33rd International Conference of SELIM
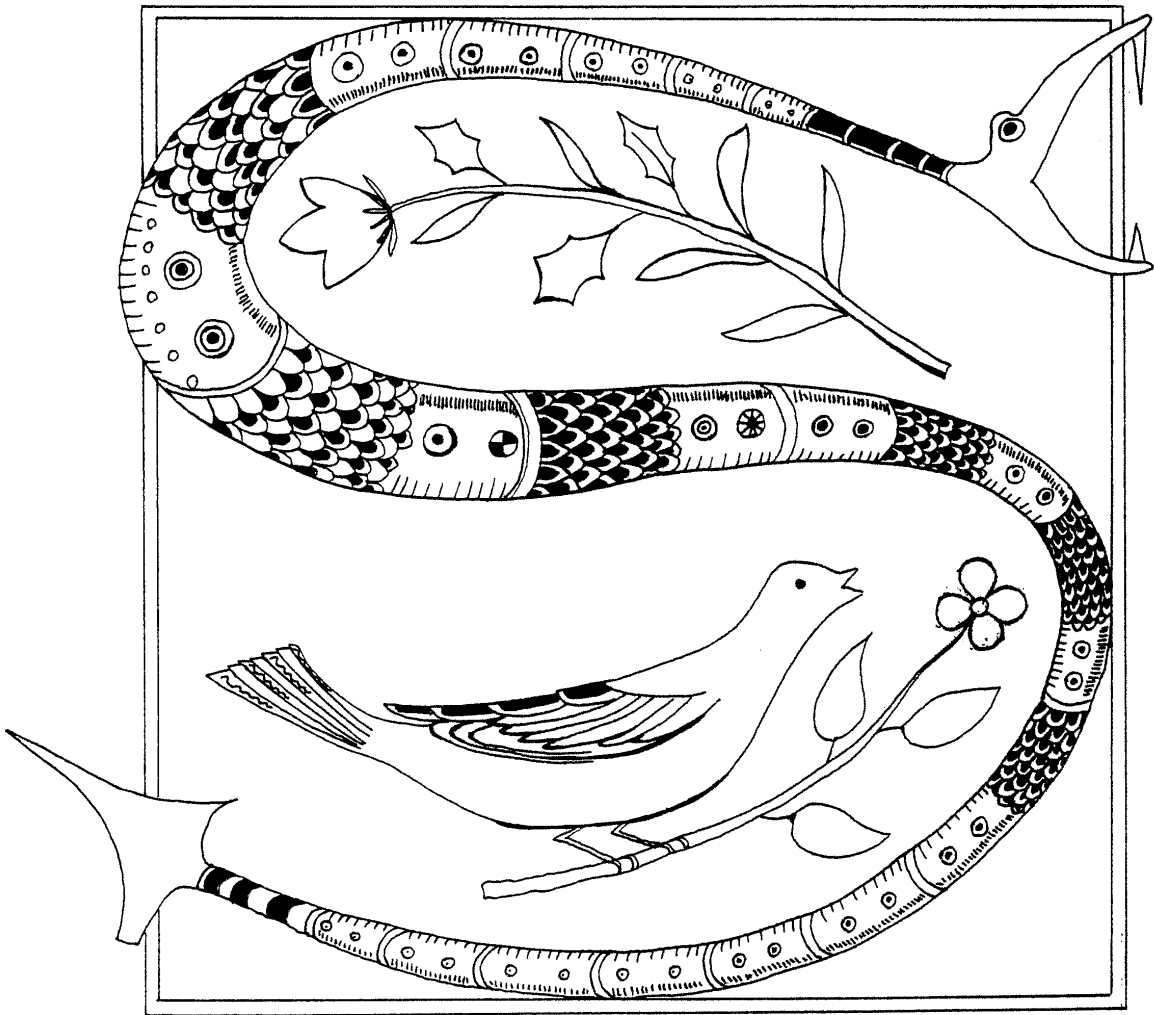
Book of abstracts

University of Murcia

September 13-15, 2023

Plenaries

Scribal punctuation in late Middle English scientific writing

Javier Calle Martín (*University of Malaga* – jcalle@uma.es)

The study of mediaeval punctuation has been traditionally disregarded by scholars because of its perceived lack of consistency (Jenkinson 1926: 154; Denholm-Young 1954: 77; Zeeman 1956: 11-18). Specific studies have been recently published showing that the punctuation practice of mediaeval scribes was not that whimsical, responding to evolving consensuses for the expression of grammatical and rhetorical relationships (Lennard 1992; Rodríguez-Álvarez 1999; Calle-Martín 2004; Calle-Martín and Miranda-García 2005; Marqués-Aguado 2009; Cruz-Cabanillas 2014). Most of these studies, however, have concentrated on the punctuation system of particular witnesses setting aside any major trends of developments across genres and text-types, on the one hand, or over time, on the other.

The present paper falls within these trends proposing to analyse punctuation both over time and across text types. Medical writing has been traditionally classified into specialized texts, surgical texts and remedies. These genres represent different registers within the field of medical writing. While theoretical treatises are considered the most academic register, remedies portray the language encountered and perhaps used by lay people as collections of recipes that families stored for their use at home. Surgical treatises, in turn, would fall in-between the above-mentioned classes (Pahta and Taavitsainen 2004: 7). In the light of this classification, the present paper pursues the following objectives: a) to describe the different repertoire of marks of punctuation in different medieval witnesses; b) to show the use and functions of these marks in the period; and c) to shed light on their development in early Modern English to discern whether the standardization process progresses differently in a particular text-type. The source of evidence comes from the *Málaga Corpus of Late Middle English Scientific Prose* for the period 1350-1500 and the *Málaga Corpus of Early Modern English Scientific Prose* for the period 1500-1700.

References

Calle-Martín, Javier and Antonio Miranda-García. 2005. "Editing Middle English Punctuation. The Case of MS Egerton 2622 (ff. 136-152)". *International Journal of English Studies* 5.2: 27-44.

Calle-Martín, Javier. 2004. "Punctuation Practice in a 15th-century Arithmetical Treatise (MS Bodley 790)". *Neuphilologische Mitteilungen* 4: 407-422.

Cruz-Cabanillas, Isabel de la. 2014. "Punctuation Practice in Manuscript Sainte Geneviève 3390". *Nordic Journal of English Studies* 13.3:139-159.

Denholm-Young, Noël. 1954. *Handwriting in England and Wales*. Cardiff: University of Wales Press.

Jenkinson, Hilary. 1926. "Notes on the Study of English Punctuation of the Sixteenth Century". *The Review of English Studies* 2.6: 152-158.

Lennard, John. 1992. "Punctuation: and 'Pragmatics'". In Andreas H. Jucker (ed.). *Historical Pragmatics. Pragmatic Developments in the History of English*. Amsterdam, Philadelphia: John Benjamins. 65-98.

Marqués-Aguado, Teresa. 2009. "Punctuation Practice in the Antidotary in G.U.L. MS Hunter 513 (ff. 37v-96v)". *Miscelánea* 39: 55-72.

Pahta, Päivi and Irma Taavitsainen. 2004. "Vernacularisation of Scientific and Medical Writing in its Sociohistorical Context." In Irma Taavitsainen and Päivi Pahta (eds.). *Medical and Scientific Writing in Late Medieval English*. Cambridge: Cambridge University Press. 1-22.

Rodríguez-Álvarez, Alicia. 1999. "The Role of Punctuation in 15th-century Vernacular Deeds". *Folia Linguistica Historica* 19: 25-51.

Zeeman, Elizabeth. 1956. "Punctuation in an Early Manuscript of Love's Mirror". *The Review of English Studies* 25: 11-18.

Late medieval book culture and the sociology of scripts

Orietta Da Rold (*University of Cambridge* – od245@cam.ac.uk)

The past twenty years have seen a considerable advance in the investigation of close links between activity in administrative spheres and the writing of medieval literary manuscripts. The cleric, whether actual or potential ecclesiastic or lay officer, who operated within or beyond an ecclesiastical framework in a chancery, central or local courts, commercial settings, towns, households and/or guilds, remains an important participant in the many environments in which literacy mattered, books circulated and writings of many kinds were needed. Local scriveners, town clerks and less well-off clergy have also come to the fore in recent scholarship, providing us with a broader picture of their contribution to medieval literacy and literature. Attempts to identify the scribes of numerous unattributed literary manuscripts and administrative documents have attracted much attention and controversy. In particular, the scribes responsible for many of the most important manuscripts of Chaucer and his contemporaries, as well as the handwriting of clerks active in administrative milieux in London, have been the object of intense scrutiny and divergent opinions. In this paper, I will add the examination of two strands of medieval handwritten culture: the question of the sociology of scripts and the significance of scribal quirks. The sociology of scripts is a useful approach which considers the relationship between handwriting and broader cultural practices such as clerical settings and training. I discuss training in terms of learning to write a script, rather than acquiring a broader clerical education. I use the term 'quirk' to include the personal peculiarities of an individual's handwriting.

Bridge and *beam* in the early medieval visionary and riddle traditions

Susan Irvine (*University College London* – s.irvine@ucl.ac.uk)

Drawing on archaeological evidence of links between early medieval bridge construction and sacred sites as well as on literary sources, this paper will investigate the use of the bridge as a trope in Old English and Anglo-Latin writings. In riddles and dream visions in particular, the bridge's role as a crossing-point was harnessed in inventive ways. Through a range of connections and contrasts – both physical and metaphorical – associated with the bridge, the authors of these works exploited its multivalent symbolism to confront some of the more enigmatic and paradoxical aspects of human experience.

Nu is þeo leore for-leten: Complexity, conservatism and substitution sets in historical English spelling

Merja Stenroos (*University of Stavanger* – merja.stenroos@uis.no)

Present-day English spelling is known both for its complexity and its conservative character: it is often said to prioritize historical information at the expense of sound-spelling correspondences. It is generally expected that the spelling patterns of earlier periods were more directly related to speech: in the absence of standardized spelling, it is easy to assume that writers 'wrote as they spoke'. However, it may be argued that writing is (virtually) always based on convention, often making complex spelling a more 'natural' option compared to an attempt to transcribe speech faithfully. Conservative orthographies may also have strong social and identify-marking functions irrespective of whether they are enforced as 'standards'.

Traditional spellings no longer in general use are often referred to as 'archaic' or 'archaistic', terms that presuppose a comparison with some 'mainstream' spelling practice. They can therefore be problematic when applied to earlier historical periods, where there may have been no written norm and surviving materials available for comparison may be few. After a brief look at some orthographic choices made by fifteenth-century scribes, writing in a period of beginning homogenization, this talk (re)considers a group of thirteenth-century examples, including the scribe known as the Tremulous Hand of Worcester and the version of Laȝamon's *Brut* surviving in British Library, Cotton Caligula A ix. These texts, and others from the same period, have been noted for their 'unhistorical' use of traditional (Old English) spellings, sometimes referred to as archaistic (e.g. Stanley 1969). The talk suggests a different interpretation of these spellings, based on the concept of *substitution sets,* introduced by Margaret Laing (1999) to make sense of the variability of Early Middle English spelling. It is suggested that complexity and conservatism have always been features of English spelling, while the requirement of historical accuracy is necessarily a Modern one.

References

Laing, Margaret. 1999. Confusion *wrs* Confounded: Litteral Substitution Sets in Early Middle English Writing Systems, *Neuphilologische Mitteilungen* 100: 251–270.

Stanley, Eric G. 1969. Layamon's Antiquarian Sentiments. *Medium Aevum* 38: 23–37.

Old English Language and Linguistics
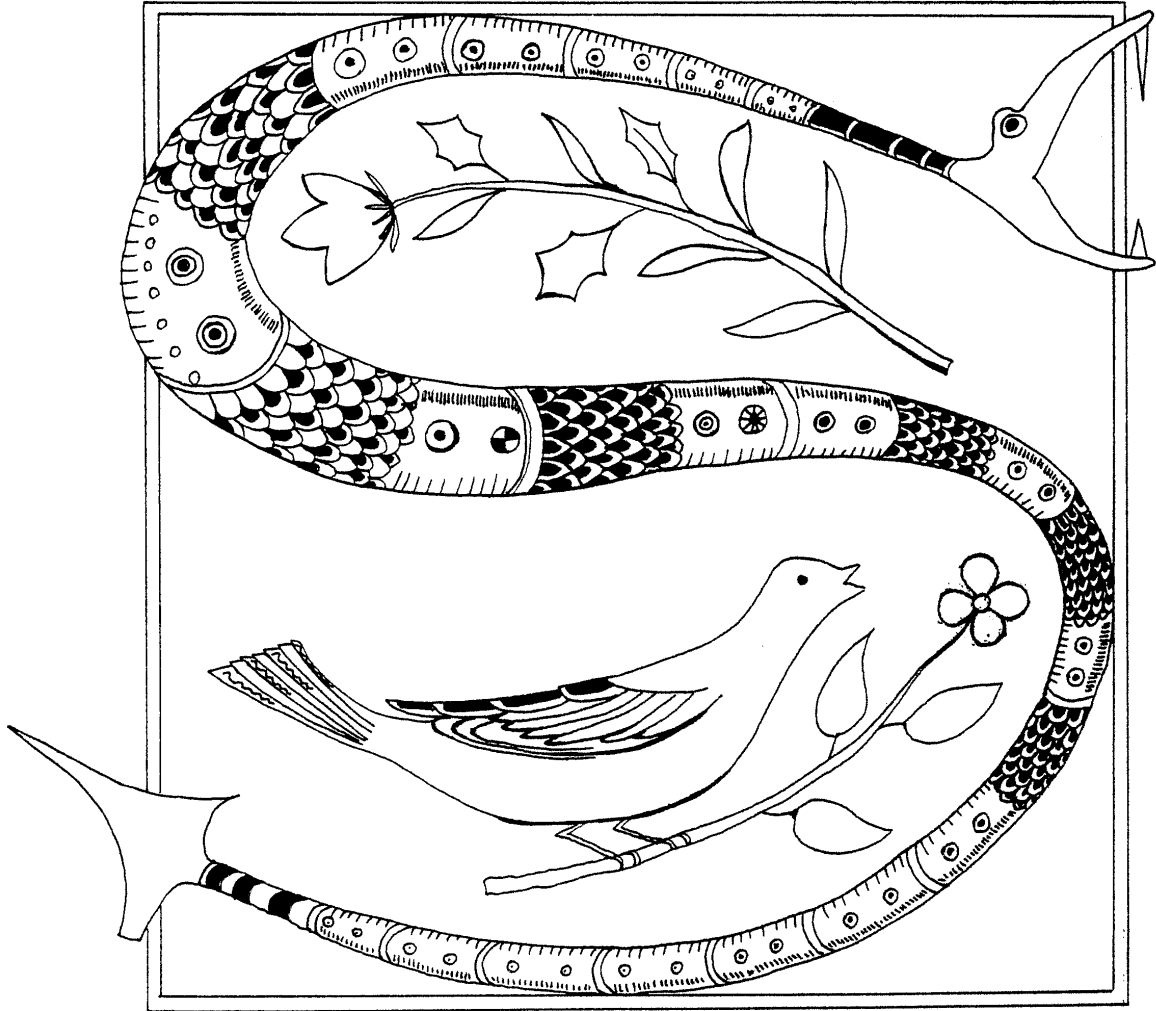
Panel coordinator:

Ana Elvira Ojanguren-López

A role and reference grammar analysis of the lexical paradigms of Old English strong verbs

Luisa Fidalgo Allo (*Universidad de la Rioja* – luisa.fidalgoa@unirioja.es)

The present research arises from the application of the taxonomy of *Aktionsart* categories in Role and Reference Grammar (henceforth RRG; Foley and Van Valin 1984; Van Valin and LaPolla 1997; Van Valin 2005; Van Valin 2018) to the lexical paradigms of Old English strong verbs. Research data, which has been thoroughly revised and updated, has been obtained from the lexical database of Old English *Nerthus* (Martín Arista et. al 2016).

This undertaking has allowed to test the suitability of the classification, as well as to determine whether the current taxonomy is applicable to this historical language or if, on the contrary, it is necessary to propose any modification. That being said, the purpose of this paper is threefold: (i) to delve into the taxonomy of *Aktionsart* as it has been used in RRG (starting from the original Vendler's classification (1957)); (ii) to present a critical review that discusses the current taxonomy and proposes some updates; (iii) and to draw a conclusion regarding the appropriateness of the taxonomy for the analysis of the lexical paradigms of Old English strong verbs.

Results show that, despite the richness of RRG, some of the verbs belonging to the corpus under analysis do not correspond to any of the *Aktionsart* types included in its classification. The main conclusion drawns from this analysis suggest that RRG is mostly applicable to Old English; however, it remarks the need of enlarging the current taxonomy by means of the introduction of a new *Aktionsart* type to represent unbounded processes. Finally, this work presents a different perspective on the nature of causative states, and points to the necessity of reconsidering the active accomplishment category.

References

Foley, W. and R. Van Valin. 1984. *Functional Syntax and Universal Grammar.* Cambridge: Cambridge University Press.

Martín Arista, J. (ed.), L. García Fernández, M. Lacalle Palacios, A. E. Ojanguren López and E. Ruiz Narbona. 2016. *NerthusV3. Online Lexical Database of Old English.* Nerthus Project. Universidad de La Rioja. [www.nerthusproject.com].

Van Valin, R. Jr. and R. LaPolla. 1997. *Syntax: structure, meaning and function*. Cambridge: Cambridge University Press.

Van Valin, R. Jr. 2005. *Exploring the syntax-semantics interface.* Cambridge: Cambridge University Press.

Van Valin, R. Jr. 2014. *Exploring the Syntax-Semantic Interface.* Cambridge: Cambridge University Press.

Van Valin, R. Jr. 2018. Some Issues Regarding (Active) Accomplishments. In R. Kailuweit, L. Künkel and E. Staudinger (eds.), *Applying and Expanding Role and Reference Grammar.* Freiburg: Albert-Ludwigs-Universität Freiburg.

Vendler, Z. 1957 (1967). *Linguistics in philosophy.* Ithaca: Cornell University Press.

Passive constructions and word order in Northumbrian and Mercian glosses

Martina Giarda (*University of Pavia / University of Bergamo –*
martina.giarda@unibg.it)

The aim of this study is to analyse the glosses to synthetic passives in the Lindisfarne and Rushworth Gospels, as well as to the Vespasian Psalter, to suggest the hypothesis of an underlying SVO order in the Northumbrian and Mercian dialects. Little attention has been devoted to this topic, in particular to the analysis of the glosses' syntax, considered of no utility. However, glosses can give more than purely lexicographic information (see e.g. Lendinara 2002 or 2019). In my study, I pay special attention to the order of auxiliary and past or present participle in the renderings of the Latin synthetic forms: above all passives (e.g. Ru-Mk, 2:3 *portabatur* glossed as *wæs geboren*), but also impersonals (e.g. Li-Jn, 5:10 *licet* glossed as *is gelefed*) and deponents (e.g. Li-Lk, 2:38 *loquebantur* glossed as *wæs sprecend*), which may be clue of the underlying order. In such constructions, the reciprocal position of auxiliary and participle may indicate the basic word order of a language. The construction auxiliary-participle is typical of a VO order, whereas the opposite construction is often considered related to an OV word order (for different theories in the field of word order typology see e.g. Dryer 1995). The results demonstrate that auxiliary-participle constructions, rather than participle-auxiliary ones, are remarkably prevalent in the Mercian text and preferred, albeit less prominently, in Northumbrian glosses. This situation is at odds with the general assumption (see e.g. Pintzuk and Taylor 2009, 249) that the OE underlying word order is OV, at least in these dialects. Moreover, the presence of several occurrences of inversion in the order of constituents in the Latin analytic passive (e.g. VesPs, Ps77:29 *saturati sunt* glossed as *werun gefylde*) and other NPs seems to further contradict the OV-hypothesis. Lastly, this study seems to support the idea that Old English passives also had non-passive interpretations, as the gloss to single Latin passives shows both active and passive constructions (e.g. Li-Jn, 19:31 *frangerentur* glossed as *hia gebreco ł uoero tobroceno*).

References

Dryer, Matthew S. "Word Order Typology" In *2. Halbband: An International Handbook of Contemporary Research* edited by Joachim Jacobs, Arnim von Stechow, Wolfgang Sternefeld and Theo Vennemann, 1050-1065. Berlin / New York: De Gruyter Mouton, 1995.

Lendinara, Patrizia. "Glosse o traduzioni." In *Tradurre testi medievali: obiettivi, pubblico, strategie* edited by Maria Grazia Cammarota and Maria Vittoria Molinari, 247-270. Bergamo: Sestante. 2002

Lendinara, Patrizia. "The relevance of Old English Glosses." In *From Glosses to Dictionaries: The Beginnings of Lexicography* edited by Chiara Benati and Claudia Händl, 73-102. Newcastle upon Tyne: Cambridge Scholar Publishing, 2019.

Pintzuk, Susan and Taylor, Ann. "The Loss of OV Order in the History of English". In *The Handbook of the History of English* edited by Ans Van Kemenade and Bettelou Los. 249-278. Blackwell: Hoboken. 2009

Lemmatisation of the Old English Adverbs in the YCOE poetry segment

Yosra Hamdoun Bghiyel (*University of La Rioja* - yohamdou@unirioja.es)

The aim of this paper is to present the lemmatisation of one Old English non-verbal category: Adverbs. The Old English dictionaries of reference, including Bosworth and Toller's (1973)*,* Clark Hall's (1996) and Sweet's (1976*) The Students Dictionary of Anglo-Saxon*, fall short in providing an inventory of lemmatised inflectional forms in a systematic way. The singularities of Old English, make this pending task even more necessary. This research applies a semiautomatic methodology to lemmatize OE adverbs.

The starting point of this study is the automatic extraction of the forms morphologically tagged with the ADV label. The inflectional forms inventory was automatically extracted from *The York-Toronto-Helsinki Parsed Corpus of Old English Prose* (Taylor, *et al.*, 2003) and *The York-Helsinki Parsed Corpus of Old English Poetry* (Pintzuk, and Plug, 2001) which include annotated corpora. The lemmas are taken from *ParCorOEv2* (Martín Arista, Domínguez Barragán, García Fernández, Ruiz Narbona, Torre Alonso & Vea Escarza, 2021) and compared with an implemented relational database of Old English (Martín Artista f.c.). Secondly, the database is given a command to automatically assign a lemma whose tag and category coincide with the database, those remaining manually assigned a lemma. Thirdly, the results are contrasted with the rest of the lexicographical souwhatrces of reference: the *Dictionary of Old English* (Healey *et al.*, 2018), *An Anglo-Saxon Dictionary Online* (2014), *Nerthus* (2016) and *ParCorOEv2* in order to verify the lemma assignment and disambiguate doubtful cases. The conclusions insist on the differences of lemmatisation and the frequency of the vocabulary attested through the lemmatisation process. This piece of research constitutes an advance in the description of the Old English language and offers a fully lemmatised inventory of Old English adverbs.

References

Bosworth, J. 2014. *An Anglo-Saxon Dictionary Online*, edited by Thomas Northcote Toller, Christ Sean, and Ondřej Tichy. Prague: Faculty of Arts, Charles University. [https://bosworthtoller.com]

Bosworth, J. and T. N. Toller. 1973 (1898). *An Anglo-Saxon Dictionary*. Oxford: Oxford University Press.

Hall, J. R. C. 1984 (1960). *A Concise Anglo-Saxon Dictionary*. With a supplement by H. D. Meritt. Toronto: University of Toronto Press

Healey, A. diPaolo *et al*. (ed.) 2018. *Dictionary of Old English: A to I online*. Toronto: Dictionary of Old English Project, Centre for Medieval Studies, University of Toronto.

Martín Arista, J. (ed.), L. García Fernández, M. Lacalle Palacios, A. E. Ojanguren López and E. Ruiz Narbona. 2016. *Nerthus V3. Online Lexical Database of Old English. Nerthus* Project. Universidad de La Rioja [www.Nerthusproject.com]

Martín Arista, J., S. Domínguez Barragán, L. García Fernández, E. Ruíz Narbona, R. Torre Alonso & R. Vea Escarza (comp.). 2021. *ParCorOEv2. An open access annotated parallel corpus Old English-English*. Nerthus Project, Universidad de La Rioja, [www.nerthusproject.com]

Martín Arista, J. f.c. Relational Database.

Pintzuk, S. and L. Plug (eds.). 2001. *The York-Helsinki Parsed Corpus of Old English Poetry*. Department of Language and Linguistic Science, University of York.

Sweet, H. 1976 (1896). *The Student's Dictionary of Anglo-Saxon*. Cambridge: Cambridge University Press.

Taylor, A., A. Warner, S. Pintzuk and F. Beths (eds.) 2003. *The York-Toronto- Helsinki Parsed Corpus of Old English Prose*. Department of Language and Linguistic Science, University of York.

Runes in early medieval Britain, c.400-650CE

Jasmin Higgs (*University of Nottingham* – aexjh9@nottingham.ac.uk)

The pre-Old English runic corpus (henceforth PrOERC) is a small corpus of under twenty runic inscriptions on a range of different portable objects, dated c.400-650CE. The length and type of texts on each object is wide-ranging. Some are fragmentary, others contain just one rune, and some have non-lexical inscriptions. Such a variety in the PrOERC corpus – both in text type and object – brings into question the functions of runic script but proposes a problem in that often the texts cannot solely be used to determine the function of script due to their fragmentary or non-lexical nature, or issues concerning the variety of interpretations (Kaiser 2021: 11, 120-121).

My research determines the functions of each individual runic inscription from the PrOERC using an adapted approach from historical pragmatics called pragmaphilology. Pragmaphilology outlines the extra-linguistic and contextual information that informs a historical pragmatic analysis of the function of texts. Pragmaphilology is defined as an approach that considers 'the addressers and addressees, their social and personal relationship, [and] the physical and social setting of text production and…reception' (Jacobs and Jucker 1995: 11). Instead of just relying on the linguistic information from the inscription, my adapted form of pragmaphilology draws on the archaeological and object-specific context as outlined by Waldispühl (2013: 106-109), for example, looking at a sword's alterations to determine a possible period for script affixation, or when an inscription placed on the back of a brooch could be viewed, and by who.

As well as giving an overview of my research, in this paper I will conclude that according to the pragmatic analysis, the functions of script are determined partially by the inscribed object, and that the functions of an individual inscription could vary throughout the inscribed object's 'life' depending on the physical and social setting of text reception.

References

Jacobs, Andreas and Andreas H. Jucker. "The historical perspective in pragmatics". In Andreas H. Jucker (ed) *Historical Pragmatics. Pragmatic Developments in the History of English*, 3-36. Amsterdam/Philadelphia: John Benjamins, 1995.

Kaiser, Livia. *Runes Across the North Sea from the Migration Period and Beyond : an Annotated Edition of the Old Frisian Runic Corpus*. Berlin: De Gruyter, 2021.

Waldispühl, Michelle. *Schreibpraktiken und Schriftwissen in südgermanischen Runeninschriften. Zur Funktionlität epigraphischer Schriftverwendung*. Zürich: Chronos, 2013.

Old English verbs of teaching:
A semantic and syntactic analysis

Miguel Lacalle Palacios (*Universidad de La Rioja* – miguel.lacalle@unirioja.es)

The aim of this paper is to contribute to the organization of the Old English lexicon by analysing verbs of teaching. The alternations and constructions in which these verbs partake have been assessed according to the framework of Verb Classes and Alternations (Levin 1993) and Role and Reference Grammar (Van Valin & LaPolla 1997; Van Valin 2005, 2014) to deem if this verbal class can be considered unified not only from a semantic perspective but also from a syntactic one. *ālǣran, ātrahtnian, (ge)intimbrian, (ge)lǣran, (ge)tǣcan, (ge)tȳn, inbecweðan, ontimbran* and *sēpan* convey the primary meaning 'to cause somebody to learn' (Faber & Mairal 1999) and have been selected after consulting the dictionaries of Bosworth-Toller, Clark Hall-Meritt, Sweet, the *Dictionary of Old English,* the *Thesaurus of Old English*, the *Historical Thesaurus of the Oxford English Dictionary,* and the lexical database of Old English *Nerthus*. These nine verbs correspond to a total of 2421 inflectional forms which have been extracted from the *Dictionary of Old English Corpus* while the syntactic analysis of the fragments relies on the *York-Toronto-Helsinki Parsed Corpus of Old English Poetry* and the *York-Toronto-Helsinki Parsed Corpus of Old English Prose*. Regarding methodology, grammatical case, prepositional government, and voice have been considered on the morphosyntactic side, whereas the number and class of semantic participants and the *Aktionsart* type have been contemplated as far as semantics is concerned. The main conclusions drawn are that, on the one hand, this methodological approach allows to analyse Old English verbs of learning similarly and, on the other, that the verbal class of Old English verbs of teaching cannot be considered coherent since only *(ge)lǣran* and *(ge)tǣcan* participate in all or most of the alternations and constructions presented by the class.

References

Bosworth, J., & Toller, T. N. (1973). *An Anglo-Saxon dictionary*. Oxford University Press.

Clark Hall, J. R., & Meritt, H. D. (1996). *A concise Anglo-Saxon dictionary*. University of Toronto Press.

Faber, P., & Mairal, R. (1999). *Constructing a Lexicon of English Verbs*. Mouton.

Healey, A. d. P. (ed.), Price Wilkin, J., & Xiang, X. (2004). *The Dictionary of Old English Web Corpus*. Dictionary of Old English Project, Centre for Medieval Studies, University of Toronto.

Healey, A. d. P. (ed.). (2018). *The dictionary of Old English in electronic form A-I*. Toronto: Dictionary of Old English Project, Centre for Medieval Studies, University of Toronto.

Kay, C., Roberts, J., Samuels, M., & Wotherspoon, I. (eds.). (2009). *Historical thesaurus of the Oxford English dictionary* (2 vols.). Oxford University Press.

Levin, B. (1993). *English Verb Classes and Alternations*. University of Chicago Press.

Martín Arista, J. (ed.), García Fernández, L., Lacalle Palacios, M., Ojanguren López, A. E., & Ruiz Narbona, E. (2016). *NerthusV3. Online Lexical Database of Old English*. Nerthus Project, Universidad de La Rioja [www.nerthusproject.com].

Pintzuk, S., & Plug, L. (2001). *The York-Helsinki Parsed Corpus of Old English Poetry* [http://www-users.york.ac.uk/~lang18/pcorpus.html].

Roberts, J., Kay, C., & Grundy, L. 2000 (1995). *A thesaurus of Old English* (2 vols.). Rodopi.

Sweet, H. (1987). *The student's dictionary of Anglo-Saxon*. Macmillan.

Taylor, A., Warner, A., Pintzuk, S., & Beths, F. (2003). *The York-Toronto-Helsinki Parsed Corpus of Old English Prose* [https://wwwusers. york.ac.uk/~lang22/YcoeHome1.htm].

Van Valin, R. (2005). *Exploring the Syntax-Semantics Interface*. Cambridge University Press.

Van Valin, R. (2014). *Some questions concerning accomplishments*. Lecture delivered at the 2014 Symposium on Verbs, Clauses and Constructions, held at the University of La Rioja.

Van Valin, R., & LaPolla, R. (1997). *Syntax: Structure, meaning and function*. Cambridge University Press.

"Efter bitternesse kimeð swotnesse." Locative inversion from Old English into Middle English

Sergio López Martínez (*University of Oviedo* – lopezmsergio@uniovi.es)

A grammatical construction resembling Present Day English Locative Inversion is already found in Old English (Dreschler 2015, López Martínez 2019), with a fronted Prepositional Phrase prompting V2 word order, both in main and subordinate clauses:

1. … hu efter bitternesse kimeð swotnesse.

'… how after bitterness comes sweetness'

(CMANCRIW-2,II.276.496)

It has been demonstrated that several discourse-related factors influence the positioning of the fronted locative, the finite verb and the subject in this type of clauses (López Martínez, 2019). One of the aims of the present paper is to study the distribution of the Locative Inversion construction in Old English and its evolution into the Middle English period, focusing particularly on subordinate clauses. The data for this study was obtained from the *YCOE* in the case of Old English, and from the *PPCME2* in the case of Middle English, and the analysis was carried out mainly *Corpus Studio* (Komen 2009), which provides a detailed account of the data and the relevant parameters.

The queries show a clear decline in the productivity of the Locative Inversion construction in the history of English subordination. Discourse-related factors such as PP- anaphoricity, subject type or verb type will be analysed to find the motivation for this type of construction in Old English and its decline in the Middle English period.

References

Dreschler, Gea (2015). *Passives and the loss of Verb Second: a study of syntactic and information-structural factors*. PhD Thesis. Utrecht: LOT Publications.

Komen, Erwin. 2009. Corpus Studio. Nijmegen: Radboud University Nijmegen.

Kroch, Anthony, Ann Taylor and Beatrice Santorini. 2000. *The Penn-Helsinki Parsed Corpus of Middle English* (PPCME2). Department of Linguistics, University of Pennsylvania.

López Martínez, Sergio. 2019. *Embedded constituent fronting in Old English: syntactic and information structural implications.* Doctoral Thesis. Oviedo: University of Oviedo.

Taylor, Ann, Anthony Warner, Susan Pintzuk and Frank Beths. 2003. *The York-Toronto-Helsinki Parsed Corpus of Old English Prose.*

Automatic annotation of Old English morpho-syntax with Universal Dependencies

Javier Martín Arista (*Universidad de La Rioja* – javier.martin@unirioja.es)

Ana Elvira Ojanguren López (*Universidad de La Rioja* – ana-elvira.ojanguren@unirioja.es)

Sara Domínguez Barragán (*Universidad de La Rioja* – sara.dominguez@unirioja.es)

Mario Barcala Rodríguez (*NLPgo* – barcala@nlpgo.com)

The aim of this paper is to present the initial stages of the automatic annotation of Old English morpho-syntax. More specifically, the paper evaluates the performance of three training corpora, three configurations and three training procedures as to the task of automatically annotating an Old English corpus with the categories and functions of the framework of Universal Dependencies (Nivre et al. 2016). The training methods included a SpaCy pipeline with default configuration, pre-training of tok2vec stage and a model of language based on transformers. Three training corpora are tested (1,000, 5,000, 10,000, and 20,000 words). The training and the evaluation corpora draw on ParCorOEv2 (Martín Arista et al. 2021). The results show that the larger training corpora lead to better performance in all the stages of the pipeline, especially in part-of-speech and dependency annotation. It can be concluded that the performance could improve by fine-tuning the models. This includes specific functions of the Universal Dependencies framework and some Old English constructions.

References

Martín Arista, J., Domínguez Barragán, S., García Fernández, L., Ruíz Narbona, E., Torre Alonso, R., and Vea Escarza, R. (comp.). 2021. *ParCorOEv2. An open access annotated parallel corpus Old English-English*. Nerthus Project, Universidad de La Rioja, www.nerthusproject.com.

Nivre, J., de Marneffe, M., Ginter, F., Goldberg, Y., Hajiˇc, J., Manning, C., McDonald, R., Petrov, S., Pyysalo, S., Silveira, N., Tsarfaty, R., & Zeman, D. 2016. Universal Dependencies v1: a multilingual treebank collection. *Proceedings of the 10th International Conference on Language Resources and Evaluation*, pages 1659-1666.

Cosubordination with Old English aspectual verbs

Ana Elvira Ojanguren López

(*Universidad de La Rioja* – ana-elvira.ojanguren@unirioja.es)

This paper offers a perspective from Old English on the diachronic development of aspectual verbs. Within the theoretical framework of Role and Reference Grammar, this study shows a situation of competition between finite and non-finite complementation that predicts a change on the diachronic axis. Clausal junctures of the cosubordinate nexus type change to core cosubordination juncture-nexus types, in instances like *I tried that I opened the door* vs. *I tried to open the door*. The fact that not only the first argument but also verbal operators are shared by the matrix and the linked predication motivates the change from the looser syntax of finite complementation to the tighter syntax of non-finite complementation. This change is already predicted by the Interclausal Relations Hierarchy, put forward by Role and Reference Grammar (Van Valin and LaPolla 1997: 481). The source of this study is The *York-Toronto-Helsinki Parsed Corpus of Old English Prose* (Taylor et al. 2003). The main conclusion is that the relations in complex constructions displaying aspectual verbs in Old English remain stable whereas the structures of these constructions change throughout the evolution of complementation. In this way, syntactically looser linked predications with a finite verb give way to syntactically tighter linked predications with a non-finite verb.

References

Taylor, A., S. Pintzuk and A. Warner. (2003). *The York-Toronto-Helsinki Parsed Corpus of Old English Prose*. University of York.

Van Valin, R. and R. LaPolla. 1997. *Syntax: Structure, meaning and function*. Cambridge: Cambridge University Press.

Adverb-conjunction homophony and the word order of Old English subordinate clauses

Rodrigo Pérez Lorido (*University of Oviedo* – lorido@uniovi.es)

It is well known that a large set of subordinating conjunctions in Old English are homophonous with adverbs, reflecting the originally adverbial use of those conjunctions in the older stages of the language (Braunmüller 1978; Mitchell & Robinson 1964: 89; Mitchell 1980: §2422 ff.; Vennemann 1984). Across time, those adverbial or prepositional expressions became grammaticalized, giving rise to genuine subordinators, which coexisted in the classical language with homophonous expressions that retained the original adverbial function. See examples (1) and (2) below for illustration of the adverbial (a) and subordinating (b) use of some of those elements, and the asymmetrical position of the verb (V2 or V-final) depending on whether we deal with a main clause (1,2a) or a subordinate clause (1,2b) event:

(1)   a. ... þonne *drig* hi on sceade swiþe þearle ...
        '…then dry it in the shade very well'

                                          (coherbar,Lch_I_[Herb]:1.1.8)

     b. … þonne þu hi genumene *hæbbe*, ahryse þa moldan of…

        '… once you have obtained it, shake the clay from…'
                                          (coherbar,Lch_I_[Herb]:1.1.7)

(2)   a. **Þær** *com* þa <u>micel leoht</u> to þæra martyra lice.
        'There came a great light to the martyrs' bodies'
                                         (coaelive,ÆLS_[Denis]: 291-5042)
     b. …secaþ nu an blind cweartærn **þær** nan leoht ne *mage* inn
        '…seek now a dark prison wherein no light may come'
                                     (coaelive,ÆLS_[Vincent]: 117-7912)

Formal ambiguity adverb-conjunction being one of the trade marks of Old English, it has been traditionally assumed that –in the absence of an explicit formal marker at the onset of the clause– a more rigid SOV syntax is expected in clauses headed by ambiguous conjunctions in Old English to clearly mark the status of a clause as subordinate, and,

conversely, that clauses introduced by unambiguous subordinators should have looser requirements for V-late placement (Fischer et al 2000: 57). To our knowledge, however, this assumption has not yet been borne out by data. The main purpose of this paper is therefore to evaluate the impact of formal ambiguity adverb-conjunction on the word order of OE subordinate clauses by systematically checking up verbal positions in a large set of subordinate clauses headed by both ambiguous and unambiguous conjunctions, comparing both structures and minimizing any distorting factors other than the type of conjunction. The database for the study, amounting to around 300.000 words, comprises about 1/5 of the York Corpus of Old English Prose (Taylor et al 2003). The main variables that have been contemplated in the study include: 1) Type of conjunction (ambiguous / unambiguous) 2) Type of verbal complement (nominal / prepositional) 3) Size of verbal complement 4) Presence / absence of the subordinating particle *þe*.

The preliminary results of the study show that –contrary to expectations– subordinate clauses introduced by ambiguous subordinators in OE do not show a greater proportion of V-finality as compared to clauses introduced by unambiguous subordinators, and the other way round (clauses headed by unambiguous subordinators are no less strikingly V- final than those headed by ambiguous ones), with size of the complement being ultimately the determinant factor for early or late placement of the verb in either type.

References

Braunmüller, K. 1978. Remarks on the Formation of Conjunctions in Germanic Languages. *Nordic Journal of Linguistics*, 1/2: 99-120.

Fischer, Olga, Ans van Kemenade, Willem Koopman and Wim van der Wurff. 2000. *The Syntax of Early English*. Cambridge: Cambridge University Press.

Mitchell, Bruce. 1985. *Old English Syntax*. Oxford: Clarendon Press.

Mitchell, Bruce and Fred Robinson. 1987 [1964]. *A Guide to Old English*. Oxford: Blackwell.

Taylor, A., Warner, A., Pintzuk, S. & Beths, F. 2003. *York-Toronto-Helsinki Parsed Corpus of Old English Prose*. Electronic texts and manuals available from the Oxford Text Archive.

Vennemann, Theo. 1984. Verb Second, Verb late, and the Brace Construction in Germanic: A Discussion. In Fisiak, Jacek (ed.) *Historical Syntax*. Berlin: Mouton, 627-636.

The inflection of Latin proper names in Bede's

Historia Ecclesiastica

Esaúl Ruiz Narbona (*University of Seville* – ernarbona@us.es)

Latin loanwords are a major concern in the study of the vocabulary of Old English. Works normally lay emphasis on the types of words that entered the language and when (Kastovsky 1992: 301-17; 2006: 220-6), or on aspects such as morphology (Baker 1998, Gneuss 1996, VI). This paper focuses on the inflectional system of a specific type of Latin loanwords, namely, personal names. These words present a lot of variation in their inflections, ranging from Latin inflections to Old English or a mixture of the two (Campbell 1959: 219). By analysing the inflections of the hundreds of examples of Latin proper names in the Old English translation of Bede's *Historia Ecclesiastica.,* this paper tries to shed light on how these names behave as far as their inflectional system is concerned by answering the following questions: Do the inflectional paradigms of Latin names present a well-established pattern? Are they mostly Latin or Old English or a mixture of the two? If there is a combination of inflections of both languages, what are the factors, if any, that determine the choice of inflections? Additionally, results will be compared to the ones in Ruiz Narbona (2023) with the objective of establishing whether a general paradigm for Latin names can be found across different Old English texts. Preliminary results show that names in this text generally follow the Latin model, although Old English inflections are attested in all grammatical cases. Latin forms, however, seem to have been influenced by their Old English counterparts, as the numerous examples of *-us* genitives (similar to the Old English genitive *-es* inflection) seem to indicate.

References

Baker, Peter S. 1998. The Inflection of Latin Nouns in Old English Texts. In Peter S. Baker and Nicholas Howe (eds.), *Words and Works: Studies in Medieval English Language and Literature in Honour of Fred C. Robinson*, 187-206. Toronto: University of Toronto Press.

Campbell, Alistair. 1959. *Old English Grammar*. Cambridge: Cambridge University Press.

Gneuss, Helmut. 1996. *Language and History in Early England.* Norfolk: Galliard.

Kastovsky, Dieter. 1992. Semantics and Vocabulary. In Richard M. Hogg (ed.), *The Cambridge History of the English Language. Volume I: The Beginnings to 1066*, 290-480.

Kastovsky, Dieter. 2006. *Vocabulary.* In Richard M. Hogg and David Denison (eds.), *A History of the English Language,* 199-270.

Ruiz Narbona, Esaúl. 2023 (In press). The inflection of Latin masculine proper names in *The Old English Martyrology. NOWELE* 76: 1.

Old English speech verbs and the dative-genitive pattern:
A pilot list

Juan G. Vázquez-González (*University of Huelva* – juan.gabriel@dfing.uhu.es)

The aim of this paper is to produce a pilot list of Old English speech verbs displaying a DAT-GEN case frame in double object constructions. In the literature about historical Germanic languages, Barðdal, Kristoffersen and Sveen (2011: 70-75) have proved the DAT-ACC slot to be most frequent for Old Norse when compared with the rest of patterns — ACC-DAT, ACC-GEN, DAT-GEN and DAT-DAT. The authors also demonstrated that the semantics of the less productive case frames can nevertheless be ascribed to one/several conceptual domains traditionally related to DAT-ACCs. One of these domains, Mode of Communication, operates with DAT-GENs: *Þrándur synjaði honum ráðsins* 'Þrándur denied him that option,' *Flóamanna Saga* (2011: 73). In his excellent analysis of the ACC-DAT Double Object alternation, De Cuypere (2015: 01-30) relates DAT-GENs to verbs of deprivation (*benæman*) and other units like (*ge*)*tiðian* 'allow' or (*ge*)*unnan* 'grant' but does not explicitly mention any speech verb or the category as such (*apud* Visser 1963). In consonance with Mitchell's opinion (1985: 483), De Cuypere seems to be highly skeptical about the possibility of establishing clear-cut semantic distinctions for this and the rest of patterns (2014: 06-07).

Mode of Communication is a major conceptual domain associated with ditransitivity in Old English (Vázquez-González and Barðdal 2019: 588-590). Verbs like *cweðan* 'to say' tend to display DAT-ACC (or ACC-DAT) usually. *Wicweðan* 'to refuse, reject' seems to show DAT-ACC or DAT-GEN more frequently. Other units like *biddan* 'to ask something of someone' are more prone to be found in ACC-GEN or DAT-GEN instead. We will perform proximity searches on the *Dictionary of Old English Corpus* (diPaolo Healey *et alii* 2015) focused on personal pronouns and will also make use of *The York-Helsinki Parsed Corpus of Old English Prose* (Taylor *et alii* 2003). We will prove that most of the verbs studied display all of the aforementioned patterns even though many of these units may show a stark preference for one/several case frame options (*apud* Barðdal *et alii*, 2011).

References

Barðdal, J., K. E. Kristoffersen & A. Sveen. 2011. West Scandinavian ditransitives as a family of constructions: With a special attention to the Norwegian V-REFL-NP construction. *Linguistics* 49(1): 53–104.

De Cuypere, L. 2015. A multivariate analysis of the old English ACC + DAT double object alternation. *Corpus Linguistics and Linguistic Theory* 11(2): 1–30.

DiPaolo Healey, A., editor, J. P. Wilkin and X. Xiang. 2015. *Dictionary of Old English in Electronic Form on the World Wide Web.* Toronto: DOE Project.

Mitchell, B. 1985. *Old English syntax.* Oxford: Clarendon press.

Taylor, A., A. Warner, S. Pintzuk, and F. Beths. 2003. *The York-Toronto-Helsinki Parsed Corpus of Old English Prose.* Electronic texts and manuals available from the Oxford Text Archive.

Vázquez-González, J. G. and J. Barðdal. 2019. Reconstructing the ditransitive construction for Proto-Germanic: Gothic, Old English and Old Norse-Icelandic. *Folia Linguistica Historica*, vol. 53, 40-2, 2019, 555-620. https://doi.org/10.1515/flih-2019-0021

Visser, F. T. 1963. *An historical syntax of the English language.* Leiden: Brill.

Old English Literature and Culture
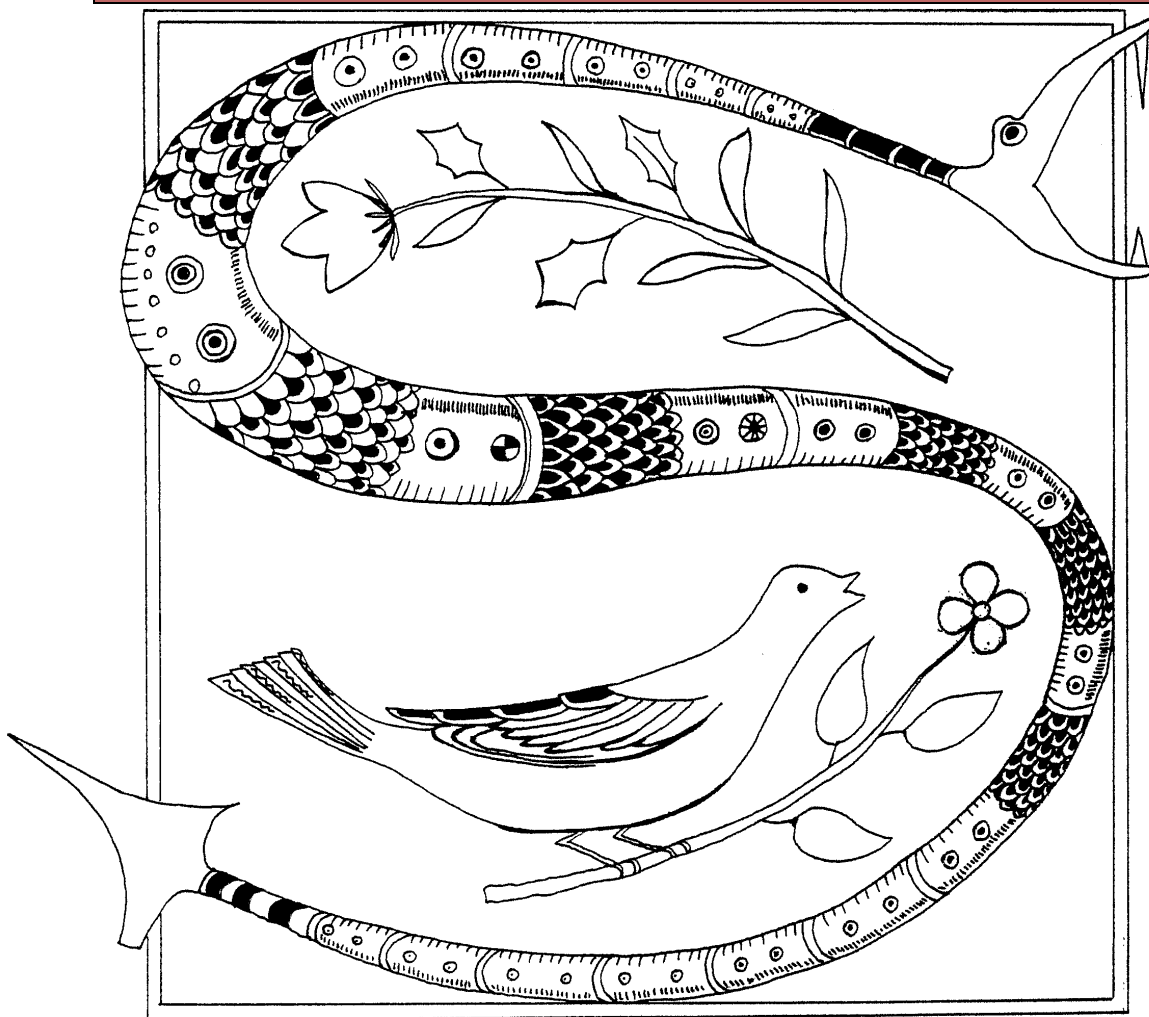
Panel coordinator:

Francisco J. Rozano-García

Covenant, land and liturgy in *Andreas*

Helen Appleton (*University of Oxford* – helen.appleton@humanities.ox.ac.uk)

The Old English poem *Andreas*, preserved in the tenth-century Vercelli Book, tells the story of the Apostle Andrew's mission to Mermedonia, a land inhabited by cannibals who imprison and then consume travellers. The story of *Andreas* derives from a Greek aprocyphon, the *Praxeis Andreou*, and would have been available to the poet via a Latin version. In the course of the poem, Andrew is captured, incarcerated and tortured by the Mermedonians, precipitating a series of miraculous events, including the appearance of blossoming trees and a cleansing flood, which cause the population to convert to Christianity. When Andrew finally permanently departs Mermedonia, he leaves a Christian city, headed by a bishop. As Daniel Anlezark has noted, the *Andreas*-poet places repeated emphasis on the idea of covenant, for example referring to the unconverted Mermedonians as a 'wærleas werod' (covenant-less people, l. 1069a).[1] The poet is also at pains to emphasise the barrenness of Mermedonia; in contrast to the other surviving versions of this narrative, where the Mermedonians have bread and cattle, here the population appears to lack food, making their cannibalism driven by necessity.[2] As successful food production is connected to the keeping of covenant with God in the Christian tradition, this paper will examine how the *Andreas*-poet uses the condition of Mermedonia as a key part of the poem's conversion narrative. *Andreas* is also notable for its careful temporal structuring and extensive use of typology, connecting the events of the poem to Easter, and also, as I will argue, the Ascension.[3] By examining the ways in which liturgical time in the poem interacts with ideas

---

[1] Daniel Anlezark, *Water and Fire: The Myth of the Flood in Anglo-Saxon England* (Manchester: Manchester University Press, 2006): pp. 221-2; Richard North and Michael D.J. Bintley, eds., *Andreas: An Edition* (Liverpool: Liverpool University Press, 2015).

[2] Helen Appleton, "The Book of Isaiah as an Influence on Andreas," *Notes and Queries* 61.1 (2015): 1-6.

[3] See, for example, James W. Earl, "The Typological Structure of Andreas," in *Old English Literature in Context*, ed. John D. Niles (Cambridge: D.S. Brewer, 1980), pp. 66-89; Constance B. Hieatt, "The Harrowing of Mermedonia: Typological Patterns in the Old English *Andreas*," *Neuphilologische Mitteilungen*, 77 (1976): 54-5; Thomas D. Hill, "Figural Narrative in 'Andreas': The Conversion of the Meremedonians," *Neuphilologische Mitteilungen* 70 (1969): 261–73; Marie M. Walsh, "The Baptismal Flood in the Old English 'Andreas': Liturgical and Typological Depths," *Traditio*, 33 (1977): 137-58.

of covenant and prosperity in the depiction of Mermedonia, I will show how the *Andreas*-poet employs echoes of contemporary liturgical practice, alongside typology and biblical imagery, to reinforce the poem's spiritual message.

Piety and paganism: Pagan thought
in Late Old English prose?

Mark Atherton (*University of Oxford* – mark.atherton@regents.ox.ac.uk**)**

In the 'search for Anglo-Saxon paganism' and the study of 'heathen gods in Old English literature' the search has been on for vestiges of old beliefs hidden or implicit in the extant poetry. This 'lost paganism' is essentially Germanic. Arguably, however, a useful parallel has been ignored or taken for granted, that one field of paganism persisted and even flourished throughout the period: namely the knowledge of the Classical myths and gods that feature in the lore, learning and literature of ancient Rome that was studied in the early medieval schools. In Old English prose, particularly the Alfredian writings or those of the homilists, the Classical pagan gods were variously regarded: (1) as men and women who had duped the populace into thinking of them as gods (2) alternatively, they were held to be figments of the imagination; or (3) they were thought to be devils (OE *deofolgyld* meant 'idolatry'). But in a number of late OE narratives, the Classical pagan gods are endowed with agency and existence: they are treated almost as powerful personalities in themselves, as opponents whom the protagonist has to face off or defeat. This attitude can be seen in the Post-Conquest OE *Life of St Nicholas* and in the eleventh-century family romance *Apollonius of Tyre*: the latter also addresses the great pagan theme of Latin *pietas* (Old English *arfæstnes*) 'piety, honour, reputation', i.e. belief and behaviour sanctioned by long-standing tradition. This paper will consider the presence of such ideas in late Old English prose

'Rhythm is a dancer, with wolves?' How to deal with the

Exeter Book Latin Riddle 90 in translation

Jorge L. Bueno-Alonso (*University of Vigo* – jlbueno@uvigo.gal)

It is well known by all Old English scholars that the linguistic homogeneity of the *Exeter Book* Riddles is only broken in folio 129v by the so-called Latin riddle, the 'single tiny island in an otherwise unbroken sea of Old English poetry', as Anderson put it (1992: 73). Critics, such as Mercedes Salvador (2018) or Dieter Bitterli (2009) among others, have dealt with the problematic nature of this text from many perspectives: philological, codicological, interpretative, etc. Although a lot has been done to revise these issues, the role the so-called medial rhyme plays to build the internal rhythmic games posed by the poem has never been discussed from a translatorial point of view. Being the metrical form somewhat irregular, as critics have stated widely, this medial rhyme interplay presents an interesting challenge for translators.

Due to that breaking of the aforementioned linguistic continuity the vast majority of translations do not include Riddle 90, and in the few cases where it is kept translators always point out the somewhat conjectural character of their renderings. My aim in this paper is to face the challenge and revise how this issue has been dealt with by the very few translators who include Riddle 90 in their editions: Mackie (1934), Baum (1963), Crossley-Holland (2010), Williamson (2017), Cavell (2020) and myself (Bueno 2021: 122). I will revise how these texts face the formal and thematic issues that conform Riddle 90 and will collate them with my own proposal (included in my Galician award-winning translation of the complete *Exeter Book* Riddles), which defends the inclusion of formal features, together with the story the poem tells, as the only possible way to reproduce the poetic experience Riddle 90 presents for contemporary readers.

References

ANDERSON, James E. 1992: "Exeter Latin Riddle 90: a Liturgical Vision". *Viator: Medieval and Renaissance Studies* 23: 73-93.

BAUM, Paull F. ed & trans. 1963: *Anglo-Saxon Riddles of the Exeter Book.* Durham, NC: Duke University Press

BITTERLI, Dieter. 2009: *Say What I'm Called: The Old English Riddles of the Exeter Book and the Anglo-Latin Riddle Tradition*. Toronto: University of Toronto Press.

BUENO, Jorge L. trad. 2021: *Adiviñas Medievais do Libro de Exeter*. Cangas: Rinoceronte Editora [Colección Vétera nº 37]

CAVELL, Megan. 2020.10.30: "Exeter Riddle 90". *The Riddle Ages. Early Medieval Riddles, Translations and Commentaries.* [Accessed 20th June, 2022. URL: https://www.theriddleages.com/riddles/post/exeter-riddle-90/.

CROSSLEY-HOLLAND, Kevin. ed. & trad. 2010: *The Exeter Book Riddles*. London: Enitharmon Press.

MACKIE, W.S. ed & trad. 1934: *The Exeter Book part II: Poems ix-xxxii*. London: published for The Early English Text Society by Humphrey Milford, Oxford Univeristy Press [Original series, nº 194]

SALVADOR-BELLO, Mercedes. 2018: "Exeter Book Riddle 90 under a New Light: A School Drill in Hisperic Robes." *Neophilologus*, 102: 107-23.

WILLIAMSON, Craig. trad. 2017: *The Complete Old English Poems*. Philadelphia: University of Pennsylvania Press.

"The Dolphin Slayer": A close look at Vallve's *Beowulf* (1933)

Miguel A. Gomes Gargamala (*University of Sunderland*–

miguel.gomes@sunderland.ac.uk)

Scholarship focusing on adaptations of Beowulf for children has thrived in the last decade including the publication of anthologies, bibliographies and academic monographs (e.g., *Beowulf as Children's Literature*, 2021) In the case of Spanish adaptations of Beowulf for children, the work of Olivares Merino (2009) and María José Gómez-Calderón (2012), amongst others, have contributed to a better understanding of the earliest attempts to adapt the Old English poem.

The present paper aims to offer a close examination of Vallvé and Myrbach's 1933 *Beowulf*, the first ever version of the poem in Spanish. A prose adaptation for young readers of the "famous epic poem from 700 AD", claimed by the author to be based on "the manuscript kept at the British Museum", Vallvé's retelling includes a number of departures from the Old English text that are worth exploring. The modifications introduced when narrating Beowulf's swimming contest with Brecca, the depiction of Heorot and the Danish court, "the boxing match" with Grendel, the treatment given to the supernatural or the devices used to create suspense will be considered against the wider context for the publication of this adaptation of the poem and Vallvé's career adapting and writing for a number of audiences.

Bibliography

Gilchrist, B., and Mize, B., eds. (2021) *Beowulf as Children's Literature*. Toronto: University of Toronto Press.

Gómez-Calderón M.J. (2012) "*Beowulf* in Spanish," in *Beowulf at Kalamazoo: Essays on Translation and Performance*, ed. Jana K. Schulman and Paul E. Szarmach. Kalamazoo: Medieval Institute Publications, 117–34.

Olivares Merino E. (2009). " 'Beowulfo', 'Geatas' And 'Heoroto': An Appraisal Of The Earliest Renderings Of Beowulf In Spain" in *Miscelánea: A journal of English and American studies*, 39, 73-102.

Vallvé M. (1933) *Beowulf.* Colección Araluce, Las obras maestras al alcance de los niños. Barcelona: Araluce.

Women, trauma and recovery in Old English literature

Abigail Greaves (*University of Nottingham* – abigail.greaves@nottingham.ac.uk)

In a poignant moment at the conclusion of *Beowulf,* with Beowulf dead and his people without their leader, a solitary woman emerges to sing sorrowfully of her fear for the future, of invasions to come, terror, slaughter, and enslavement. Away from fantastical monsters and superhuman warriors, she represents the trauma and emotional suffering of ordinary people surrounded by violence.

While there has been discussion around women who experience emotional distress in Old English literature, it mainly focuses on how their stories operate within a narrative environment, or how they may reflect real-life practice.[1] Instead, this paper examines how such narratives may have resonated with contemporary female audiences. The *Life of St Guthlac* has already been analysed as a trauma narrative, perhaps serving a therapeutic purpose for male warriors experiencing PTSD, and similar may have been true of female narratives.[2] Some Old English texts are clearly aimed at consoling their audience. The poem *Deor* recounts the suffering of Beadohild, who could not see a way forward after her brothers' deaths and the discovery of her pregnancy, alongside the phrase '*Þæs ofereode, þisses swa mæg*' (that was overcome, and so may this be). From Judith beheading Holofernes to the Amazons avenging their husbands in the *Old English Orosius*, and famously Grendel's mother, women appear in Old English literature to seek revenge against those that have caused them grief and pain. For female audiences who had had traumatic experiences, it may have been cathartic to see these literary women redressing wrongs in ways that were beyond their power. These depictions also mirror the audience, as women traumatised by war empathise with the unnamed Geatish woman, so too does she validate the audience's feelings and

---

[1] For example Leonard Neidorf, 'Hildeburh's Mourning and the Wife's Lament', *Studia Neophilologica*, 89:2 (2017), pp.197-204. : Patricia Clare Ingham, 'from kinship to kingship: mourning, gender, and the Anglo-Saxon community', in Jennifer C. Vaught (ed.), *Grief and Gender: 700-1700* (New York: Palgrave Macmillan, 2003), pp.17-31. : Tauno F. Mustanoja, 'the unnamed woman's song of mourning over Beowulf and the tradition of ritual lamentation', *Neuphilologische Mitteilungen* 108 (1967), pp.1-27.

[2] Christina Lee, 'Healing Word: St. Guthlac and the trauma of war', in Christina Lee and Wendy J. Turner (eds.), *Trauma in Medieval Society* (Leiden: Brill, 2018), pp.259-273.

empathise with them. The unspoken experiences of Early Medieval women are brought to life and acknowledged through literary narratives.

Tracing the origins of an addition to Isidore's *Etymologies*

Mar Gutiérrez-Ortiz (*Universidad de Sevilla* – margutort@alum.us.es)

The *Etymologies* written by Isidore of Seville in the early seventh century was the Latin encyclopaedia par excellence during the Middle Ages. The comprehensive coverage of a wide range of subjects within a single reference work made the *Etymologies* a useful teaching resource and favoured its rapid dissemination beyond the Iberian Peninsula into all cultural centres of Europe. The transmission of several versions of the *Etymologies* encouraged copyists at different scriptoria to amend, excerpt, rearrange and make additions to the text from an early stage.

One addition that found its way into the manuscript tradition of the *Etymologies* is the sentence "fiunt viginti octo". While this statement is not included in published editions, it does close two versions of Isidore's classification of metrical feet. The first version is transmitted by Cesena, Biblioteca Malatestiana, S.XXI.5 (early 9th century) and quoted almost verbatim in the *Ars metrica* attributed to Saint Boniface (ca. 675-754). The second version is preserved in a family of Italian manuscripts, whose earliest exemplar is Cava dei Tirreni, Archivio dell'Abbazia, MS 2 (late 8th century). The sentence was copied from Cava into two early manuscripts of Northern Italy and, from this family, into a number of late Medieval codices.

This paper argues that the sentence "fiunt viginti octo" was incorporated into the classification of metrical feet in the Italian family either from a manuscript associated with the Cesena codex or from a manuscript transmitting Boniface's work. Considering the connection between the Cava manuscript and one of the codices containing the *Ars metrica*, we delve into the possibility that this addition was transferred between two branches of Isidore's manuscript tradition through Boniface's *Ars metrica* and passed down over the course of seven centuries.

The senses and the mind in *The Phoenix*

Alice Jorgensen (*Trinity College Dublin* – jorgena@tcd.ie)

The Old English poem *The Phoenix* is well-known for its extravagant sensory language. The Phoenix and its environment are presented invitingly in terms of delicious fruits, delightful odours, sweet sounds, bright colours and light, and absence of pain. Yun Lee Too has argued that this imagery can be read allegorically and symbolically; the poet invokes the five senses, conceived of as a hierarchy with touch at the bottom and sight at the top, to represent the achievement of spiritual knowledge.[1] The present paper revisits this position to argue that *The Phoenix* shows how more abstracted forms of knowledge are dependent on and entangled in primary bodily sensations. This is especially evident in the language of sweetness: the sensory experience of sweetness is associated with taste, smell and sound but is also an evaluative language that conveys goodness. At the same time, *The Phoenix* is concerned with what can be learned through words and the potential for doubting or denying those words ('Ne wene þæs ænig   ælda cynnes / þæt ic lygewordum   leoð somnige,' 546-7). The story of the Phoenix is explicitly interpreted as an allegory for the resurrection of Christ and related to the Last Judgement, but both the Phoenix itself and the Judgement depend on verbal report. The poem's sensory language is a way of attaching the fantastic, the future, and the sacred to bodily experience, but the text betrays an anxiety over how efficacious this can be.

---

[1] Yun Lee Too, 'The Appeal to the Senses in the Old English *Phoenix*', *Neuphilologische Mitteilungen* 91 (1990), 229-40.

The two poetic preliminaries to the C-text of the Anglo-Saxon Chronicle, *The Menologium* and *Maxims II*, compared

Kazutomo Karasawa (*Rikkyo University* – kazutomo_karasawa@rikkyo.ac.jp)

The Menologium and *Maxims II* are uniquely recorded in London, British Library, Cotton MS Tiberius B.i, where these two works seem intended as poetic preliminaries to the C-text of the Anglo-Saxon Chronicle. As pointed out by Fred C. Robinson, the closing lines of *The Menologium* and the opening lines of *Maxims II* involve 'a curious verbal echo' (Robinson 1980: 27-28). The echo is quite striking and one may well wonder whether it was intentionally created to connect these two works. Eric G. Stanley even writes that since they fit in the manuscript context very well, he thinks it probable that they were composed in order to introduce the C-text of the Chronicle (Stanley 2015: 199). Yet their linguistic, metrical, and alliterative features as well as scribal performances in this part of the manuscript suggest otherwise. Examining these features, I shall discuss the dates of origin of these works and conclude that they were certainly composed by two different poets in quite different times, and that it is most probable that the scribe copied them from different manuscripts. *Maxims II* follows an older poetic tradition and was probably composed at some point in the ninth century or possibly in the very early tenth century, whereas *The Menologium* contains features of a late Old English poem composed in the late tenth century or later.

References

Robinson, Fred. C. 1980. Old English Literature in Its Most Immediate Context. In John D. Niles, ed. *Old English Literature in Context*. Cambridge, D. S. Brewer: 11-29.

Stanley, Eric G. 2015. The *Gnomes* of Cotton Manuscript Tiberius B. I. *Notes and Queries* 62.2: 190-99.

Body language: The use of 'ban-' compounds in *Guthlac B*

Alexia Kirov (*University of Cambridge* – ak2422@cam.ac.uk)

This paper examines the words used to refer to the body in Guthlac B; it focuses on the use of 'ban-' compounds ('banloca', 'bone locker, l.980; 'banfæt', l.1193, l.1265; 'bone vessel'; 'banhus' 'bone house', l.1365) in particular. The determinant of these compounds, 'ban' ('bone'), carries a sense of inherent vulnerability; bones are a *memento mori*. Given this inherent vulnerability, it is unsurprising that 'ban-' is the most productive determinant in 'body' compounds in Guthlac B, a poem which is marked by intense physical suffering. The nuances created by the differing base-words, from 'loca' to 'hus', will also be discussed.

None of these 'ban-' compounds appear before the onset of Guthlac's illness, which 'in gewod' ('went into' him; l.940). That is not to say no words for 'body' occur prior to Guthlac's death; the poet uses the simplex 'lic' ('body', l.928) to refer to those Guthlac had healed.

However, this literal simplex is inadequate to fully express the concept of illness in the poem which is immediately introduced as something that 'gewod' ('went') into Guthlac's body. The first compound used to describe Guthlac's body is 'bancofan' ('bone chamber'; l.942); this sets up the notion of the body as a space that can be entered and egressed, just as a chamber can be.

This presentation of the body as a pervious space is significant for two reasons. Firstly, it renders Guthlac's body defenceless against his fatal illness which is reified as deadly arrows that pierce his flesh; it is open to the arrow's attack. Secondly, it casts the body as a place from which the soul can escape and abandon the body at the point of death, enabling the exploration of the body and soul theme. Ultimately, this presentation of the body emphasises its ephemerality in contrast to the eternity of heaven.

In his days: The composition of the prose preface to the Old English *Boethius*

Francis Leneghan (*University of Oxford* – francis.leneghan@ell.ox.ac.uk)

The prose and verse prefaces and epilogues that accompany Alfredian texts have attracted considerable scholarly interest in recent decades for the light they shed on composition, authorship, readership and sources, as well as for their inventive and imaginative use of literary tropes. The prose preface to the Old English *Boethius* remains the least studied of these texts and has been dismissed as boring, plodding and uninteresting, a patchwork of earlier prefaces and the work of a forger. The prose preface is unique among this small corpus in referring to Alfred in the third person and the past (as well as present) tense.

Malcolm Godden has taken this feature of the preface as a further indication that the *Boethius* itself was composed in the decades after Alfred's death in 899 ('Did King Alfred Write Anything?', *Medium Ævum* 76 (2007), 1−23). However, in a recent study, David Pratt has interpreted this detail 'as artful self-reference on the part of the king', comparing it with the prefaces to the *Prose Psalms* which also make use of the formula 'in his day' ('The Voice of the King in "King Edgar's Establishment of Monasteries"', *Anglo- Saxon England* 41 [2012], 145–204). This paper reviews the evidence for the composition of the prose preface, situating it within the political turmoil following Alfred's death and the posthumous promotion of his cult. Through comparison with materials relating to Alfred that became attached to texts such as the Old English *Bede*, *Orosius* and Anglo-Saxon Chronicle in the early tenth century, I propose that the prose preface to the *Boethius* was composed in response to Æthelwold's Revolt (899–902), consolidating the claims of Alfred's son, Edward, and grandson, Æthelstan.

Female trauma and generative power in the Old English *Apollonius of Tyre* and the Old Norse *Volundarkviða*

Robyn McAuliffe (*University College Cork* – 117433642@umail.ucc.ie)

This paper contributes to a growing interest in giving voice to marginalised female figures in medieval literature. It focuses on the impact of sexual violence on the female characters of two related literary traditions, namely the Old English *Apollonius of Tyre* and the Old Norse Eddic poem *Volundarkviða*, specifically the ways in which the two texts foreground the expression of female trauma.

The Old English medieval romance *Apollonius of Tyre* opens with the violent rape of a daughter by her father, the despotic king Antiochus. Although the critic Elizabeth Archibald argues in her seminal work *Incest and the Medieval Imagination* that instances of incest constitute "minor episodes" in medieval romance, what follows in the aftermath of the assault is a striking expression of female trauma unparalleled in the Old English tradition with the incestuous assault having a major impact on the subsequent narrative (146). Parallels can be drawn with the Old Norse poem *Volundarkviða* which once more foregrounds the female response to trauma. Volund, an acclaimed blacksmith, retaliating against the forced labour and metalworking exacted by King Nidud plies the king's daughter Bodvild with alcohol, rapes and impregnates her. The poem ends with the young woman articulating her confusion and impotence in the wake of the attack.

In conjunction with this emphasis on female speech acts, this paper also analyses the replacement of reproductive power with that of the creative process in the Old English *Apollonius of Tyre*. The eponymous hero Apollonius, tasked with solving a riddle set forth by the tyrannical king in order to win the daughter's hand in marriage, correctly solves the riddle (the solution of which reveals the king's incestuous union with his daughter) and is thus sentenced to death and forced to flee the city of Antioch. This paper argues that the despotic King Antiochus' reproductive power is denied him as a result of his incestuous relationship, and that his construction of riddle ultimately serves as a physical manifestation of his illicit union with his daughter and as an act of creation. This he uses to fulfil his yearning for public knowledge of his sexual relationship and to supplant the reproductive

potential of such a union. This stands in contrast to *Volundarkvida*, which emphasizes Volund's work as a blacksmith, with the idea of creation carrying through in his sexual assault and impregnation of Bodvild as a reclamation of generative power having been forced into servitude by King Nidud.

Cædmon and Muhammad revisited: Bede's use of Islam

Richard North (*University College London* – richard.north@ucl.ac.uk)

Most Anglo-Saxonists have read Bede's c. 734 story of Cædmon's dream and miraculous composition of the first English Christian poem within 657-79 in Hild's monastery in Whitby (*Historia* IV, ch. 24), but few (even since Klaus von See's comparison in 1983) know or accept that the story's closest parallel is to be found in the record of Prophet Muhammad's first revelation and composition of Sura 96:1-5 of the *Qur'an* in a cave near Mecca in CE 610. The two stories agree in all essentials: an angel in a dream, whose first request, to hear a poem from the dreamer, meets a refusal; whose second provokes a question from the dreamer about his desired compositional subject; whose answer to that question, thirdly, elicits a song in praise of the Creator; finally, a validation of the song by a learned Christian authority. Not one of the parallels so far adduced for Cædmon's dream comes as close as this scene from the life of Muhammad, but so far nobody has ventured a plausible explanation for how one tale may have influenced the other. Even supposing he knew much about it, Bede came to regard Islam as a menace, so how could he and why would he have borrowed its core origin-story? This paper will try for some answers.

References

Badawi, A., ed., *Ibn Hisham: La Vie du Prophète Muhammad – L'Envoyé d'Allâh* (Beirut: Editions Al Bouraq: 2001)

Colgrave, Bertram and R. A. B. Mynors, ed. and trans., *Bede's Ecclesiastical History of the English People* (Oxford, Clarendon Press: 1969, reprinted 1992)

Lester, G. A., 'The Cædmon story and its Analogues', *Neophilologus* 58 (1974), 225-37

Monette, Connell, 'A Mystery of Revelation: "Caedmon's Hymn" and the *Qur'an* 96: 1-5', *Comparative Islamic Studies* 4.1–2 (2010), 149–164

O'Donnell, Daniel P., *Cædmon's Hymn: A Multimedia Study, Edition, and Archive* (Woodbridge: D.S. Brewer, 2005)

Thundy, Zacharias P., 'The *Qur'ān*: source or analogue of Bede's Cædmon story?' *Islamic Culture* 63 (1989), 105-10

von See, Klaus, 'Cædmon und Muhammed', *Zeitschrift für deutsches Altertum und deutsche Literatur* 112.4 (1983), 225-233

Re-evaluating Wulfstan's rhythm: Its characteristics and transition

Shun Ogawa (*Seisen University* – s-ogawa@seisen-u.ac.jp)

This paper explores the rhythm in the homiletic writings by Wulfstan (d. 1023), Archbishop of York. Wulfstan's rhythm has long been viewed as distinct from other Old English prose texts, and its distinctiveness is generally explained with the words, "two-stress phrases" by McIntosh (1949). Since Wulfstan's homilies are replete with words which form the two-stress phrase (e.g., *here and hunger*, *lare and lage*, and *ealles to gelome*), scholars have taken advantage of these characteristic phrases as one of the crucial factors for ascertaining Wulfstan's authentic texts (McIntosh 1949, pp. 117–118; Bethurum, 1957, pp. 28–29; Whitelock 1976, pp. 18–19). As was pointed out by Funke (1962), however, there are occasions when Wulfstan's prose does not fit into the rhythm of the two-stress phrase, and Wulfstan seems to have had more variety in his rhythm than the two-stress phrase. Other scholars have also suggested that Wulfstan carefully chooses his idiolect for the sake of rhythm (Bethurum, 1966, pp. 233–235; Orchard, 1992; Pons-Sanz, 2007, pp. 92–95). It is likely, therefore, that Wulfstan, while basically employing the two-stress phrase structure, transforms his rhythm in accordance with various factors such as the theme and intended audience of the homily. Given that Wulfstan's homilies composed at different periods exhibit different thematic and linguistic characteristics (DeLeeuw, 1972; Wormald, 2004, pp. 13–25; Ogawa 2022), it is also possible that there is a chronological change in his rhythm. In order to provide a deeper understanding of Wulfstan's rhythm and its transition in his career, this paper will analyse and compare the rhythm in his several homilies which were composed at different stages of his career in relation to the context and dates of the homilies.

References

Bethurum, D. (Ed.). (1957). *The homilies of Wulfstan*. Oxford University Press.

Bethurum, D. (1966). Wulfstan. In E. G. Stanley (Ed.), *Continuations and beginnings: Studies in Old English literature* (pp. 210–246). Nelson.

DeLeeuw, W. (1972). The eschatological homilies of Wulfstan: A rhetorical analysis. PhD diss., Auburn University.

Funke, O. (1962). Some remarks on Wulfstan's prose rhythm. *English Studies*, 43, 311–318.

McIntosh, A. (1949). Wulfstan's prose. *Proceedings of the British Academy*, 35, 109–142.

Pons-Sanz, S. (2007). *Norse-Derived vocabulary in Late Old English texts: Wulfstan's works, A case study*. University Press of Southern Denmark.

Ogawa, S. (2022). Developing use of *lagu* in Wulfstan's homilies: From *Godes lagu* to *woroldlagu*. *Studia Neophilologica* (online). https://doi.org/10.1080/00393274.2022.2041087.

Orchard, A. (1992). Crying wolf: Oral style and the *Sermones Lupi*. *Anglo-Saxon England*, 21, 239–264.

Whitelock, D. (Ed.). (1976). *Sermo Lupi ad Anglos*. Revised Edition. Exeter University Press.

Wormald, P. (2004). Archbishop Wulfstan: Eleventh-Century state-builder. In M. Townend (Ed.), *Wulfstan, archbishop of York: The proceedings of the second Alcuin conference* (pp. 9–27). Brepols.

The Old English *Soul and Body*, Lorsch *Riddle 2* and Exeter *Riddle 43*: Doctrinal antithesis and/or agreement?

Anine Olsen Englund (*Balliol College, University of Oxford* –

anine.englund@balliol.ox.ac.uk)

The Old English *Soul and Body* poems are intrinsic to our understanding of the Anglo-Saxon soul and body tradition. Being set in the interim period between living and Judgement, the *Soul and Body* poems are perfectly situated in looking back to the past and forward to the future. The *Soul and Body* poems are both unorthodox and orthodox in their discussion on the relationship between soul and body. The Damned Soul describes the body as being the master of the soul, rather than the other way around, while the Blessed Soul stresses the orthodox symbiotic relationship between soul and body. However, these are not the only poems which explicitly highlight the relationship between soul and body in the Anglo-Saxon poetic tradition, as the same themes can be found in both the Latin Lorsch *Riddle 2* and the Old English Exeter *Riddle 43*. Both riddles provide their audiences with insight into various parts of the soul-body relationship. In *Riddle 43*, we encounter the more orthodox idea of the soul being the master of the body*,* mirroring the Blessed Soul's address. On the other hand, *Riddle 2* features the entrapped soul exploring the possibilities of heaven and hell whilst the body is asleep, similarly to the way the Damned Soul returns to the body to convey its own experiences in the interim hell to the passive body, now decomposing in the grave. By comparing the four poems, we will explore whether the two differing Soul and Body traditions are antithetical to one another, or whether they are, after all, in agreement.

Reaching for God: *Epektasis*, and *Theoria* in *Resignation A*

Eleni Ponirakis (*University of Nottingham* – eleni.ponirakis3@nottingham.ac.uk)

Resignation is one of the least studied poems of the Exeter Book, and much recent criticism centres on the question of the poem's unity rather than on meaning or influence. There is, however, evidence of a combination of approaches to prayer in *Resignation A*. There is a clear desire for union with God, who is addressed in the multiplicity of His unity using a kataphatic approach. God's multiplicity in unity is paralleled in the offering of the multiplicity that makes up the single self of the speaker. The steps from *theoria* to union are reflective of the influence of monastic spirituality derived from the teachings of Evagrius via the works of John Cassian and the *Benedictine Rule*. This paper will seek to elucidate the nature of the prayer and the symbolism of its vivid imagery, where Christ is a shepherd of stars, and the devil is a thief against whom the precator uses his own soul as a bargaining chip in what appears to be an allusion to the ransom theory of salvation. With reference to recent scholarship such as Stephanie Clarke's *Compelling God: Theories of Prayer in Anglo-Saxon England* (2018) and John D. Niles's argument for the unifying monastic nature of the Exeter Book in *God's Exiles and English Verse* (2019), this paper will seek to elucidate the complexity of this early expression of spiritual mysticism.

The benefits of *clæne* living: Constructions of *clænnes* and unblemished chastity in late Old English saints' lives and connected texts

Claire Poynton-Smith (*Trinity College*, Dublin — poyntonc@tcd.ie)

This paper will track and evaluate occurrences of Old English (OE) *clænnes* (which has been variously translated as purity, virginity, or chastity) where it occurs referring to sexual purity in late OE vernacular saints' lives and connected materials.[1] The intention would be to use quantitative and qualitative analysis—incorporating digital corpus-based analysis and more traditional close-readings—to consider:

a) how this word differs from similar virginity words it has sometimes been treated as interchangeable with (e.g. *fæmnhad, maegðhad*),

b) what specific patterns of collocation, denotation, and connotation in this genre can teach us about conceptualisations of chastity in early medieval English vernacular expression,[2]

c) which synonyms and antonyms are productively used in tandem with *claennes*, and

d) what currency *claennes* has in the wider Old English corpus and how its uses differ, attending to the wider implications of such findings.

The anticipated focal texts are those from Ælfric's Lives of Saints, the anonymous Old English saints' lives, and homiletic materials which explicitly discuss sainthood and chastity.[3] The proposed approach includes use of corpus-linguistics software and Regular Expression strings,[4] close analysis of occurrence patterns as compared with already

---

[1] 'Late' here refers to c.950-. 'Connected materials' refers both to texts grouped with saints' lives in manuscript collections (e.g. many of such texts in Ælfric's Lives of Saints) and to relevant contemporaneous homiletic material dealing with sainthood and chastity. Texts from the DOEC used (in html format) for corpus searches using free corpus linguistics software AntConc: https://www.laurenceanthony.net/software/antconc/

[2] Considering, for example, what corpus linguistics study can lend to analysing existing ideas such as that one can dwell within virginity as a conceptual space, an interpretation posited by Kathryn Maude in her dissertation "Female Virgins in Aelfric's Saints' Lives," *American University of Beirut* (2011).

[3] Texts from the DOEC used (in html format) for corpus searches using free corpus linguistics software AntConc: https://www.laurenceanthony.net/software/antconc/

[4] Which allow for searching for orthographic and morphological variants simultaneously, going beyond the functions of familiar tools such as the DOEC searches. More information on using the technique to

established metaphors and known figurative formulae,[5] and detailed close-readings. It will include consideration of departures from Latin source material where relevant, and how this can inform our analysis of the semantic field of chastity and virginity.

My hope is to be able to generate and test new hypotheses about the reasons writers using OE might have chosen *claennes* rather than its available synonyms, and what this can ultimately tell us about the vocabulary of chastity and about conceptualisations of chastity in early medieval English vernacular expression.

---

search corpora of Present Day English is available here: http://corpora.lancs.ac.uk/clmtp/answers.php?chapter=2&type=activities, and Mark Faulkner has written on how we can apply this to capture variant spellings in Old and Middle English in 'Linguistic Evidence for the Compilation of Twelfth-Century Manuscripts containing Old English Texts: the case of Cotton Vespasian D. xiv,' pp. 279-316 in *Neuphilologische Mitteilungen*, Vol. 118, No. 2 (2017).

[5] Drawing on lexicographical resources such as the Historical Thesaurus (2nd ed, https://ht.ac.uk/) and the Mapping Metaphor tool (http://mappingmetaphor.arts.gla.ac.uk/), the Thesaurus of Old English (http://oldenglishthesaurus.arts.gla.ac.uk/), and existing dictionary materials.

Singing Christian doctrine in the vernacular voice: The *Apostles Creed*, the *Order of the World*, and the Alfredian *Boethius* Metre 29

Tatyana Solomonik-Pankrashova (*European Humanities University* – rebecca_solo@yahoo.com)

A vernacular poetic meditation on Christian doctrine springs forth as Old English 'liturgical' verse – the *Apostles' Creed,* Old English Creation poetry – the *Order of the World,* and the *Alfredian Boethius* prosimetrum, to name but a few. The originality of the poetic voice in the vernacular lies in the embellishment of Latin biblical (liturgical) quotation with poetic exegesis, creating an *extra* devotional space within the text.[1] In this article, I will argue that the devotional space within the *Order of the World* and *Metre* 29 is made distinct by tropes, evoking the mystery behind the image. Revoicing the biblical (liturgical) quotation to a new inventory helps illuminate the penitential and sapiential concerns of the milieu.

---

[1] 'Credo in deum patrem omnipotentem, et in Iesum Christum filium eius unicum, dominum nostrum', *Old English Shorter Poems: Religious and Didactic,* Vol. 1*,* ed. and trans. Ch. A. Jones (Harvard: Harvard University Press), 82–85.

Heaven in the Old English poetic vernacular:

An unsourced *locus amoenus* in *Guthlac A*

Mariko Takayama (*Keio University* – m_takayama@keio.jp)

At the climax of the Old English poem *Guthlac A*, the wilderness, where St. Guthlac dwells as a hermit and endures a struggle against demons, transforms into a paradisical place which symbolizes the saint's victory over evil and prefigures the saint's destiny in heaven. The poem's description of this heavenly vision is distinctive in being the sole such vision written in Old English verse and in being a passage uniquely developed without reliance on any Latin original, Felix' *Vita S. Guthlaci* in this case. It is noteworthy that while the scene contains some of the typical features of the traditional *locus amoenus* of the Latin West (Clarke 2006), its words and phrases evoke the verbal resonance of vernacular poetry, sharing some formulaic expressions with other Old English poems including *Andreas* and *Phoenix*. There is indeed *locus amoenus* topos peculiar to Anglo-Saxon England as Kabir (2001) argues.

Writings of visionary experiences were extant in Anglo-Saxon England. (Wieland 2020). Some, including the *Visio Pauli* and *Dialogi* of Pope Gregory the Great, were Latin imports, while others, including those by Alcuin and Boniface, were composed in England. Two visions in Bede's *Historia ecclesiastica* were translated with modifications twice into Old English. *Guthlac A* should indeed be situated in this tradition of the reception of visionary literature. However, the poem is distinctive in that its language for heavenly description cannot be attributed to any Latin texts but rather belongs to the tradition of vernacular poetry. This paper will explore the verbal indebtedness of *Guthlac A* to the vernacular poetic convention in its representation of heaven which distinguishes it from other visionary writings in Old English.

References

Clarke, Catherine A. M. (2006). *Literary Landscapes and the Idea of England, 700–1400*. Cambridge: D. S. Brewer.

Kabir, Ananya Jahanara. (2001). *Paradise, Death and Doomsday in Anglo-Saxon Literature*. Cambridge: Cambridge University Press.

Wieland, Gernot R. (2020). Anglo-Saxon visions of heaven and hell. In Richard Matthew Pollard (ed.), *Imagining the medieval afterlife*, Cambridge: Cambridge University Press (pp. 79–98).

Middle English Language and Linguistics
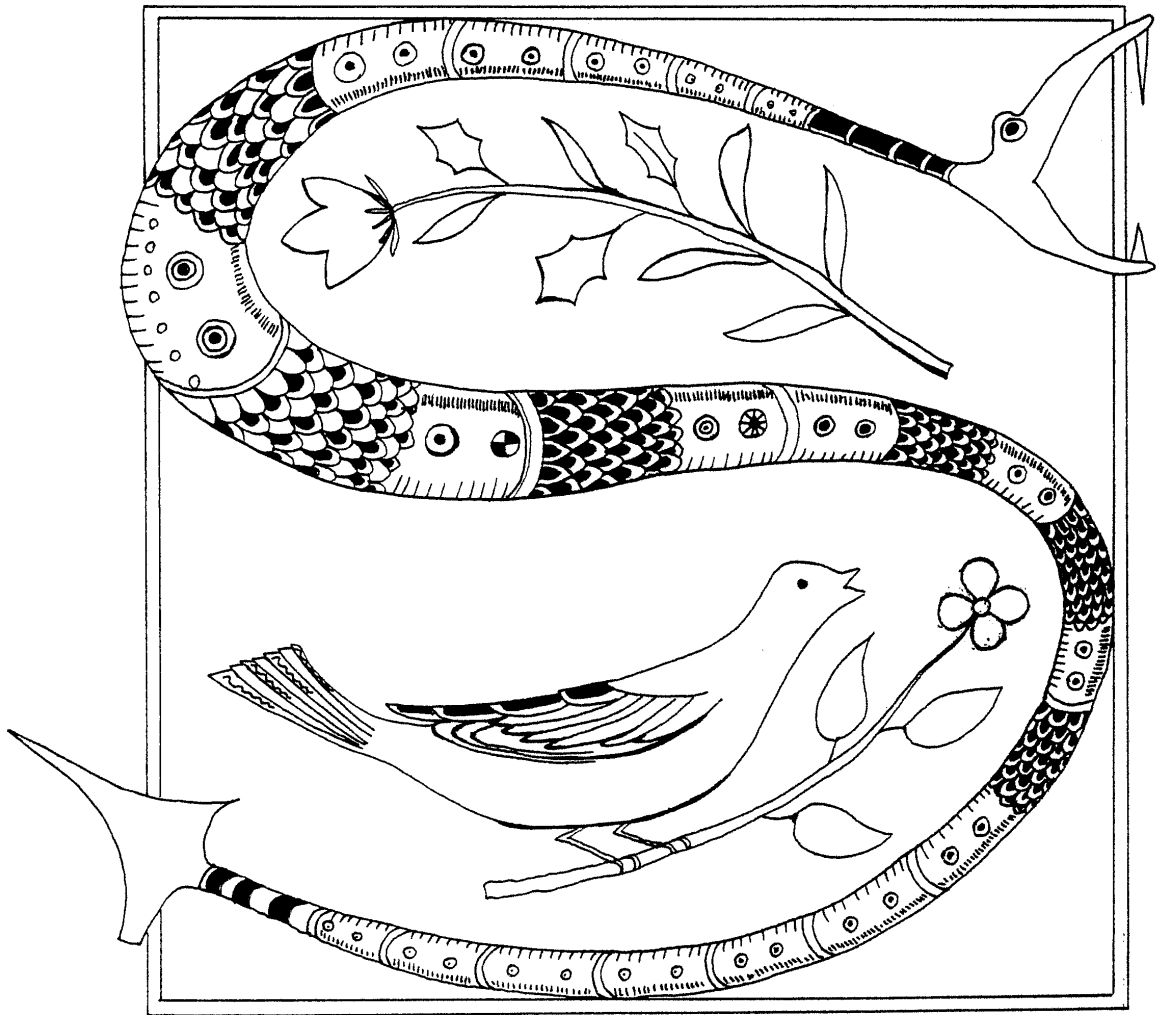
Panel coordinator:

Jesús Romero-Barranco

Norse-derived terms within the lexico-semantic field of MIND in the Middle English lexis of *Havelok the Dane*

Marina Asián (*University of Zurich* – marina.asian@es.uzh.ch)

Identifying Scandinavian loanwords in Middle English remains a task not without complexity and discord. Authors such as Björkman with his *Scandinavian Loan-Words in Middle English* (1900-2), Rynell and his *Rivalry of Scandinavian and Native Synonyms* (1948), as well as the noteworthy improvements and additions introduced by the *Oxford English Dictionary* and the *Middle English Dictionary* in recent years, have contributed to facilitating this endeavour, a challenging and daunting one considering the remarkable genetic closeness between Old English and Old Norse.

More recently, however, this field has undergone a substantially enriching development with the creation of the Gersum Project, led by Richard Dance and Sara Pons-Sanz, with Brittany Schorn as their research assistant, whose classification of Middle English terms according to the probability of Norse derivation on the basis of a highly systematic and unprecedented typology has shed light on many of the enigmas concerning this field.

In this presentation, my aim is to introduce my corpus of Norse-derived terms in the 13th-century Middle English work *Havelok the Dane*, written in the dialect of Lancashire (an area heavily influenced by Old Norse given the establishment of the Danelaw), drawing on Smithers' indispensable glossary, as well as the outstanding latest editions of the *OED* and the *MED*.

I shall then focus on the detailed etymological analysis of some of these Norse-derived terms, namely those belonging to the lexico-semantic field of MIND (for this, the Historical Thesaurus of English will have proved essential).

To conclude, I will discuss the classification of these terms according to the Gersum typology, which will once again highlight the major challenge involved in identifying and classifying a Norse loanword in Middle English and the difficulties encountered in discerning these Norse words from their native cognates.

References

Björkman, Erik. 1900-02. *Scandinavian Loanwords in Middle English*, 2 vols, Studien zur englischen Philologie, 7 and 11 (Halle: Niemeyer).

Dance, R., Sara Pons-Sanz and Brittany Schorn. 2009. *The Gersum Project: The Scandinavian Influence on English Vocabulary* (Cambridge, Cardiff and Sheffield).

[*HTOED* =] *Historical Thesaurus of the Oxford English Dictionary*. 2009. Ed. by Christian Kay et al., 2 vols. (Oxford: Oxford University Press).

[*MED* =] *Middle English Dictionary*. 1952-2001. Ed. by Hans Kurath et al. (Ann Arbor: University of Michigan Press).

[*OED* 1989 =] *Oxford English Dictionary*. 1989. Ed. by John A. Simpson and Edmund Weiner, 2nd ed. (Oxford: Oxford University Press).

[*OED* 2000- =] *Oxford English Dictionary*. 2000-. Ed. by John A. Simpson, 3rd ed. (Oxford: Oxford University Press), <www.oed.com>, accessed from 01/02/2021 to 10/01/2023.

Rynell, Alarik. 1948. *The Rivalry of Scandinavian and Native Synonyms in Middle English Especially* taken *and nimen*, Lund Studies in English, 13 (Lund: Gleerup).

Smithers, G. V. 1987. *Havelok the Dane* (Oxford: Clarendon Press).

Grammaticalisation and competition of quasi-coordinators:

The case of *together with* and *along with*

Miriam Criado-Peña (*University of Granada* – mcriadop@ugr.es)

The present paper studies the grammaticalisation and historical development of the quasi-coordinators *together with* and *along with*. Grammaticalisation is the process by which a lexical word having full meaning becomes a grammatical item. Two major approaches to the topic have developed in the scholarly literature according to how grammar is conceptualised. The first regards the phenomenon as a form of reduction involving a loss of autonomy, whilst the second views the phenomenon as involving structural expansion in such a way that grammatical constructions become more abstract and productive. This last approach is adopted in this work insofar as it examines the development of *together with* and *along with* as processes of structural expansion which are characterised as unidirectional.

Even though grammaticalisation has been a popular research topic in diachronic linguistics, the grammaticalisation process of quasi-coordinators has been practically neglected in the literature, and therefore, the diachronic development of *together with* and *along with* still remains unknown. In light of this gap, the present study has been conceived with the following objectives: a) to ascertain the origin of these quasi-coordinators, investigating the linguistic causes that motivated the change; b) to describe their grammaticalisation paths; c) to propose a functional taxonomy of the constructions. For the purpose, the *Parsed Corpus of Early English Correspondence* (PCEEC) and the *Helsinki Corpus of English Texts* have been used as sources of analysis, covering from the late Old English period to the Early Modern period.

On ugliness, death, and disgust: A survey of Middle English negative aesthetic terms

Natalia Cziganj (*Université de Lille, STL UMR 8163 –*

natalia.cziganj@univ-lille.fr)

The recent decades have seen historical linguistics and cognitive approaches interact to elucidate conceptual and lexical change. In the framework of cognitive historical linguistics, language historians addressed the issue of the conceptualization of complex abstract notions across different cultures and historic periods through the cognitive lens. While the expression of emotions has been investigated in a number of recent studies (Geeraerts & Gevaert 2008, Diaz-Vera 2011, Pierens 2014, Castaño & Verdaguer Clavera 2018), the expression of aesthetic appreciation remains a less explored domain in historical linguistics. Moreover, negative aesthetic experience occupies a somewhat secondary place in existing works devoted to the history of aesthetic ideas, which persistently focus on the evolution of the perception of beauty, only briefly mentioning ugliness as a complementary concept. A linguistic study of the accounts of hideousness can contribute to our understanding of negative aesthetic experience through time and the correlation between the concepts of beauty and ugliness.

The presentation will focus on an onomasiological study of the aesthetic category of ugliness in Middle English. Empirically, the research is based on quantitative and qualitative analyses of the occurrences of negative aesthetic terms extracted from The Corpus of Middle English Prose and Verse. The study also draws on cultural and historical data, as evaluation "often requires enculturation into a shared practice and perspective that views actions as pro or con, as worthy of praise or worthy of contempt." (Croom 2011). It is particularly true of aesthetic values that are highly culturally conditioned. The results of the study reveal the major conceptual metaphors for ugliness, uncover the system of common and culture-specific assumptions on deformity and unattractiveness encoded in the language and shed light on the reality of the gender-specific use of terms of deformity and physical unattractiveness in the Middle English period.

References

Baker, Naomi. *Plain Ugly: The Unattractive Body in Early Modern Culture*. Manchester: Manchester University Press, 2021.

Brewer, Derek. "The Ideal of Feminine Beauty in Medieval Literature, Especially the Harley Lyrics, Chaucer, and Some Elizabethans." *Tradition and Innovation in Chaucer* (1982): 30–45.

Castaño, Emilia Castaño, and Isabel Verdaguer Clavera. "Metonymies and Metaphors of Sadness in the Old English Vocabulary." *Cognitive Linguistic Studies* 5, no. 2 (2018): 282–302.

Croom, Adam. "Aesthetic Concepts, Perceptual Learning, and Linguistic Enculturation: Considerations from Wittgenstein, Language, and Music." *Integrative Psychological & Behavioral Science*, 46(1) (2011): 90–117.

Díaz-Vera, Javier E. (2016). "Exploring the relationships between emotions, language and space: Construals of AWE in medieval English language and pilgrimage experience." *Studia Neophilologica 88* (2016): 165-189.

Diaz Vera, Javier E. (2011). "Reconstructing the Old English Cultural Model for Fear." *Atlantis* 33 (1) (Salamanca, 2011) : 85–103.

Eco, Umberto et al. *Histoire de la laideur*. Paris: Flammarion, 2007.

Frank, Roslyn M., and Nathalie Gontier. "On Constructing a Research Model for Historical Cognitive Linguistics (Hcl): Some Theoretical Considerations." in M. E. Winters, T. Heli, & K. Allan (Eds.) *Historical Cognitive Linguistics*, (Berlin: De Gruyter Mouton, 2010): 31–69.

Geeraerts, Dirk. "Prototype Theory and Diachronic Semantics. A Case Study.", *Indogermanische Forschungen*, Vol. 88 (1983): 1-32.

Geeraerts, Dirk. *Theories of lexical semantics*. Oxford New York: Oxford University Press, 2010.

Geeraerts, Dirk and Caroline Gevaert. (2008). "Hearts and (angry) minds in Old English." in F. Sharifian, R. Dirven, N. Yu & S. Niemeier (Ed.), *Culture, Body, and Language: Conceptualizations of Internal Body Organs across Cultures and Languages* (Berlin, New York: De Gruyter Mouton, 2008): 319-348.

Gladkova, Anna and Romero-Trillo, Jesús. "Is ugliness in the mind of the beholder?: The conceptualization of 'ugly' in English." *International Journal of Language and Culture* (2021): 106-127.

Gurevich, Aron. *Categories of Medieval Culture.* Henley-on-Thames: Routledge & Kegan Paul Books, 1985.

Labov, W. (1973). "The boundaries of words and their meanings.", in: C. J. Bailey, R. Shuy (eds.), *New ways of analyzing variation in English* (Georgetown, 1973): 340-371.

Lakoff, George. *Metaphors we live by.* Chicago, London: University of Chicago Press, 1980.

Lakoff, George. *Women, fire, and dangerous things: what categories reveal about the mind.* Chicago, London: The University of Chicago Press, 1990.

Le beau et le laid au Moyen-Age : [communications présentées au vingt-quatrième colloque du CUERMA tenu à Aix-en-Provence en février 1999]. Aix-en-Provence: CUERMA Université de Provence, 2000.

Leder, H. et al. "A model of aesthetic appreciation and aesthetic judgments.", *The British journal of psychology.* 95(4) (2004): 489–508.

Pierens, Matthieu, and Vincent Nyckees. "Les Sentiments négatifs à travers les siècles: l'évolution des champs sémantiques de la colère, de la peur et de la douleur en français dans la base textuelle FRANTEXT (1500-2000)", 2014. http://www.theses.fr/2014PA070015.

Rosch, Eleanor. "Cognitive Representations of Semantic Categories." *Journal of Experimental Psychology: General* 104, no. 3 (1975): 192–233.

Schellekens, Elisabeth. "Taste and Objectivity: The Emergence of the Concept of the Aesthetic." *Philosophy Compass* 4, no. 5 (2009): 734–43.

Taylor, John R. *Linguistic categorization: prototypes in linguistic theory.* Oxford: Clarendon press, 1989.

Ziolkowski, Jan. "Avatars of Ugliness in Medieval Literature." *The Modern Language Review* 79, no. 1 (1984): 1-20.

'For the sengles in þe maner of wylde fyre'. Dialectology in Oxford, Bodley Library, MS A.106, ff. 235r–44v

Sinéad Linehan Gómez (*University of Málaga* – sineadlg@uma.es)

The Middle English language is known for being extensively variable, diatopically and diachronically, as it underwent considerable changes 'at different speeds in different parts of the country', which produced different outcomes (Horobin & Smith, 2002, p. 52). When it comes to the dialects of Middle English, the 'ME sound-systems derive from the variety of accents which existed in Anglo-Saxon England' (Horobin & Smith, 2002, p. 52). To analyse these dialects, linguistics has direct 'access to variation' by means of linguistics analysis (spelling, morphology, syntax, lexicon and so on) as it helps to 'reconstruct the diversity of spoken Middle English' (Blake, 1992, p.156).

This paper is concerned with the Middle English texts housed in Oxford, Bodley Library MS Additional A.106, ff. 235r–244v. This fragment is part of the six independent fascicles that compose the Bodley volume. These fascicles are catalogued in alphabetical order, making the present study part of Fascicle 'B'. The volume mostly consists of medicinal fragments, even though it also comprises religious and meditative texts including the translation of the Disticha Catonis and the Quatrefoil of Love as well as two adaptations of the treatise of John of Burgundy and several excerpts of variable length drawn from Agnus Castus (Moreno Olalla 2013: 935). Moreno Olalla states that the fragment 244r-259r from Fascicle 'B' was written during the 1470s in the 'South Humberside area' more specifically in Grimsby, the text analysed here is the fragment following immediately (Moreno Olalla 2017: 672). In light of this, the objective of this paper is to determine whether this extract presents any patterns or features of the Northern Middle English dialect. This analysis will be fulfilled through a phonological analysis of MS A.106, ff. 235r–44v, examining the consonants, the phonotactics and the vowels, including two subsections, monophthongs and diphthongs, that are present in the fragment of Oxford, Bodley Library MS Additional A.106.

References

Blake, Norman. (1992). The Cambridge history of the English language. II, 1066-1476. University Press.

Horobin, Simon & Jeremy J. Smith. (2002). *An introduction to Middle English.* (Edinburgh textbooks on the English language). Edinburgh: Edinburgh University Press.

Moreno Olalla, David. (2013). The Textual Transmission of the Northern Macer Tradition. *English Studies* 94(8): 931-957.

Moreno Olalla, David. (2017). Reconstructing 'John Lelamour's' Herbal: The Linguistic Evidence. *Anglia* 135(4): 669-699.

The Tremulous Worcester scribe: Motive, means, opportunity

Kathryn A. Lowe (*University of Glasgow* – kathryn.lowe@glasgow.ac.uk)

The Tremulous Worcester scribe, working in the first half of the thirteenth century, has attracted considerable scholarly interest, but aspects of his work remain puzzling, and have not been fully elaborated. What caused him, for instance, to break off glossing the Hatton 20 version of the Pastoral Care? Why did he largely abandon his glossing work in Middle English? Why and when was much of this work erased, and for what reason? Why did he gloss so many texts more than once, and to what end? The research includes a fresh look at the make-up and contents of Worcester Cathedral Library, MS F. 174, the sole surviving manuscript written entirely in his own hand. The approach taken combines codicological and book-historical perspectives, seeking to contextualise the Tremulous Hand's glossing work within other copying activity of homiletic material in the twelfth and thirteenth centuries, the material in MS F. 174, and the strong vernacular tradition of Worcester and its environs.

Bibliography

Franzen, Christine, *The Tremulous Hand of Worcester: A Study of Old English in the Thirteenth Century* (Oxford: Clarendon Press, 1991).

Swan, Mary, 'Ælfric's *Catholic Homilies* in the twelfth century', in *Rewriting Old English in the Twelfth Century*, ed. by Mary Swan and Elaine M. Treharne, Cambridge Studies in Anglo-Saxon England 30 (Cambridge: CUP, 2000), pp. 62–82.

Swan, Mary, 'Mobile libraries: Old English manuscript production in Worcester and the West Midlands, 1090–1215', *in Essays in Manuscript Geography: Vernacular Manuscripts of the English West Midlands from the Conquest to the Sixteenth Century*, ed. by Wendy Scase, Medieval Texts and Cultures of Northern Europe 10 (Turnhout: Brepols, 2007), pp. 29–42.

Thomson, R. M. with Michael Gullick, *A Descriptive Catalogue of the Medieval Manuscripts in Worcester Cathedral Library* (Woodbridge: Brewer, 2001).

Treharne, Elaine, 'Making their presence felt: readers of Ælfric, c. 1050–1350', in *A Companion to Ælfric*, ed. by Mary Swan and Hugh Magennis, Companion to the Christian Tradition 18 (Leiden: Brill, 2009), pp. 399–422.

'In long lif and helth with moche *honour*':
The alternative *-our/-or* in mediaeval correspondence

Marta Pacheco-Franco (*Universidad de Málaga* – martapacheco@uma.es)

The orthographic variants *honour* and *honor* coexist in Present-day English differentiated on the grounds of diatopic variation, each characterising British and American English, respectively (Peters 2004, 511). The standardisation of these forms was, from a historical viewpoint, straightforward. Although *-our* and *-or* concurred for most of the Early Modern period, they never showed any signs of competition in British English, with the former remaining dominant all throughout (Pacheco-Franco & Calle-Martín 2020, 174). By the turn of the 19th century, *-or* would return to the fore by the hand of lexicographer Noah Webster, who overtly promoted this spelling in his endeavour to create a distinctly American orthography, ultimately leading to our contemporary configuration. Since Webster simply "chose already existing options [from the competing variety of a less orthographically rigid age]" (Algeo 2000, 598), the question arises of how *-or* managed to survive all the way to the 1800s when it never seemed to have found a distributional niche of its own. Moreover, the nature of the previous findings, based on the usage of printed texts from the 16th century onward, creates an information gap: was the distribution of these variants similar in Middle English? Did print shape the form of these words in contrast to handwriting? The present paper thus aims to answer these questions by means of a corpus-based study drawing its source material from the *Parsed Corpus of Early English Correspondence* (*PCEEC* 2006). The corpus, composed of over 2 million words produced in the period 1410-1680, will allow us to trace the origin of the construction to the latter Middle Ages as well as to shed light on the handwriting–printing dichotomy for the eventual orthographic standardisation of this phenomenon in English.

References

Algeo, John. 2000. "The Effects of the Revolution on Language". In *A Companion to the American Revolution*, edited by Jack P. Greene & J. R. Pole, 594-9. Oxford: Blackwell.

Pacheco-Franco, Marta & Javier Calle-Martín. 2020. "Suffixes in Competition: On the Use of *-our* and *-or* in Early Modern English". *IJES: International Journal of English Studies* 20(2), 169-83.

Parsed Corpus of Early English Correspondence, text version. 2006. Compiled by Terttu Nevalainen, Helena Raumolin-Brunberg, Jukka Keränen, Minna Nevala, Arja Nurmi and Minna Palander-Collin, with additional annotation by Ann Taylor. Helsinki: University of Helsinki and York: University of York. Distributed through the Oxford Text Archive.

Peters, Pam. 2004. *The Cambridge Guide to English Usage*. Cambridge: Cambridge University Press.

Spelling focusing and language standardisation in Late Middle English: A type-token analysis of Caxton's language

Alberto Peñalver-Ayora (*University of Murcia* – a.penalverayora@um.es)

The introduction of the printing press in 1476 by William Caxton (c. 1422 – c. 1492) in England was one of the most impressive phenomena in the late Middle Ages. The printing press would quickly serve as the vehicle for culture, literacy and education and, in linguistic terms, there is no doubt that it accelerated the diffusion of the emerging standard in its initial stages. Nevertheless, scholars have raised doubts about the active role of Caxton himself as the first English printer in the establishment of the incipient norm (Blake 1969; Thaisen & Blake 2004; Howard-Hill 2006). In this regard, my study is concerned with Caxton's own language and I will pay particular attention to the prologues and epilogues appended to his translations, coming directly from Caxton's own handwriting. My analysis will concentrate on spelling focusing, as one of the key processes in standardisation. In particular, I will analyse the distribution of types and tokens and the frequency of use of the different variants per type in the belief that (a) reduced figures used conspicuously are a clue towards more standardised usages and (b) vice versa the high number of tokens per type repeatedly used can be a clue to a less focused variety. The results obtained from the analysis of Caxton's prologues and epilogues will be compared to spelling focusing in contemporary late Middle English texts, like the *Stonor letters* (Conde-Silvestre 2019).

References

Anthony, Laurence. 2022. *AntConc* (Version 4.1.2) [Computer Software]. Tokyo, Japan: Waseda University. https://www.laurenceanthony.net/software

Blake, Norman Francis. 1969. *Caxton and His World*. London: Deutsch.

Conde-Silvestre, Juan Camilo. 2016. «A 'third-wave' historical sociolinguistic approach to late Middle English correspondence: evidence from the Stonor Letters». In Cinzia Russi (ed.), *Current Trends in Historical Sociolinguistics*. Warsaw/Berlin: Open De Gruyter, 46-66.

Conde-Silvestre, J. Camilo. 2019. "Spelling focusing and proto-standardisation in a fifftenth-century community of practice". *Studia Neophilologica* 91 (1): 11-30.

Condorelli, Marco. 2022. *Standardising English Spelling. The Role of Printing in Sixteenth and Seventeenth-century Graphemic Developments*. Cambridge: Cambridge University Press.

Crotch, Walter John Blyth. 1928/1999. *The Prologues and Epilogues of William Caxton (Early English Text Society)*. London: Oxford University Press.

Eckert, Penelope. 2000. *Linguistic Variation as Social Practice*. Oxford: Blackwell.

Gómez Soliño, José S. 1986. "Copistas y cajistas en la época postmedieval inglesa. Aspectos comparativos en la lengua y literatura de habla inglesa". Actas del IX Congreso Nacional, Murcia, 17-20.

Howard-Hill, Trevor. 2006. "Early modern printers and the standardization of English spelling". *Modern Language Review*, 101, 16-29.

Thaisen, Jacob & Norman Francis Blake. 2004. "Spelling's significance for textual studies". In Cay Dollerup (ed.), *Worlds of Words: A Tribute to Arne Zettersten. Nordic Journal of English Studies* 3 (1), 93-107.

Tyrkkö, Jukka. 2013. "Printing Houses as communities of practice: Orthography in early modern medical books". In Joanna Kopaczy & Andreas H. Jucker (eds.), *Communities of Practice in the History of English*. Amsterdam: John Benjamins, 151-176.

Palaeographical similarities and differences between Hands B and C in Manchester, Chetham's Library, MS Mun.A.3.127

Carolina Pérez-Guillén (*University of Murcia* – carolina.perez2@um.es)

Manchester, Chetham's Library, MS Mun.A.3.127 is a Late Middle English manuscript which consists of 72 folios (144 pages) containing lists of herbs and remedies and, as such, described as a "guide to family health […] and a permanent record of years of collected treatments and cures" (Chetham's Library n.d.). After a close observation of the digitised images of the codex available at the Chetham's Library website and the analysis of the complete codex in situ, I have been able to identify fifteenth different hands participating in the elaboration of this codex, all of them dated between the end of the fifteenth and the beginning of the sixteenth centuries.

My aim in this paper is the analysis of the palaeographical similarities and differences between two of the four most frequently found hands in this codex: Hands B (ff. 57r, and 59r-60v) and C (ff. 57v-58v). Both hands share the same script, *cursiva anglicana currens*, and can be dated to the beginning of the sixteenth century (Roberts 2015: 161), although a number of differences in some letter forms like <a>, <r> and <s> can be detected. Differences and similarities between them also affect numerals, abbreviations, corrections and punctuation. All these palaeographical aspects are scrutinised after the main reference sources in the field, namely Petti (1977), Roberts (2015) and Kerby-Fulton, Hilmo and Olson (2012), among others.

References

Chetham's Library. n.d. "Medical Recipes." Accessed January 16, 2023. https://bit.ly/3GDaFuI

Kerby-Fulton, Kathryn, Maide Hilmo and Linda Olson. 2012. *Opening up Middle English Manuscripts: Literary and Visual Approaches*. London: Cornell University Press.

Petti, Anthony G. 1977. *English Literary Hands from Chaucer to Dryden*. Aberdeen: University Press.

Roberts, Jane. 2015. *Guide to Scripts Used in English Writings up to 1500*. London: The British Library.

A comparison between Middle English and Latin abbreviations in Manchester, Chetham's Library, MS Mun.A.3.127

Carolina Pérez-Guillén (*University of Murcia* – carolina.perez2@um.es)

Pablo Piqueras-Yagüe (*University of Murcia* – pablo.piqueras@um.es)

During the Middle Ages there was a multilingualism context in England that promoted the production of codices in more than one language (Pahta 2003). This is the case of Manchester, Chetham's Library, MS Mun.A.3.127, a manuscript where fifteen different hands can be witnessed, and which includes a collection of recipes to cure illnesses where Middle English cohabits with Latin interpolations.

The production of these manuscripts was highly priced and, therefore, scribes needed to develop a system of abbreviations to save both time and space. This system was firstly developed in Latin (Pluta 2020) and later integrated in the vernacular by the same scribes who were tasked with the copying of texts in these two languages (Calle-Martín 2021; de la Cruz-Cabanillas and Diego-Rodríguez 2018).

This paper thus aims at comparing the system used in Middle English and Latin by Hand A, the most frequently found hand in Mun.A.3.127, to find the level of integration and adaptation of these marks in the vernacular.

The features of manuscripts' abbreviations have been extensively studied during centuries (Honkapohja 2013), preferably following Cappelli's classification (1929) in Latin, summarised by Pluta (2020), and Petti's distribution (1977) in Middle English; therefore, these two models are contrasted and adopted in this paper in order to analyse the marks employed by Hand A in this codex in these two languages. Particularly, we try to focus on the comparison and variation of abbreviations in Middle English depending on the context, which can be less stable than their use in Latin.

Consequently, we can establish that the Latin system was so ingrained in Middle English that few differences are observed in its use in these two languages.

References

Calle-Martín, Javier. 2021. "A corpus-based study of abbreviations in early English medical writing." *Research in Corpus-Linguistics* 9(2): 114-130.

Capelli, Adriano. 1929. *Dizionario di Abbreviature Latine ed Italiane.* Milan: Ulrico Hoepli.

De la Cruz-Cabanillas, Isabel and Irene Diego-Rodríguez. 2018. "Abbreviations in Medieval Medical Manuscripts." In *Selim. Journal of the Spanish Society for Medieval English Language and Literature,* no.23: 163-183.

Honkapohja, Alpo. 2013. "Manuscript abbreviations in Latin and English: History, typologies and how to tackle them in endocing." In *VARIENG, Studies in Variation, Contacts and Change in English,* 14: https://varieng.helsinki.fi/series/volumes/14/honkapohja/

Pahta, Päivi. 2003. "On Structures of Code-Switching in Medical Texts from Medieval England." *Neuphilologische Mitteilungen,* no. 104: 197-210.

Petti, Anthony G. 1977. *English Literary Hands from Chaucer to Dryden.* London: Edward Arnold.

Pluta, Olaf. 2020. "Abbreviations." In *The Oxford Handbook of Latin Palaeography*, Frank T. Coulson and Robert G. Babcock (Eds.). New York: Oxford University Press.

Competing adjective + noun compounds in Middle English:
gold ring or *golden ring*?

Dóra Pődör (*Károli Gáspár University of the Reformed Church in Hungary* –
podor.dora@kre.hu)

In Modern English, many adjective + noun compounds have as their first element a word that can function both as a noun or as an adjective in the language (e.g. **gold ring, silver spoon** – where **gold** and **silver** function as adjectives, but in other contexts they can also function as nouns). However, in some cases an adjective in **–(e)n** can also appear as the first element of such compounds, thus two competing compound forms may exist side by side: **gold ring – golden ring**. This paper proposes to examine the adjective + noun compounds formed with **gold** and **golden** in Middle English. A corpus of these compounds (based on the *Oxford English Dictionary* and the *Middle English Dictionary*) will be examined with the aim of trying to find the answer to the following research questions:

How many different doublet adjective + noun compound pairs with **gold** and **golden** are attested in Middle English?
How many of these are attested for the *first time* in Middle English?
Are there pairs that are attested in the same text, or various manuscripts of the same text?
Does the second element of the compound influence the choice of the first?
Do certain authors or certain dialect areas tend to prefer one or the other type?

(Note that as neither the types nor the tokens make up a very large number, manual counting will be used.)

Selected bibliography

Kastovsky, D: 'Semantics and vocabulary.' In: Hogg, Richard M. (ed.): *The Cambridge History of the English Language. Volume I. The Beginnings to 1066.* CUP, 1992, pp. 290-408.

Marchand, Hans (1969): *The Categories and Types of Present-Day English Word-Formation.* (2nd ed.) C. H. Beck'sche Verlagsbuchhandlung: München.

Middle English Dictionary https://quod.lib.umich.edu/m/middle-english-dictionary/dictionary

OED (*The Oxford English Dictionary*) http://www.oed.com/

Van de Weijer, Jeroen – Gao, Hua (2022): The historical development of the suffix -en in English. Acta Linguistica Academica, Vol. 69., Issue 3, pp. 365-380. DOI: 10.1556/2062.2021.00474

Indices of northernness in Medieval Latin texts

Amanda Roig-Marín (*University of Alicante* – amanda.roig@ua.es)

This paper will concentrate on the role of mixed-language documentary sources in the study of Middle English dialectology, in particular Northern Middle English. In a footnote, Hulbert (1936) already suggested the research potential of the English words in manorial records produced in Medieval Latin "to obtain [...] evidence as to the dialect of the places where the rolls were written", but this avenue of research hitherto had not been pursued. This presentation will address the question of how to approach the dialectal dimension of the Middle English vocabulary embedded in Medieval Latin documents through a case study, namely the *Account Rolls of the Abbey of Durham* (1278–1538). Drawing on research into Middle English dialectology and the information provided in historical dictionaries, I will illustrate how the Northern provenance of these accounts can be investigated, covering not just spellings typically associated with (or which happened to be attested in) the North, but also morphology and vocabulary.

References

Fowler, Joseph Thomas. 1898–1901. *Extracts from The Account Rolls of the Abbey of Durham, from the Original MSS.*, 3 vols. Durham: Surtees Society.

Hulbert, James R. 1936. "English in Manorial Documents of the Thirteenth and Fourteenth Centuries." *Modern Philology* 34 (1): 37–61.

Punctuation in medieval English documents

Jacob Thaisen (*University of Oslo* – jacob.thaisen@ilos.uio.no)

This paper (joint work with a colleague) addresses punctuation marks present in late-medieval and post-medieval documents. Its chief purpose is descriptive since fifteenth- and sixteenth-century punctuation praxis is not yet fully understood for all text-types and since documents as a specific text-type have received little attention in this regard. However, functions (a-f) below have been individually identified before across text-types. The corpus comprises selections made from the Middle English Local Documents [MELD] corpus, compiled at the University of Stavanger and suitable for the present purposes since the corpus' compilers have classified every MELD document by its function. The paper lays out what punctuation marks occur in the materials and in what numbers. While there is variation in what mark is used for what function across documents and scribes, the functions themselves represent a relatively invariable set. The paper next illustrates these functions by way of example. Marks typically delimit or introduce (a) elements in a list; (b) elements standing in an apposition-like relationship to each other; (c) rhetorical units; (d) interpolated material; (e) syntactic units; or (f) formulaic phrases and/or key information. These functions may overlap. For example, a punctuation mark placed at the beginning of a deed's 'habendum' clause will mark both a new rhetorical unit (function c) and the formulaic phrase 'to have and to hold' (function f). It may additionally fall at a syntactic boundary, in which case it does so by coincidence rather than out of any desire to mark the boundary as a syntactic boundary. The marks visually aid a reader in navigating a document's rhetorical structures and retrieving information from it. This, in turn, suggests a highly literate readership and a relationship between the distribution of punctuation marks in a document and the sociocultural function(s) of that document.

# Translanguaging in *The Book of Margery Kempe*

Olga Timofeeva (*University of Zurich* – olga.timofeeva@es.uzh.ch)

The protagonist of *The Book of Margery Kempe* (*BMK*) pronounces that *sche cowde non other langage than Englisch* (i.33). Nevertheless, this autohagiography contains numerous episodes in which Margery Kempe is able both to communicate with speakers of Italian and German and to utter biblical quotations in Latin. This paper investigates all multilingual encounters in the *BMK* from a sociopragmatic and language-contact perspective and posits Margery's limited receptive competence in Latin and, especially, Low German. Her linguistic skills are set against the background of historical facts know about Kempe and her family networks at Bishop's Lynn, Norfolk, and Danzig, Prussia.

References

Meech, Sanford Brown, and Hope Emily Allen. 1940. *The Book of Margery Kempe, The text from the unique MS. owned by Colonel W. Butler-Bowdon*, vol. 1. Early English Text Society, Original Series, 212. London: Oxford University Press.

Parker, Kate. 2004. "Lynn and the making of a mystic." In *A Companion to* The Book of Margery Kempe, edited by John H. Arnold and Katherine J. Lewis, 55–73. Cambridge: D.S. Brewer.

Sobecki, Sebastian. 2015. "'The writyng of this tretys': Margery Kempe's son and the authorship of her book." *Studies in the Age of Chaucer* 37: 257–283.

Staley, Lynn. 1996. "The Book of Margery Kempe: Introduction." In *The Book of Margery Kempe*, edited by Lynn Staley. Michigan, Kalamazoo: Medieval Institute Publications. https://d.lib.rochester.edu/teams/publication/staley-the-book-of-margery-kempe.

Timofeeva, Olga, and Leena Kahlas-Tarkka, fc 2025. "'*yet ar ye not lyche, for thu art a fals strumpet*': Pronominal terms of address in *The Book of Margery Kempe*." *Journal of Historical Pragmatics* 26.1.

Windeatt, Barry. 2000 (ed.). *The Book of Margery Kempe*. Harlow: Longman.

Middle English Literature and Culture
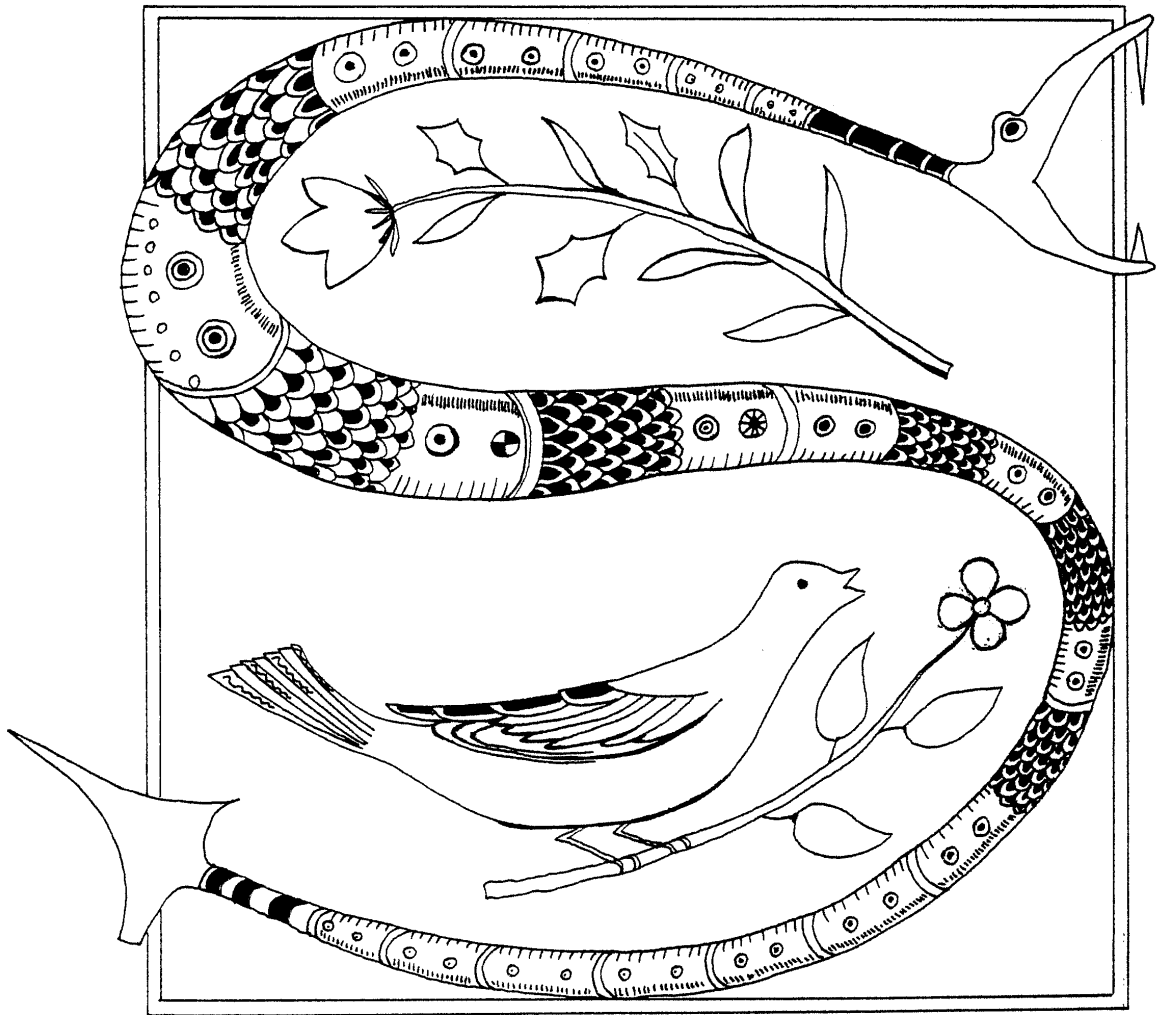
Panel coordinator:

Andoni Cossio Garrido

Towards a visceral poetics of rupture

Hannah Bower (*University of Cambridge* – hb391@cam.ac.uk or

hbower180@gmail.com)

This paper will explore how visceral images of tearing, splitting, and shattering are used in the fifteenth-century comic tale *Jack and His Stepdame* to explore the nature of domestic disintegration, be that disintegration physical or emotional. Emotionally charged acts of rupture—such as the tearing of hair, skin, and clothing—are frequently interpreted in studies of medieval gesture as decodable signs of anger, sorrow or grief.[1] Certain infamous moments in canonical literature—such as the tearing of the pardon in William Langland's *Piers Plowman*—have been considered as exceptions that resist translation into clear-cut emotional states and confuse and multiply reader responses.[2] In this paper, I want to consider whether an underappreciated text like *Jack*——which accumulates many visceral acts of rupture—can also represent (and stimulate in readers) uncertain cognitive and emotional responses.[3]

I argue that close reading the text's many different versions (which contain varied, altered, and extended representations of rupture) demonstrates how generative such imagery could be: when they made those changes, scribes and readers of the tale appear to be engaging with fundamental questions about the possibility or impossibility of affective harmony within a household. Up until now *Jack* has primarily been appraised (and dismissed) as children's literature that aimed merely to entertain.[4] Paying more attention to this imagery in *Jack*—and similar texts circulating alongside it in domestic environments—encourages

---

[1] See, for instance, J.A. Burrow, *Gestures and Looks in Medieval Narrative* (Cambridge: Cambridge University Press, 2002), 39–41.

[2] See, for instance, R.W. Frank, "The Pardon Scene in Piers Plowman," *Speculum*, 26 (1951): 317–31; Rosemary Woolf, "The Tearing of the Pardon," in *Piers Plowman: Critical Approaches*, ed. S.S Hussey (London: Routledge, 1969), 50–75; Denise N. Baker, "Pre-Empting Piers's Tearing of the Pardon: Langland's Revisions of the C Vision," in *The Yearbook of Langland Studies* 31 (2017): 43–72.

[3] Melissa Furrow's two editions of the poem constitute the most extensive critical attention that the text has received: see *Ten Fifteenth-Century Comic Poems*, ed. Melissa Furrow (New York: Garland Press, 1985), pp. 67–153 and *Ten Bourdes,* ed. Melissa Furrow (Kalamazoo: Medieval Institute Publications, 2013), n.p., available online at https://d.lib.rochester.edu/teams/publication/furrow-ten-bourdes.

[4] For instance, Nicholas Orme proclaims that *Jack* is 'surely chiefly for children rather than adults. It is a rollicking tale in verse [...] which makes no attempt to teach anything other than to be generous rather than spiteful' in Nicholas Orme, *Fleas, Flies, and Friars: Children's Poetry from the Middle Ages* (Ithaca: Cornell University Press, 2012), 59.

scholars to reconsider the aesthetic appeal and cognitive possibilities of the unashamedly visceral, nuancing the assumption that that imagery is *only* childish or *merely* sensational. Indeed, I will contend that *Jack* may have been popular in domestic environments because its imagery of domestic rupture encouraged interactive engagements, turning the text into a virtual play space for testing out appropriate and inappropriate actions and responses in domestic environments. Frequently copied alongside conduct manuals that insisted on particular forms of bodily and social unity, it could offer a supplementary imaginative space in which rupture and discord could be made palpable without necessarily being resolved.

The 'Gawain' Poet and Chaucer's Squire and Wife of Bath

Andrew Breeze (*University of Navarra* – abreeze@unav.es)

Possible influence of *Sir Gawain and the Green Knight* on 'The Squire's Tale' has long been debated; its influence on 'The Wife of Bath's Tale' has been unnoticed. Yet evidence set out in 1999 by Ann Astell for *Sir Gawain and the Green Knight* as composed in 1387 makes both probable, because the tales of Squire and Wife of Bath, amongst Chaucer's last works, postdate the Cheshire romance of Arthur. Hence the Squire's reference to Sir Gawain and a horseman's entry into a ruler's banqueting-hall; hence the Wife of Bath's story of an Arthurian knight subject to sexual temptation and sent for a year and a day on a mission which, if unfulfilled, means death by the axe. In contrast to influence of *Sir Gawain and the Green Knight* on *The Canterbury Tales* is that of Chaucer's *Legend of Good Women* (of 1387) on *Pearl* (of 1390). Analysis of these four poems thus brings out new and unexpected aspects of Ricardian poetry.

Þarinne is monyon hungry hund:

Dogs and other animals in Middle English visions of Hell

Ashley Castelino (*University of Oxford* – ashley.castelino@lincoln.ox.ac.uk)

Visions of the afterlife were among the most popular and influential genres of medieval literature, with at least 60 distinct medieval visions translated into nearly every medieval European language and stretching from the third century to well beyond the Middle Ages (Gardiner 1993, xv). This paper explores the trope of dogs and other animals in Middle English visions of Hell, within the context of this wider visionary tradition. After an introduction to the status of dogs and other animals in Christian thought and medieval English society, a survey will be made of the different animals that act as tormentors across Middle English visions of the afterlife. This paper will then consider case studies of three specific visionary texts, exploring the role of dogs in the visions and what they can reveal about the texts themselves. The first text to be considered is the fifteenth-century *Revelation of Purgatory* (McAvoy 2017), in particular the dog and cat who accompany the nun Margaret as companions in life and as tormentors in the afterlife, evidencing the dual perception of these domestic animals in Christian thinking and society. Next examined is a list of animal torturers in the *Vision of Tundale* (Mearns 1985; Gardiner 1980), comparing this list in the Middle English texts to those in other texts from across medieval Europe and surmising reasons for the inclusion and exclusion of certain animals in different contexts. It will be demonstrated that dogs are the one animal present in all translations of the text as well as in artistic representations of it throughout the Middle Ages. Finally, this paper looks at dogs that have been added into Middle English translations of the *Vision of Paul* (Horstmann 1879 and 1892; Morris 1872), using them both to highlight the ubiquity of hellhounds in literature and to theorise the position of these texts within the large *Vision of Paul* tradition.

References

Gardiner, Eileen, ed. 1980. "The *Vision of Tundale*: A Critical Edition of the Middle English Text." PhD diss. Fordham University.

———. 1993. *Medieval Visions of Heaven and Hell: A Sourcebook*. New York: Garland.

Horstmann, Carl, ed. 1879. "Nachträge zu den Legenden: II. Zu. S. Paul's Vision von der Hölle aus Ms. Digby 86." *Archiv für das Studium der neueren Sprachen und Literaturen*. 62: 403–6.

———, ed. 1892. *The Minor Poems of the Vernon MS. Part I: The Text*. London: Kegan Paul, Trench, Trübner & Co.

McAvoy, Liz Herbert, ed. 2017. *A Revelation of Purgatory*. Cambridge: D. S. Brewer.

Mearns, Rodney, ed. 1985. *The Vision of Tundale, ed. from B. L. MS Cotton Caligula A II*. Heidelberg: Carl Winter Universitätsverlag).

Morris, Richard, ed. 1872. *An Old English Miscellany*. London: N. Trübner and Co.

Behind the cat: Medieval elements in Baldwin's *Beware the Cat*

Luis Javier Conejero Magro (*University of Extremadura* – conejeroluis@unex.es)

Carlos Molina Valero (*University of Extremadura* – molina@unex.es)

This study focuses on one of William Baldwin's satires, *Beware the Cat*. As is known, Baldwin is acknowledged as the 'the most significant mid-Tudor author' (Maslen 292). Penned by this printer assistant in 1553, the publication of this *novella* was delayed several years because of Queen Mary's ascension to the throne –since it was, in essence, a subtle but pervasive anti-Catholic satire–, and eventually published in 1570. Not only the content of the text was controversial, as Joseph Ritson points commenting upon the existence of a 1561 edition (118). This text, which has been labelled by Ringler as 'the first English novel' (113), (that is, not a translation or an adaptation from another language but an original production), is of particular interest for the development of vernacular prose fiction in English. Baldwin's proto-novel, imbued with the spirit of Reformation, takes the form of anti-Catholic propaganda, mocking superstition in general and Catholicism in particular. In this paper, we will try to identify medieval and even older elements in this work, as Renaissance reached England later than other parts of Europe and the hold of medieval beliefs was therefore strong in the XVI century, especially in the less urban areas. This way, we will deal with features such as anthropomorphism of animals, some fairy-tale elements (like medieval magic), the Grimalkin, etc. We will also try to analyse the function of these elements in the text. In doing so, we hope to shed some light on Baldwin's satire.

Works cited

Maslen, Robert W. "William Baldwin and the Tudor Imagination." *The Oxford Handbook of Tudor Literature, 1485–1603*, edited by Michael Pincombe and Cathy Shrank, Oxford, 2009. pp. 291–306.

Ringler, William A. "Beware the Cat and the beginnings of English Fiction." *NOVEL: A Forum on Fiction*, vol. 12, no. 2, 1979, pp. 113-126.

Ritson, J. *Bibliographia poetica: a catalogue of Engleish poets, of the twelfth, thirteenth, fourteenth, fifteenth, and sixteenth, centurys, with a short account of their works*, 1802.

A much-travelled cook in King Richard's court:
Translating and researching the *Forme of Cury*

Trinidad Guzmán-González (*Universidad de León* – tguzg@unileon.es)

Conducting research on a text and translating that text are subtly different tasks, as all medievalists who have undertaken both know. At least, such was my experience when translating into Spanish the *Forme of Cury* (c.1390), undoubtedly the most famous medieval cookery book written in English. Reliable translations do indeed demand a good deal of research, but of a peculiar nature in two important aspects. First, this research is what I would call "incidental", since your research questions come up as your translating work progresses. Second, it is always somehow frustrating, as, in general, once you have reached the answer you need, you cannot pursue the new paths it often opens as further and as extensively as you would like to, if you are to hand in your translation to the publisher on time –and footnotes are never enough.

In this paper, I comment upon some of the textual and cultural issues which turned up while translating the *Forme of Cury* (Guzmán González, 2022), as a framework to discuss some of my findings (the lexical evidence for its Anglo-Norman ancestry and the not so well- known influence of Italian cooking on Richard II's table; the role of this work as first attestation source in the *Oxford English Dictionary* and the *Middle English Dictionary*) and to explore some of the paths opened in the process –in particular the history of *subtlety* (Middle English *sotiltee*), the name given to the luxurious sweet dishes which would become 'musts' in royal banquets for centuries to come.

References

Forme of Cury, a treatise on cookery by the chief cook of Richard II's household, composed c.1390. British Library Add MS 5026.

Guzmán González, T. (Trans.). (2022). *Espejo del arte de cocina. De la Corte del rey Ricardo, el segundo de Inglaterra tras la conquista.* Folia Medievalia, 8. Universidad de León, Servicio de Publicaciones & Instituto de Estudios Medievales.

Middle English Dictionary. (2021). The Middle English Compendium; University of Michigan Library. https://quod.lib.umich.edu/m/middle-englishdictionary/dictionary

The Oxford English Dictionary. Accessed 26 January 2023, from https://www.oed.com/

Experiences of wonder in *Sir Gawain and the Green Knight*

Francisco J. Minaya Gómez (*Universidad de Castilla-La Mancha* –

francisco.minaya@uclm.es)

The relationship between affective experience, the fantastic and the magical, and the development in the narrative in *Sir Gawain and the Green Knight* has been tackled by several authors over the last years (Harbus 2016; Prendergast, 2013; Kline, 1992), but these publications do not assess the role of specific emotions within the narrative nor with attention to what triggers them or how. The purpose of this communication is, first of all, and based previous studies on the lexical domain of wonder in Old English and on a series of Middle English lexical tools, to perform an analysis of the vocabulary that describes this emotion in the poem. Secondly, and based on recent aesthetic emotion theories and on more specific studies on wonder (e.g., Fingerhut and Prinz, 2020), this paper analyses the affective dynamics of wonder in the poem. This research highlights how this emotion stands out as a fundamental response in the narrative framework of the poem, and how the author employs both literal denominators for wonder but they also frequently resort to figurative expressions to describe the intensity of specific emotion episodes that are, generally, connected to the marvellous and the fantastic. Broadly speaking, this research highlights how applying cognitive models for emotion to the study of literary texts and their vocabulary can yield remarkable insights about the affective dimension of the text under scrutiny.

Bibliography

Fingerhut, Joerg and Jesse J. Prinz. "Aesthetic emotions reconsidered." The Monist, 103, 2, 2020, 223-239.

Harbus, Antonina. "Emotion and narrative empathy in *Sir Gawain and the Green Knight*." English Studies, vol. 96, 6, 2016, 594-607.

Prendergast, Thomas A. "Canon formation." *A handbook of Middle English studies,* Wiley Blackwell, 2013, 239-252

Kline, Barbara. "Duality, reality and magic in *Sir Gawain and the Green Knight." Functions of the fantastic: Selected essays from the thirteenth International Conference On The Fantastic In The Arts,* edited by Joe Sanders, Greenwood Publishing Group, 1992, 107-114

Corporeal or ethereal? Shaping the apparitions in Arthurian romance

Lidón Prades Yerves (*Universitat Jaume I* – yerves@uji.es)

The supernatural is ubiquitous in both the central and the peripheral works of the Arthurian tradition. Several romances from the late fourteenth to the early fifteenth centuries feature encounters between Arthurian knights and supernatural characters, usually posing a challenge. Several academic works have found a connection between these supernatural characters and the tradition of exemplary literature (e.g. Klausner, 1972). This is the case of the ghostly mother appearing in *The Awntyrs off Arthure* and the white ghost in *Sir Amace.*

The descriptions of ghostly figures in medieval works reveals a tendency in medieval writers to deal with ghosts, or rather revenants, in material terms (Lecouteux, 2009). Indeed, the authors of both *The Awntyrs* and *Sir Amadace* deal with their ghostly subjects in strikingly tangible terms. Considering the exemplary -and therefore religious- backgrounds of these two poems, it is remarkable that their authors treat the apparitions in a corporeal light. Although the Medieval Church saw a proliferation of works developing the contrast between the body and the soul, i.e. the 'Body and Soul' tradition, the treatment of revenants in Middle English romances is reminiscent of the descriptions that appear in Scandinavian sagas or Celtic tales.

It is our objective in this paper to address the significance of the corporeality of the supernatural characters appearing in *The Awntyrs* and *Sir Amadace.* In order to do so, an overview of the idea of ghost in Middle English literature will be provided, considering both the ethereal and the corporeal conceptions of the phenomenon. Then, the descriptions of the ghostly characters in the selected romances will be considered in the light of the two conceptions mentioned. Finally, we will discuss the role of the materiality of the apparitions in the stories, relating them to the reception by the different audiences of the poems.

Basic references

Allen, Elizabeth. *False Fables and Exemplary Truth in Later Middle English Literature.* New York: Palgrave-Macmillan, 2005.

Byrne, Aisling. *Otherworlds: Fantasy and History in Medieval Literature.* Oxford: Oxford University Press, 2016.

Caciola, Nancy Mandeville. *Afterlives: The Return of the Dead in the Middle Ages.* London: Cornell University Press, 2016.

Cataldi, Claudio. *A literary history of the 'Soul and Body' theme in medieval England* [Dissertation]. University of Bristol, 2018.

Foster, Edwards, editor. Amis and Amiloun, Robert of Cisyle, and Sir Amadace. Kalamazoo: Medieval Institute Publications, 2007. https://d.lib.rochester.edu/teams/publication/foster-amis-and-amiloun-robert-of-cisyle-and-sir-amadace

Hahn, Thomas, editor. *Sir Gawain: eleven romances and tales.* Kalamazoo: Medieval Institute Publications, 1995. https://d.lib.rochester.edu/teams/publication/hahn-sir-gawain

Johnston, Michael. "Knights and Merchants Unite: Sir Amadace, the Grateful Dead, and the Moral Exemplum Tradition." *Neophilologus*, 92, 4 (2008): 735-744. doi: https://doi.org/10.1007/s11061-008-9107-y

Klausner, David. "Exempla and The Awntyrs of Arthure", *Mediaeval Studies*, 34 (1972): 307–325.

Lecouteux, Claude. *The Return of the Dead: Ghosts, Ancestors, and the Transparent Veil of the Pagan Mind* (Graham, John, trans). Rochester, VT: Inner Traditions, 2009.

Rooney, Kenneth. *Mortality and imagination: the life of the dead in medieval English literature.* Turnhout: Brepols, 2011.

Saunders, Corinne. *Magic and the supernatural in medieval English romance.* Cambridge: D. S. Brewer, 2010.

Scanlon, Larry. "Exemplum", in *The Encyclopedia of Medieval Literature in Britain*, edited by Siân Echard and Robert Rouse,762-767. Hoboken: John Wiley & Sons, 2017.

Scanlon, Larry. *Narrative, Authority and Power: The Medieval Exemplum and the Chaucerian Tradition.* Cambridge: Cambridge University Press, 1994.

Criticising Conquest in the Middle English *Alexander A*

Carolina Ruthenbürger (*Georg-August-Universität Göttingen* –

carolina.ruthenbuerger@uni-goettingen.de)

The Middle English *Alexander A*, a fragment of 1247 alliterative long lines composed roughly between 1340 and 1370, is a close translation of two Latin prose sources: the *Historia de preliis Alexandri Magni* in the recension of I² and Orosius's *Historia adversum paganos*. The poem thus combines historiography and legend. It relates Philip of Macedon's campaigns across Greece and Alexander's early years, focusing especially on the events around his conception and birth. As is typical of narratives from the Pseudo-Callisthenes tradition, Alexander is not the son of Philip, but of the Egyptian pharaoh Nectanebo, who in the shape of a dragon seduces Queen Olympias while Philip is away on the battlefield. By making it clear that military victories do not necessarily translate into control over a dynasty, the poem stages the ruler's dilemma: territorial gains, normally perceived as a hallmark of success, can nevertheless result in a loss of power when challenged by the criterion of primogeniture. The poem shows that in addition to the conquest of territories, the conquest of women is an equally effective means of coming to power, grounded in the enormously influential discourse of legitimate succession. In this paper, I will argue that the Middle English *Alexander A* is unusually critical of conquest, and that this is primarily due to the poet-translator's sophisticated reinterpretation of his Latin sources. It is tempting to think that this alliterative poem may have invited its fourteenth-century audience to reconsider the conquest agenda of Edward III, much celebrated for his ambitious campaigns, yet possibly at the risk of neglecting domestic responsibilities.

Bibliography

Arnaud-Lindet, Marie-Pierre, ed. and trans. (1990) 2003. *Orose*. Histoires (contre les païens). 2nd ed. Vol. 1, *Livres I–III*. 3 vols. Collection des universités de France. Paris: Les Belles Lettres.

Braun, Manuel. 2004. "Vom Gott gezeugt: Alexander und Jesus. Zum Fortleben des Mythos in den Alexanderromanen des christlichen Mittelalters." *Zeitschrift für Deutsche Philologie* 123: 40–66.

Bridges, Venetia. 2018. *Medieval Narratives of Alexander the Great: Transnational Texts in England and France.* Cambridge: Brewer.

Bunt, Gerrit Hendrik Volken. 1994. *Alexander the Great in the Literature of Medieval Britain.* Mediaevalia Groningana 14. Groningen: Forsten.

Cary, George. 1956. *The Medieval Alexander*, edited by D. J. A. Ross. Cambridge: Cambridge University Press.

Cölln, Jan, Susanne Friede, and Hartmut Wulfram, eds. 2000. *Alexanderdichtungen im Mittelalter: Kulturelle Selbstbestimmung im Kontext literarischer Beziehungen.* Internationalität nationaler Literaturen. Serie A: Literatur und Kulturräume im Mittelalter 1. Göttingen: Wallstein-Verlag.

Cooper, Helen. 2004. *The English Romance in Time: Transforming Motifs from Geoffrey of Monmouth to the Death of Shakespeare.* Oxford: Oxford University Press.

Gaullier-Bougassas, Catherine. 2014. *La fascination pour Alexandre le Grand dans les littératures européennes (X^e-XVIe siècle): Réinventions d'un mythe.* 4 vols. Alexander redivivus 5. Turnhout: Brepols.

Given-Wilson, Chris, and Alice Curteis. 1984. *The Royal Bastards of Medieval England.* London: Routledge & Kegan Paul.

Gransden, Antonia. 1982. *Historical Writing in England.* Vol. 2, *c. 1307 to the Early Sixteenth Century.* 2 vols. London: Routledge & Kegan Paul.

Hilka, Alfons, and Hans-Josef Bergmeister, eds. 1976. *Historia Alexandri Magni (Historia de Preliis): Rezension J^2 (Orosius-Rezension).* Vol. 1. 2 vols. Beiträge zur Klassischen Philologie 79. Meisenheim am Glan: Verlag Anton Hain.

Irvine, Susan. 2018. "9. Foster-Relationships in the Old English *Boethius*." In *Childhood & Adolescence in Anglo-Saxon Literary Culture*, edited by Susan Irvine and Winfried Rudolf, 202–21. Toronto: University of Toronto Press.

Kitchel, Luann Marie. 1973. "A Critical Study of the Middle English Alexander Romances." PhD diss., East Lansing: Michigan State University.

Lawton, David A. 1981. "The Middle English Alliterative *Alexander A* and *C*: Form and Style in Translation from Latin Prose." *Studia Neophilologica* 53: 259–68.

Laynesmith, Joanna. 2013. "Telling Tales of Adulterous Queens in Medieval England: From Olympias of Macedonia to Elizabeth Woodville." In *Every Inch a King: Comparative Studies on Kings and Kingship in the Ancient and Medieval Worlds*, edited by Lynette Mitchell and Charles Melville, 195–214. Rulers and Elites: Comparative Studies in Governance 2. Leiden: Brill.

Magoun, Francis Peabody, ed. 1929. *The Gests of King Alexander of Macedon: Two Middle-English Alliterative Fragments* Alexander A *and* Alexander B. Cambridge, MA: Harvard University Press.

Neville, Jennifer. 2007. "Fostering the Cuckoo: *Exeter Book* Riddle 9." *The Review of English Studies* n.s. 58 (236): 431–46.

Orme, Nicholas. 1984. *From Childhood to Chivalry: The Education of the English Kings and Aristocracy, 1066–1530*. London: Methuen.

Ormrod, W. Mark. 2011. *Edward III*. Yale English Monarchs Series. New Haven, CT: Yale University Press.

Parkes, Peter. 2004. "Fosterage, Kinship, and Legend: When Milk Was Thicker than Blood?" *Comparative Studies in Society and History* 46 (3): 587–615.

Phillips, Seymour. 2010. *Edward II*. Yale English Monarchs Series. New Haven, CT: Yale University Press.

Radulescu, Raluca L. 2008. "Genealogy in Insular Romance." In *Broken Lines: Genealogical Literature in Late-Medieval Britain and France*, edited by Raluca L. Radulescu and Edward Donald Kennedy, 7–25. Medieval Texts and Cultures of Northern Europe 16. Turnhout: Brepols.

Saunders, Corinne. 2010. *Magic and the Supernatural in Medieval English Romance*. Studies in Medieval Romance 13. Cambridge: Brewer.

Skeat, Walter William, ed. 1867. *The Romance of William of Palerne: (Otherwise Known as the Romance of "William and the Werwolf"). Translated from the French at the Command of Sir Humphrey de Bohun, About A.D. 1350; to Which Is Added a Fragment of the Alliterative Romance of Alisaunder […] the Latter Now First Edited from the Unique MS. in the Bodleain Library, Oxford*. Early English Text Society Extra Series 1. London: Trübner.

Stubbs, William, ed. 1882–83. *Chronicles of the Reigns of Edward I and Edward II*. 2 vols. London: Longman.

Tait, James, ed. 1914. *Chronica Johannis de Reading et anonymi cantuarensis 1346–1367*. Manchester: Manchester University Press.

Zimmermann, Julia. 2015. "Narrative Lust am Betrug. Zur Nektânabus-Erzählung in Rudolfs von Ems 'Alexander'." In *Verstellung und Betrug im Mittelalter und in der mittelalterlichen Literatur*, edited by Matthias Meyer and Alexander Sager, 261–79. Aventiuren 7. Göttingen: V&R unipress.