sentence in general: <u>subject predicate</u>. The second premise is that
the OE lexicon is highly motivated, so that in the majority of cases where two
lexemes retain phonetic and semantic solidarity--<u>brytta:bryttian</u>, æðeling:æðele--
a spontaneous connection would have been made by the native speaker. Putting
these two premises together, this means that terms with a verbal or adjectival
relative in the everyday language would have been intrinsically more suited for
predicate (varying) position than (functionally) opaque terms, just as the verb
and the adjective are the predicative vehicles <u>par excellence</u> of IE languages.
Further discriminations can be made on the basis of grammatical theory both tradi-

tional and recent. To select a sample "synonym"--group, the following ascending order shows relative predicativeness among individual terms: Beowulf (proper name) cyning (opaque substantive) <u>dryhten</u> (more generic opaque substantive) <u>brytta</u> (verbally motivated substantive) æðeling (adjectivally-motivated substantive). Any variational series following this order--e.g. Beowulf...brytta, or <u>dryhten</u>... æðeling--can be described as "consistent"; any reversal can be described as "deviant." The study is limited to word-variation (in contrast to "Satzvariation") and, further, to variation of grammatical substantives (in contrast to verb and adjective variation). Even with these limitations the variations analyzable by this method represent well over half of the total number registered by Paetzel.

Developing ranked orders for all synonym-groups lexeme by lexeme and comparing these models with actual poetic practice has resulted in the following discoveries: in <u>Beowulf</u> the ratio of "consistent" to "deviant" binary relations between individual variational components is over 3:1, far in excess of what mathematical chance would render. The Cynewulfian poetry and selected other poems show a ratio of 2 to 2.5:1, still considerably better than the random 1:1 ratio. Certain other poems, however, show almost no consistency in the semantic ordering of individual terms in variation: here the ratio of "consistent" to "deviant" relations approaches 1:1. It is altogether noteworthy that precisely those poems already generally recognized as superior show the greatest semantic integrity in this regard. A likely explanation for the above figures would be (1) that there is considerable diversity in the skill with which individual poets were able to use the device of variation as a semantic vehicle and (2) that, in the case of the better poets at least, use of the device cannot be explained on metrical or alliterative grounds alone, as many have assumed.

Session 283: "Oral Literature and the Middle Ages"

Claudia Russell Barquist (University of the District of Columbia)

"Vowel and Consonant Harmony and the Beowulf Manuscript"

Few poets have felt language is merely discursive. They have worked instead at trying not only to select a dominant sound or sounds for a particular passage, or to find words which will suggest or echo a nearby word, but in every way to reinforce the cognitive and affective content of the poem. While assonance and consonance do not, in themselves, make great poetry, they are devices which can increase the acoustic appeal and reinforce the cognitive and affective content of the poem. Poets have used alliteration, assonance, and consonance even more widely than rhyme.

Combinations lacking harmony differ from harmonic combinations in having more detectable components. The combinations which produce harmony depend chiefly on the higher order structures which they form when they occur in sequence and in their juxtaposition with elements of quite a different nature. Combinations of distinctive features which fuse are more pleasing than those which do not.

Dissonance is as essential to enjoyment as harmony, and the relationship between the two is of interest. Verses characterized in this way are more obvious in their roughness and fluctuations, and these verses are necessary to the movement of the poem. There is an aesthetic need for variety and the success

of a passage can be enhanced by its surprise value. Generally, more intense
stimuli, be they harmonic or dissonant, are more arousing, as are those with a
more abrupt onset. The listener responds to relations of similarity or dissim-
ilarity between something that is present and something that has been encountered
before. At other times he responds to several elements which are present
simultaneously.

According to Cooper, artistic responses of any sort are produced by an
initial inspirational stage followed by a subsequent stage of elaboration.
Secondary process cognition is conceptual, logical, purposeful. Primary process
thinking is free associative--it is the thought of dreams, reveries, and mysti-
cism. One could hypothesize that when the Beowulf-poet uses a majority of shared
distinctive features his thinking is more primary process and most aesthetically
effective--both the subject matter and the harmony of his verses are pleasing.
When the poet uses a high concentration of specific distinctive features, he is
presenting specific, isolated aspects of the world: the sea, the sky, fire,
funeral mounds, and aloneness. It is this grouping, too, which includes semantic
formulas and rhetorical patterns. An obvious lack of a concentration of specific
features is used in this poem mainly for verses which help set the mood of a
visual atmosphere; they describe darkness, light, brightness, and gold armor and
treasure.

When there is a high degree of sharing of features we find mention of God,
of goodness, of song, of feasting and the re-telling of stories. The emphasis
in this group of categories is one of group concord and a benign view of things.
Verses which are obvious in their lack of shared features also tend to paint a
broad picture, even if it is a less happy one. They describe battle, vengeance,
fate, and they predominate in verses which are elegiac in tone.

The movement of the poem is toward a more intense psychological meaning. The
first feast of the poem is a welcome; the second is much more elaborate with
decorations, entertainments, and gift-giving. The last feast with the Danes is a
victory celebration, an emotional farewell, and here the praise is of God, not man.
Again, the first funeral of the poem is elaborate, but more attention is given
the treasure decorating the ship which bears Scyld's body than to Scyld himself.
Scyld is praised for the booty and captives he has brought from foreign wars.
Hnæf's funeral is given a longer description, and this funeral is more dramatic
in that Hnæf has died as a result of a long and complicated family feud. Here
the treasure for the funeral pyre consists only of Hnæf's armor, recently damaged
in combat. Beowulf's funeral is the longest of the poem. His adversaries have
been superhuman, and he has neither enslaved captives nor been embroiled in family
feuds. He has died defending his own home. Although these qualities make him
more noble that Scyld or Hnæf, he has been deserted by his comrades at his time
of greatest need. The treasure on his funeral pyre is magnificent, magical, and
dearly bought. Scyld is described as a "ring-giver," Hnæf is referred to as
"lord" of his people, but the epithets for Beowulf are "beloved lord" and
"glorious king." Beowulf is praised for his mildness, his kindness and his gentle-
ness, but in spite of these qualities and his heroism, his death foreshadows the
end of a people. This movement toward a larger, more dramatic significance is
mirrored in the phonology of the poem with a somewhat greater quantity of vowel
and consonant harmony in the second half of the work.

The early literature of all people is poetry and a very high or low concentration of specific features of sounds would reinforce the strong beat typical of early verse. Yet it is especially the passages which are the most meaningful to us aesthetically and emotionally which use the more highly polished and subtle device of vowel and consonant harmony.

Edward B. Irving, Jr. (University of Pennsylvania)

"Social Embedding of Characters in Beowulf"

In early oral-derived narratives, characters exist as types rather than as true individuals. They are seen only as firmly "embedded" in social contexts that define and control what we are invited to see of them. I will discuss two such characters in Beowulf, the hero and Grendel's mother, from this point of view.

We see Beowulf as usually embedded in more than one changing matrix of relationships. Yet it may well be one important definition of a hero that he keeps pushing back at the confining categories and often transcends the groups of which he is part, even though Beowulf characteristically re-embeds himself in them once again. The very alternation between being-as-a-part and being-as-oneself keeps the audience's interest in the hero at a high level.

Analysis of the depiction of Grendel's mother shows some interesting tensions of another kind. She must be a difficult and respected opponent for the hero if his victory is to have meaning, but the poet must also obey the traditions of his society by keeping her tightly embedded in the degraded status of a female. When we compare the scenes where she appears with those involving her son Grendel, we can see clearly the unfair distortion to which she is subjected. Whether she transcends this is debatable.

Robert P. Creed (University of Massachusetts-Amherst"

"An Open Forum: The Oral Aesthetic of Beowulf"

This presentation will include a brief position paper on the significance of the poem's oral background, with particular reference to other oral or oral-derived works. Responses from the panel and the audience will then be invited, with specific reference encouraged to incidents and situations in Beowulf which must be interpreted differently if we take into account the poem's oral background. The presentation will close with a response to the open discussion.

Session 295: "Old English: Lexicography, Semantics, Metrics"
Ronald E. Buckalew (Pennsylvania State University)

"English Scribes as Lexicographers: The Scribal Treatment
of Loanwords in Ælfric's Grammar"

In commenting on the lexicography of Old English, Helmut Gneuss recently noted (Festschrift für Karl Schneider, 1982) that "there is nowhere a complete record or list of all pre-Conquest loanwords in English, and there are a number of cases in which it is not at all certain if a word is native or borrowed....More important still," he notes, "is [the] fact [that]...loanwords in Old English must have differed considerably as to their currency and acceptability." He then mentions several kinds of evidence that are relevant but suggests that only when "the full

evidence is before us" will we be able to know the actual status of Old English loanwords. Two kinds of evidence not mentioned are whether the borrowed word is given native English inflections and how it is written by the scribes. The first is probably assumed, but the second seems not to have been recognized before as relevant anywhere, probably because it requires the use of manuscripts, not printed texts. Furthermore, it was only during the period from the end of the tenth century into the twelfth that there existed the practice of regularly employing different letterforms according to whether the scribe was writing Latin or Old English, and not all scribes of the period followed this practice.

A work which N.R. Ker (Catalogue of Manuscripts Containing Anglo-Saxon) cites as particularly manifesting this distinction is Ælfric's Grammar, in which Latin and Old English occur regularly together on the same page. Of the fourteen extant medieval manuscripts of this work known, I have found that eight show the distinction of scripts, and detailed observation of the scribes' treatment of certain loanwords, such as part and casus, can be very revealing. When a word is rather consistently written in insular script, one can assume that even the educated scribe recognized it as assimilated. An example is the hybrid undeclinigendlic which translates indeclinabile. When even a single scribe, however, vacillates in his treatment of a word, he provides us with evidence that the word was still unassimilated. Such a word is casus in BL Royal 15.B.xxii. The intersection of such parameters as OE vs. Latin context, OE vs. Latin inflections (even in an OE context), and insular vs. caroline script, provide a far more complex picture than one might suppose. In ignoring evidence of this kind, scholars have deprived themselves of useful evidence both for the status of OE loanwords and for textual relationships in the manuscripts concerned.

G.M. Logsdon (University of Tennessee-Knoxville)

"The Old English Metrical System in Decay: The Status of Secondary Stress"

Sievers' exacting descriptions of the syllabic sequences found in Old English poetry have been largely vindicated by the leading metrists of the twentieth century—Pope, Bliss, and Cable—although each has proposed refinements of that system. Of continuing speculation, however, is the metrical status of secondary stress, particularly with respect to resolution. Secondary stress is considered structurally significant in some patters (Types C, D1, D2, and E) but insignificant in others (Types A and B). Acknowledging that the varying treatment of secondary stress appears to be an inconsistency in the system, Bliss attempts to clarify the issue by comparing the types of words which have the contour ˆ x in Types D and A of Beowulf. His conclusion is dramatic: "the presence or absence of resolution...depends not only on the context but also on the quality" of the final syllable. Bliss asserts that the use of short secondary stress has two clear patterns: in Type A it is followed by a short ending and must be resolved, whereas in Type D it is followed by a long ending and can on its own occupy a metrical position. Furthermore, Bliss observes that Beowulf more carefully preserves these "primitive equivalences" than does the later poetry. This paper specifically challenges Bliss's findings on resolution by analyzing the words with short secondary stress in Types C, D*, and E in Beowulf and showing that these constructions do not always uphold the "primitive equivalences." Rather, they reflect a possible decay in the poetic tradition and provide insights into the more unusual structures in later poetry.

Session 322: "Old English: Literature"

Ward Parks (Louisiana State University–Baton Rouge)

"The Flyting Speech in Traditional Heroic Narrative"

Recent scholarship has increasingly recognized the role of flyting as a distinct dialogic mode within the broader compass of traditional heroic narrative. While the relationship between flyting and the narrative context in which it appears has been in good measure illuminated, the individual speech unit within the flyting exchange has so far eluded effective structural analysis. Flyting speeches are not, in fact, distinguished as a class by any single movement or sequencing tendency in the ordering of speech elements. Their generic resemblance appears rather in the contestual motive that generates them and in the group of interrelated functions which they try to fulfill. Five of these functions, which I term the identitive, the retrojective, the projective, the attributive-evaluative, and the comparative, recur throughout the flyting material and seem to comprise the major topoi in the production of flyting speeches. All these points can be substantiated through reference to the Beowulf-Unferth and Achilles-Aineias flyting exchanges among other episodes in Old English and Homeric epos.

Margaret Monteverde (Ohio State University)

"The Effect of Form on Content in The Wife's Lament"

For years, the narrative fragmentation of The Wife's Lament has concerned critics. However, I believe this elusiveness to be a deliberate device which is furthered by the structure of the poem. R.F. Leslie noted "a remarkable feature of the poem is the regularity with which each passage is rounded off with outbursts of feeling which become in places almost refrains." In fact, each of Leslie's passages is a separate narrative unit which concludes with longaþ, or a related form, in an end-stopped line; this enables me to call the structure stanza-refrain.

Once this structure is perceived, it becomes apparent that the refrain is meant to provide the constant of the poem, the speaker's deep longing, with the so-called narrative portions indicating the sources of that longing. The poem leaves no room to doubt that the speaker is a woman forcibly separated from her husband. Her longing is not just for him, however. The contrast she draws between her own physical and mental condition and that of her husband points to her longing to be more like him—both more stoic and more free to act. Furthermore, the gnomic quality of her final statements extends her longing for freedom and self-sufficiency from her particular situation to the general condition of women in her society.

Clearly, The Wife's Lament differs in form and content from the heroic elegies, The Wanderer and The Seafarer. While it shares with them a lack of narrative continuity and its speaker's desire for a lost past, it differs from them in the speaker's sense of confinement and inability to be stoic. Such differences lead me to suggest that, like Wulf and Eadwacer, with which it has much in common, The Wife's Lament may be an early representative of a folk elegiac form, the ballad.

James E. Anderson (Vanderbilt University)

"The Dual Voices of the Exeter Book Descent into Hell"

The identity of the voices and the precise boundaries of speeches in the Exeter Book Descent into Hell are related issues of long standing in scholarship. The notion of dual voices in the poem is by no means unanimously accepted, and those scholars who do perceive two voices in the text have identified and delineated them in various ways. This paper seeks to confirm an old proposal for the identity of one voice and to suggest a new identity, function, and boundary for the second voice by two means: (a) a look at the entire poem in a large manuscript context which suggests that the tenth-century poet borrowed the idea of dramatic and partially concealed dual voices from neighboring poems, especially Pharaoh and The Husband's Message; (b) a redefinition of the second voice as both liturgist and catechist in the theology of baptism, whose spiritual significance transcends earthly space and time. Examined from these two perspectives, The Descent into Hell appears to be tenth-century Christians didacticism partly inspired by eighth-century allegory on ostensibly "Germanic" themes.

Session 327: "Church History: Anglo-Saxons and Anglo-Normans"

Lesley J. Abrams (University of Toronto)

"Minsters and Local Churches in Anglo-Saxon England:
The Documentary Evidence"

The traditional model of the organization of the early Anglo-Saxon Church postulates two overlapping systems: the minsters, or mother churches, which established themselves at the centre of an area over which they had ecclesiastical jurisdiction, and the Eigenkirchen, or private churches, subject not to a bishop but to their lord. Historians have suggested that by the Conquest the minsters' power was eroded, and that the Eigenkirchen developed into the parish churches of the Middle Ages. Recent work has begun to question this model, and has sent us back to the sources to investigate them more thoroughly and re-evaluate our assumptions about the different categories of churches in Anglo-Saxon England.

The Anglo-Saxon period lacks the range of documentary sources that the High and Late Middle Ages have to offer, but through the examination of charters, wills, and hagiographical material, in addition to the obviously relevant legal sources and Domesday Book, it is possible to obtain a more detailed picture of ecclesiastical provisions at this time. The charters, for example, can identify otherwise unknown minster, private, and chapel sites, sometimes with important indications of their relationship to one another and to their surrounding settlements. They can also help reveal the crucial and largely unexplored relationship of minsters to the king and to his estates, and the role the bishop played outside the cathedral church. Details of burials, priests, endowments, and services can also be pieced together to shed additional light on the nature of church life at this local level.

My paper will derive from work I am doing on the ecclesiastical geography of Anglo-Saxon Somerset and will be supported by archaeological and landscape data. Rather than focusing on one particular region, however, I intend instead to explore and emphasize the usefulness of the documentary sources. The focus of this paper will be the role of these sources in helping us to understand the developing stages of the English Church's parochial system before it reached its maturity in the twelfth and thirteenth centuries.

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