28th

International Conference of the Spanish Society
for Medieval English Language and Literature

SELIM

University of Vigo

15-17 September
2016

BOOK OF ABSTRACTS

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Conference Programme

THURSDAY 15th September
CHECK-IN (9.00-10.00) followed by **INSTITUTIONAL WELCOMING SESSION (10.00-10.30)** Club Financiero de Vigo (CFV) – *Nogueira Room*
PLENARY SPEAKER (10.30-11.30) *Nogueira Room* **Prof Ans van Kemenade** (Radboud Universiteit, Nijmegen) *The interaction of syntax and information structure in the development of V2 in English* *Chair: Dolores González-Álvarez (University of Vigo)*
COFFEE BREAK (11.30-12.00) *CFV Main Lobby*

PAPER SESSION 1 (12.00-15.30)
Nogueira Room

Old (and Middle) English Linguistics I

1. Partial deflexion: The participle of Old English strong verbs – **Ana E. Ojanguren-López** (University of La Rioja)
2. Multiple centre embedding, missing VPs and branching direction in Old English – **Rodrigo Pérez-Lorido** (University of Oviedo)
3. Why does Old English not have syntactic causative active accomplishments of motion? – **Javier Martín-Arista** (University of La Rioja)
4. Discourse and topicalization in Old English subordination – **Sergio López-Martínez** (University of Oviedo)
5. Standard vs non-standard: Documentary language at Bury St Edmunds – **Kathryn A. Lowe** (University of Glasgow)
6. On the status of SHULEN in Middle English – **Magdalena Tomaszewska** (University of Warsaw)

PAPER SESSION 2 (16.30-18.30) *Nogueira Room* **Medieval Narratives, Communities and Cultural Relations** *Chair: Francisco J. Álvarez (University of Exeter)*	**PAPER SESSION 3 (16.30-18.30)** *CSC Garage Room* **Old Through New: Medieval Recreations** *Chair: Andrea Nagy (Károli Gáspar University)*
1. What's the point?: Comparing the 'Finn story' in *Beowulf* and the *Fight at Finnsburh* – **Melissa J Venables** (University of Nottingham)	1. Arthurian women in J. R. R. Tolkien's *The Lord of the Rings* – **Laura Gálvez-Gómez** (University of Santiago de Compostela)

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2. Crowdsourcing Old Norse texts and culture: The challenge of international community collection – **Tom Birkett** (University College Cork)	2. "My story is of Gawain" tells Morpurgo – **Margarita Giménez-Bon** (University of the Basque Country)
3. The Anglo-Saxon books at the University of Virginia Library in the founding period – **Anunciación Carrera de la Red** (University of Valladolid)	3. Noah the patriarch in the York Mystery Cycle and in Darren Aronofsky's film *Noah*: A comparative approach – **Cristina Mourón-Figueroa** (University of Santiago de Compostela)
4. Pillaging the word-hoard: Kennings as a device for creative writing and public engagement – **Debbie Potts** (Independent Scholar)	4. *The Matter of Britain* outside the canon of English Literature. Arthurian references in J.K. Rowling's *Harry Potter* Saga – **Iago Boán-Francis** (University of Santiago de Compostela)

INSTITUTIONAL RECEPTION
(Offered by the City Council, 19.30h)

FRIDAY 16th September

PAPER SESSION 4 (10.30-12.30) *Nogueira Room* **TRANSLATING THE MIDDLE AGES** *Chair: Jorge L. Bueno (University of Vigo)*	**PAPER SESSION 5 (10.30-12.30)** *CSC Garage Room* **MAPPING MEDIEVAL MINDS AND BODIES** *Chair: Anunciación Carrera (University of Valladolid)*
1. *Hwilum word be worde, hwilum andgit of andgiete*: *Beowulf* and the history of translation theory – **Alison E. Killilea** (University College Cork)	1. Byrhtferth's diagrams of the *Enchiridion* as mnemonic device for patristic number symbolic concepts – **Sabine Ines Rauch** (University College Dublin)
2. "Their tile floors gleamed with muscle girls and monster fish": New medieval poetry, cultural heritage and the need of regeneration – **Miguel Gomes** (University of Sunderland)	2. The insular landscape of *Phoenix* – **Helen Appleton** (St. Hilda's College, Oxford)
3. Troll-dam and monstruous hag: Grendel's mother and the translators – **Andrea Nagy** (Károli Gáspar University)	3. "Hefir þú eigi spurt þat, at ek em læknir?": Healing the body in Old Norse and Old English literature – **Sarah Baccianti** (University College Cork)
4. "Lost in translation": Form, style and the role of the translator as (re)creator in the translating process of Medieval English poetry into Spanish. A product-based approach to *Sir Gawain and the Green Knight* and *Dame Siriz* – **Carlos Ealo-López** (IES Lope de Vega, Cantabria)	4. Envisioning the Oikumene: Reassesing the Anglo-Saxon cotton map in context – **Margaret Tedford** (Queen's University Belfast)

COFFEE BREAK (12.30-13.00)
CFV Main Lobby

PLENARY SPEAKER (13.00-14.00)
Nogueira Room

Dr. Stuart D. Lee (University of Oxford)
J. R. R. Tolkien: What did he ever do for us?
Chair: Jorge L. Bueno (University of Vigo)

PAPER SESSION 6 (16.15-18.15) *Nogueira Room*	**PAPER SESSION 7 (16.15-18.15)** *CSC Garage Room*
MANUSCRIPTS AND SCRIBES *Chair: María José Esteve-Ramos (Jaume I University)*	**HISTORICAL SOCIOLINGUISTICS AND VARIATION** *Chair: Rodrigo Pérez-Lorido (University of Oviedo)*
1. A matter of size and place: Scribal practice in bilingual manuscripts of late Anglo-Saxon England – **Francisco José Álvarez-López** (University of Exeter)	1. Sociolinguistic models of stylistic variation in English historical correspondence corpora – **Juan M. Hernández-Campoy, J. Camilo Conde-Silvestre, Tamara García-Vidal & Belén Zapata-Barrero** (University of Murcia)
2. Reading the past: Identifying patterns in the Exeter Book – **Johanna Green** (University of Glasgow)	2. Love and sexuality in Old and Middle English literature. An analysis of Old and Middle English texts: Semantic and sociolingustic approach – **Olga Laskowska & Anna Wrzesinska** (University of Warsaw)
3. "The Cure of Bytyng" in London, Wellcome Library, MS 411 (ff. 56r-61r) – **Laura Esteban-Segura** (University of Málaga)	3. Revisiting the origin and development of pleonastic *that* in English – **Javier Calle-Martín** (University of Málaga)
4. Inscribing wisdom in the margins: The *Solomon and Saturn* fragment in Cambridge, Corpus Christi College 41 – **Patricia O Connor** (University College Cork)	4. Differences between 14th- and 15th-century English: Evidence from the *OED* and the *MED* – **Dóra Pödör** (Károli Gáspár University)

PLENARY LECTURE (18.15-19.15)
Nogueira Room

Dr. Belén Mendéz-Naya (University of Santiago de Compostela)
A system in flux at a time of change: Intensifiers in The Ormulum
Chair: Elena Seoane Posse (University of Vigo)

EXECUTIVE MEETING OF *SELIM* (19.30-20.45)
Nogueira Room

INSTITUTIONAL DINNER (21.30)
at Real Club Naútico de Vigo
As Avenidas, sn, 36202
http://rcnauticovigo.com/es/

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SATURDAY 17th September

TRIP TO THE ISLE OF SAN SIMÓN (9.30)
Bus to the pier departs from *Club Financiero de Vigo (CFV)*

PAPER SESSION 8 (10.30-12.30) *Auditorium*	**PAPER SESSION 9 (10.30-12.30)** *Casa da Cultura Room 1*
KINGS, SAINTS AND VISIONS *Chair: Miguel Gómes (University of Sunderland)*	**OLD (AND MIDDLE) ENGLISH LINGUISTICS II** *Chair: Juan C. Conde Silvestre (University of Murcia)*
1. Arthur's battles and the volcanic winter of 536-7 – **Andrew Breeze** (University of Navarre)	1. On the issue of the Old English collective neuters – **Oxana Kharlamenko** (University of Paris Ouest Nanterre La Défense)
2. Working on a building: the Preface to the Old English *Soliloquies* and the construction of Alfred's court – **Francis Leneghan** (University of Oxford)	2. John Lydgate's use of prepositions and adverbs meaning 'between' – **Ewa Ciszek-Kiliszewska** (Adam Mickiewicz University)
3. The importance of being foolish: The reconstruction of the pagan and saint in medieval England – **Niamh Kehoe** (University College Cork)	3. Was there a schwa in Northern Old English? Evidence from the Lindisfarne Gospel gloss – **María del Mar Sierra-Rodríguez** (University of Seville)
4. The last dream vision: William Dunbar's *The Golden Targe* – **Darragh Greene** (University College Dublin)	4. Talk of the devil: A survey of the semantic field of the devil in Old English literature – **Claudia Di Sciacca** (University of Udine)

PLENARY SPEAKER (12.30-13.30)
Auditorium

Prof. Richard North (University College London)
Radegund and Amalfrid: The Wife's Lament *in the light of* cantigas d'amigo
Chair: Jorge L. Bueno (University of Vigo)

CLOSING SESSION
(13.30-13.45)
Auditorium

LUNCH at the Isle of San Simón
(13.45-14.45)

Isle of San Simón – Guided Tour
(14.45-15.45)

TRIP BACK TO VIGO

PLENARIES

The interaction of syntax and information structure in the development of V2 in English

Ans van Kemenade

Radboud Universiteit, Nijmegen

I explore the feasibility of casting the complex phenomenon of Verb Second in terms of one coherent, information structure-driven, phenomenon, and trace its development and loss over the history of English.

V2 in early English is well-known to be of two types (e.g. van Kemenade 1987, Pintzuk 1999, van Kemenade 2012), with demonstrably different distributional properties. Type 1 is categorical V2 and involves V to C movement in questions, negative-initial clauses, and clauses introduced by adverbs *þa* and *þonne* 'then'. It involves inversion of all types of subject, and V-movement is restricted to main clauses. The second type of V2 involves other types of first constituent. Verb placement is in a lower position in the left periphery, where pronominal subjects precede it, and nominal subjects typically follow it. V-movement in type 2 is not fully asymmetric. The following template shows this distribution:

[CP   XP   *C*   [FP Subject position 1   F   [$_{TP}$ Subject position 2   T... [VP]]]]
                  Vf (1)   Vf (2)

What the two types of V2 have in common is that they share the same initial position for non-subjects (van Kemenade 1997), and that the finite verb is in a position in the left periphery, in Old English quite dominantly in main clauses. It seems plausible that the trigger for V2 is in clause typing/illocution marking, and distinguishing main clauses from subclauses; the latter is a distinction that is still somewhat blurred in Old English, which is developing from a paratactic to a hypotactic clausal organisation. The fact that there are two types of V2 will be argued to be an artefact of information structural distinctions. I hypothesise that in type 1 V2 the position of the finite verb serves to set off focus on the first constituent (a variation on Kiparsky 1995), visible particularly in questions and initial negatives (which, though the negation is proclitic on the finite verb, finds its origin in a much more prominent form of initial negation. The odd one out here seems to be the third type of constituent in type 1 V2, adverbs like *þa* and *þonne*. I will show that this very frequent adverb (type) is almost invariably part of a correlative pair, and thus seems to serve as an adverb resumptive to the foregrounded adverbial clause to which it forms the background:

(1)   **þa** [ðæt] þa Wulfhere se cyning onget, & him gebodad wæs, þæt in þære
         mægðe Eastseaxna of dæle Cristes geleafa aidlad wære, **þa sende he**
         Gearaman þone biscop…   (cobede, Bede_3:22.250.17.2554)
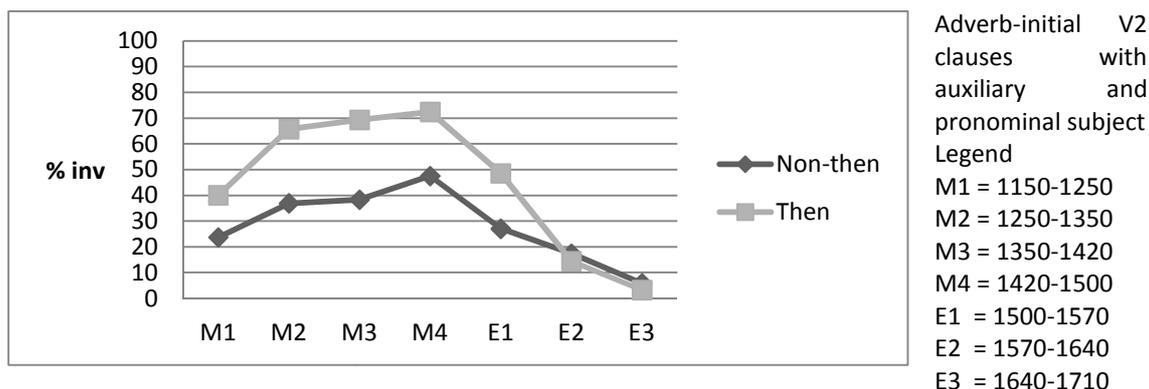
         when that then Wulfhere the king heard, and him announced was, that in the province
         of-East Saxons' of part of Christ's faith emptied were, then sent he Jaruman the bishop,

The position of the finite verb in type 2 V2 serves to set off topic material (anaphoric subjects, pronominal objects) from less discourse-accessible material.

The development in Middle English shows up both convergence and divergence between the two types of V2, suggesting changes in the trigger. Type 1 V2 continues to be categorical in questions, and highly dominant in *then*-initial clauses (the Old English negative-initial version

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was lost for independent reasons), the introduction of type 1 V2 in focal negative-initial clauses (still around in present-day English *Never have I seen such a thing*) was introduced in the course of the Middle English period. Interestingly, however, Type 1 V2 also sees a considerable rise in constructions with (contrastive) object fronting (van Kemenade & Westergaard 2012), and, intriguingly, in contexts with various types of adverb (including ones that did not trigger V to C in Old English), though only in contexts with auxiliaries. (See the following graph from van Kemenade 2012).

Adverb-initial V2 clauses with auxiliary and pronominal subject
Legend
M1 = 1150-1250
M2 = 1250-1350
M3 = 1350-1420
M4 = 1420-1500
E1 = 1500-1570
E2 = 1570-1640
E3 = 1640-1710

I will show that, taken together, these facts all support the hypothesis that the trigger for type 1 V2 was extended in Middle English to include a wider range of focussed initial constituents, where these constituents include *wh*-constituents, emphatic initial negatives, adverbs that form part of a correlative pair, focussed adverbs (the latter two including both *then*-adverbs and other adverbs). The loss of type 1 V2 then consists in the loss of V2 with initial constituents other than *wh*- and focussed initial negatives.

Type 2 V2 converged in part with type 1 as in the previous paragraph, but was always more pragmatically 'vulnerable' in the sense that it overlapped with subject-initial clauses: pronominal subjects had always preceded the finite verb, as had many anaphoric nominal subjects. The main clause/subclause asymmetry with respect to type 2 V2, which had held largely in Old English, was lost over the Middle English period as the loss of OV word order progressed. Type 2 V2 was thus lost because its word order pattern converged with SVO word order. This shift is clearly visible over the late Middle English period, as I will show.

I conclude by observing that, even though the umbrella term V2 covers a range of different word orders, which overlap, converge and diverge over time, it makes sense to think of V2 in early English as one single, information structure-driven phenomenon, consisting of finite verb placement in the left periphery of main clauses.

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J. R. R. Tolkien: What did he ever do for us?

Stuart D. Lee

University of Oxford

J. R. R. Tolkien is one of the best known English writers of the 20th century through his books *The Silmarillion*, *The Hobbit*, and of course *The Lord of the Rings* – his fame reaching new heights through the filmed adaptations over the past 15 years by Peter Jackson. Yet most lay-people will not be aware that he was also an eminent scholar on Medieval Studies holding two chairs at Oxford University. Medievalists will best know him from his seminal *Beowulf: The Monsters and the Critics* lecture which although delivered 80 years ago is still studied today.

This paper will present an analysis of how Tolkien's two worlds – academia and writer of fantasy fiction – consistently came together. It will look at his other scholarly writings, his reuse of medieval material (languages, plots, and themes) in his fiction, and his pseudo-medieval works that have come to light more recently. In so doing it will argue that Tolkien's contribution to medieval studies has done more for the discipline in the past, and can continue to offer new insights in the future, than many of his more renowned academic contemporaries.

A system in flux at a time of change: Intensifiers in *The Ormulum*

Belén Méndez-Naya

University of Santiago de Compostela

Degree adverbs or intensifiers such as *very, really*, or *utterly* in *very hot*, *really interesting* and *utterly wrong* have been a very popular object of research for over a century now, as testified by references dating from the early twentieth century (e.g. Borst 1901) to others just recently published (e.g. D'Arcy 2015). The lasting fascination with intensifiers probably stems from their interesting communicative functions in expressing the speaker's evaluation and emotions (Bolinger 1972, Labov 1984), their capacity to index group membership (Peters 1994, Ito and Tagliamonte 2003, Tagliamonte 2008), and, above all, their capacity for renewal, a tendency to "fevered invention and competition" (Bolinger 1972: 18), which characterizes them as one of the major areas of grammatical change in English (Brinton and Arnovik 2006: 441).

The intensifier system of English has gone through stages of stability and change. Not

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surprisingly, one of those periods of change is the Middle English period, a time at which radical morphosyntactic changes were taking place. The intensifier system is not an exception here.

My talk is intended as a synthesis of the research I have been carrying out over the last decade on the diachrony of particular English intensifiers, and the competition between them (e.g. Méndez-Naya 2003, 2007, 2008; Méndez-Naya and Pahta 2010). The picture emerging from this shows a system in flux at a time of change, the Middle English period. The focus of this paper will be on one particular text, *The Ormulum*, well known for its linguistic innovations. The material, primarily drawn from *The Penn-Helsinki Parsed Corpus of Middle English* (PPCME2), complemented by the *Linguistic Atlas of Early Mediaeval English* (LAEME), provides revealing evidence of the switch from *swiþe* to *ful* as the dominant degree adverb, and early examples of the intensifier use of *right*. The key importance of the loss of expressivity of the 'old' adverbs as a trigger of variation and change in the intensifier system is supported by Orm's use of co-occurring degree adverbs, as in (1), disfavoured in times of stability (Méndez-Naya 2015).

(1)   & þurrh þa seffne innseȝȝless wass | | **Rihht swiþe** wel bitacnedd|þatt sefennfald godleȝȝc þatt Crist | | Uss dide þurrh hiss come   (CMORM,DED.L257.54)

'& through the seven seals it was very very well represented the sevenfold mercy that Christ granted us with his advent'

This paper is also concerned with the source of intensifying adverbs and the mechanisms – both internal (grammaticalization) and external (foreign influence) – which may play a role in the configuration of the intensifier system. Again *The Ormulum* provides interesting examples of the first and revealing evidence of the second: the Scandinavian influence evident in many lexical and grammatical features of this text is also shown in the use of intensifiers such as *þwert-out*, a relexification of English *throughout* using Scandinavian material, which is virtually unattested outside *The Ormulum*.

(2)   & forr þatt is **þwerrt ut** soþ, and all **þwerrt ut** to trowwen, Þatt stanndeþþ o þe Goddspellboc Þatt **þwerrt ut** nohht ne leȝheþþ   (CMORM, I, 8.192)

'because what stands in the Gospelbook, which does not lie at all, is completely true, and completely to be believed'

The detailed study of a key Middle English text such as *The Ormulum* will contribute to our understanding of the intricate mechanisms of a changing system at a time of change.

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Radegund and Amalfrid: *The Wife's Lament* in the light of *cantigas d'amigo*

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The Wife's Lament calls itself a *giedd* 'song', a word which does duty for two or three terms of ours: 'elegy', 'lyric', 'riddle'. Indeed the Old English poem seems to be all of these at once. It complains like a *planctus* 'elegy', while the lost love in this poem helps us to treat *The Wife's Lament* as a 'lyric', especially if we consider some 500 poems extant in the Galician-Portuguese women's troubadour folksong tradition of the late twelfth and early thirteenth centuries, the *cantigas d'amigo*. These 'friend-songs' are lyrics in which male poets assume young female voices within situations to do with longing or love and often for an absent man, as in *The Wife's Lament*. The seven surviving songs of Martin Codax of Vigo offer fine examples. Although these and other *cantigas* are late analogues without connection to *The Wife's Lament*, they remind us that anonymity in a situation is what the lyric requires. From a capitulary of 789, moreover, in which Charlemagne succeeded in banning them, we know that nuns were composing their own *winileodos* 'friend-songs' in Francia in the eighth century. The language of *The Wife's Lament* has separately been matched with some apparent prototypes of the genre in the letters of Abbess Eangyth and other friends of Boniface in the 720s, some three generations earlier. Here, then, is the answer: *The Wife's Lament* is an English *winileod*.

My paper will propose that this poem merely mimics a *winileod* before revealing itself to be a riddle. For an elegy or lyric *The Wife's Lament* gives us rather a complex situation, and the poet draws us further in by misleading us with contradictory conditions and chronology which hint at two or three men rather than one, and then with what may be the Wife's curse on one of them at the end. These puzzles, as well as the poem's position at the end of the first sequence of *Riddles* in the Exeter Book, have sometimes been used to define *The Wife's Lament* as a 'riddle', in which solutions vary from 'sword' to episodes in Germanic legend to the more likely idea that the speaker is Holy Church. My 'solution' is to read the speaker as St Radegund of Sainte Croix and the poem as a distillation of Radegund's verse epistle to Amalfrid in the 560s. *The Wife's Lament* may be read superficially as a plaintive lyric, and then more ingeniously as a riddle for a text whose lovers may also stand for Holy Church and Jesus her bridegroom in the world to come. In this light our *giedd* is like the Song of Songs. As a poem in which love is at once an end in itself and a metaphor for divine communion, *The Wife's Lament* seems contrived to let a nun, if she wants to, feel what it is to love a man in *this* world.

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A matter of size and place: Scribal practice in bilingual manuscripts of late Anglo-Saxon England

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The manuscripts containing the bilingual copy of the Rule of Saint Benedict in England produced from the late tenth to the early thirteenth century provide a remarkable palaeographical case-study. The nature of the text, where Æthelwold's translation follows the Latin original chapter by chapter, offers a perfect example to explore the challenge faced by scribes as they went from Caroline minuscule (used for Latin from the late tenth century) to Anglo-Saxon minuscule (for the vernacular) at short intervals.

This paper is part of a wider project where, departing from the Benedictine Rule, I intend to cross-examine other bilingual texts produced and circulated in England during the late Anglo-Saxon period and the early Norman. However, in this instance I will focus particularly on the variations found between the two scripts when written by the same individual. Similarly, attention will be given to the significance of the position that each language occupies within the mise-en-page of the bilingual manuscripts. The initial conclusions of this enquiry may lead to a closer understanding of scribal response to the introduction of a new, 'foreign' script.

The insular landscape of *Phoenix*

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The Old English poem *Phoenix* opens with an account of the homeland of the mythical bird, before describing the cycle of death and rebirth it enacts in an extended Christian allegory. This opening was recognised by John Josias Conybeare as deriving from a fourth-century Latin poem, *Carmen de ave phoenice*. It is not, however, a direct translation; the *Phoenix*-poet makes inventive use of his source, substantially reconfiguring the descriptive details of both the phoenix and its idealised home. In *Carmen de ave phoenice* the phoenix dwells in a land in the distant east, but in the Old English its home appears to be insular: 'ænlic is þæt iglond' ('singular is that island', 1. 9a). Although *iglond* conventionally means 'island', George Philip Krapp argued that here it should be translated as 'land that is reached by water', because there is no island in the Latin. Krapp's suggestion has been accepted by many later scholars, but when considered in light of the alterations the *Phoenix*-poet makes to his source's landscape, and other apparently problematic 'islands' in the corpus of Old English verse, it is clear that an insular space is intended because of its significance within Anglo-Saxon culture. This paper will draw on the work of Jennifer O'Reilly and Charles Wright to argue that the use of *iglond* to describe the phoenix's homeland is a key part of the *Phoenix*-poet's anglicising and Christianising descriptive strategy. The insular landscape of the bird's home ensures the resonance of *Phoenix*'s allegory with its Anglo-Saxon audience.

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"Hefir þú eigi spurt þat, at ek em læknir?" Healing the body in Old Norse and Old English literature

Sarah Baccianti
University College Cork

The quotation from Snorri Sturluson's *Óláfs saga hins helga* (*The Saga of Óláfr the Saint*) – a sentence uttered by King Óláfr himself, "Haven't you heard that I'm a physician?" – offers a glimpse into the existence of physicians, and the practice of healing and medicine in medieval Scandinavia. In this paper I intend to discuss how medicine is portrayed in Old Norse and Old English literature, both prose and verse, and in both scientific and legal texts. By looking at how wounds and sickness, but also healing practices are described and explained, I want to provide a comparative approach to the vocabulary used when dealing with medicine, but also how the subject is approached in these texts. Both cultures offer a plethora of descriptions of boils, wounds, illnesses, both psychological and physical, as well as depictions of healing treatments, both magical and medical, and surgical procedures. In this study I will focus mainly on how physical illnesses, wounds and boils are healed, trying to trace a pattern regarding the application of magical healing (runes, prayers, etc.) and surgical procedures (unguent, bandages, amputations etc.), but also providing the scientific and legal background that was available at the time. Furthermore, by comparing how the healing process is described in poetry and prose, I will be able to offer a linguistic approach to the use of medicine in Medieval Scandinavia and Anglo-Saxon England, taking into consideration how the two languages influenced each other, but also how Latin and later Middle English and/or French might have influenced Old Norse.

Crowdsourcing Old Norse texts and culture: The challenge of international community collection

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University College Cork

The World-Tree Project at University College Cork is the first large scale community collection initiative in the field of Old Norse-Viking Studies, and aims to produce an open access digital archive of teaching materials relating to the Vikings, ranging from images of artefacts to translations of medieval texts. Funded by an Irish Research Council 'New Horizons' Grant, this project builds on the success of earlier crowdsourcing initiatives – including the Anglo-Saxon *Woruldhord* Project developed by Stuart D. Lee at Oxford University – in collaborating with the wider community to produce resources of use to both scholars and the general public. However, crowdsourcing material on the Vikings brings its own unique challenges, not least due to the scale of Norse activity in Europe and beyond, and the wide geographical and linguistic spread of both primary evidence and responses to Norse and Viking heritage. Furthermore, this shared Viking inheritance is studied, translated and perceived in very different ways across the British Isles, Scandinavia and beyond.

This paper will outline some of the ways in which the World-Tree Project has responded to the challenge of international crowdsourcing with particular reference to the collection of literary materials. It will discuss the strategies we have developed to manage and maintain the

quality of translated and edited material submitted to the collection, the ways in which we have attempted to bring less visible communities into the digital heritage landscape, and the ways we have responded to linguistic and cultural barriers in an attempt to reconcile the many strands of research on the Vikings and Old Norse literary culture.

THE WORLD-TREE PROJECT
AN INTERACTIVE DIGITAL ARCHIVE FOR THE TEACHING AND STUDY OF THE VIKINGS

The Matter of Britain outside the canon of English literature: Arthurian references in J.K. Rowling's *Harry Potter* saga

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While enduringly popular with the reading public, particularly teenagers and young people, J.K. Rowling's *Harry Potter* Saga (1998-2007), has, somewhat, failed to generate much in the way of serious scholarship. This paper aims at analysing how the most famous best seller over the last decades, which has not been included within the Canon of English Literature, reinvents and reinterprets one of the most important themes both in Medieval English Literature and in the Western Canon, that of the Arthurian Myth. This study explores a set of existing parallelisms among the protagonists, the plot and the themes of both Rowling's *Harry Potter* and the Arthurian Literature of Medieval England. Let us take as an example some quite obvious parallelisms between the two orphan children who, in both the Saga and the Arthurian sources, ignore the fact of their true identities until they reach adolescence: both teenagers are guided by their mentors, two wizards, Albus Dumbledore and Merlin, who wisely guide them so that both Harry and Arthur can fulfil their duties and their destiny (i.e. to serve the greater good). The paper will not only focus on the protagonists but also on other obvious parallelisms such as magic and the fantastic settings (Hogwarts Castle and Camelot), the armies both characters command (The Knights of the Round Table and Dumbledore's army), the role of the female characters (Morgana, Guinevere, Hermione, Ginny...) or magical objects such as Excalibur and the sword of Gryffindor. For our purpose, the methodology to be followed will entail a close analysis of the correspondence between the characters, settings, etc. in the most relevant Arthurian sources of medieval England (Geoffrey of Monmouth, Thomas Malory, etc.) and those in the *Harry Potter* Saga in the belief that Rowling's work has some share in the universality of King Arthur's myth.

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Arthur's battles and the volcanic winter of 536-7

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The mega-eruption in late 535 of Ilopango (in present-day El Salvador), and the volcanic winter and global famine which followed it in 536-7, are together discussed in Clive Oppenheimer, *Eruptions That Shook the World* (Cambridge University Press, 2011). They cast light on the historical Arthur, whose death at Camlan is recorded in 537. On the basis of abrupt climate change recorded by ash deposits in Central America and ice-core borings in Greenland, the Arthurian battles of Welsh tradition can be explained as cattle-raids in North Britain following harvest failure in 536. The Arthur of English literature thus evolved from a Northern hero who helped feed his people when they faced starvation, as suggested in the British press (www.dailymail.co.uk/news/article-3338725/King-Arthur-s-battles-not-gold-land-food-people-volcanic-eruption-caused-global-famine-1-500-years-ago.html.text).

Revisiting the origin and development of pleonastic *that* in English

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The origin of pleonastic *that* can be traced back to Old English where it could appear in syntactic constructions consisting of a preposition + demonstrative pronoun (i.e. *for þy þat*, *for þæm þe*) or a subordinator (i.e. *oþ þat*). Its diffusion with other subordinators is considered an early Middle English development as a result of the standardization of this item as the general subordinator in the period, which motivated its use as a pleonastic word in combination with all kinds of conjunctions (i.e. *now that*, *gif that*, *when that*, etc.) and prepositions (i.e. *before that*, *save that*, *in that*). Its use considerably increased in late Middle English, declining throughout the 17th century. The list of subordinating elements includes relativizers (i.e. *this that*), adverbial relatives (i.e. *there that*) and a number of subordinators (i.e. *after, as, because, before, beside, for, if, since, sith, though, until, when, while*, etc.).

The present paper pursues the following objectives: a) to analyse the use and distribution of pleonastic *that* in a corpus of early English medical writing (in the period 1375-1700); b) to classify the construction in terms of the two different varieties of medical texts, i.e. treatises and recipes; and c) to assess the decline of the construction with the different conjunctive words. The data used as sources of evidence come from *The Corpus of Early English Medical Writing*, i.e. *Middle English Medical Texts* (*MEMT* for the period 1375-1500) and *Early Modern English Medical Texts* (*EMEMT* for the period 1500-1700).

The Anglo-Saxon nooks at the University of Virginia Library in the founding period

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Thomas Jefferson has been deservedly acclaimed for having made the first American contribution to Anglo-Saxon scholarship with his 1818 *Essay* and taken "the pioneering step of seeking to institute the teaching of Anglo-Saxon in the United States" (Hauer 1983) with his plan that the language should be taught at the University of Virginia from its inception in 1825. Since very early, Anglo-Saxonists have celebrated how the statesman was self-educated on both Anglo-Saxon language and history, and from the number of Anglo-Saxon books he himself shelved (Henneman 1892). But exactly, which were the Anglo-Saxon books Jefferson owned? Which were the titles he ordered to be acquired to furnish the Anglo-Saxon section of the new university? How many of them reached the shelves in the Rotunda? How available were they for the use of professors and students? Our study of booklists, catalogues, correspondence, minutes and papers, as well as library holdings, will seek to answer those questions and disclose the facts regarding the Anglo-Saxon books at the University of Virginia Library that may have interfered with the desired progress of the Anglo-Saxon course at Charlottesville in the founding period of the institution.

John Lydgate's use of prepositions and adverbs meaning 'between'

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The present paper focuses on the language of John Lydgate's works. Lydgate was a late Middle English poet writing in the East-Midland dialect and greatly inspired by Geoffrey Chaucer. The investigated linguistic material consists of 17 Lydgate's texts and the specific linguistic issue analysed here is his use of prepositions and adverbs meaning 'between'. The aim of the study is to establish the repertoire of those lexemes employed by Lydgate as well as to provide their etymology, syntax, dialect distribution, temporal and textual distribution. In terms of quantity, the number of the recorded tokens of each investigated preposition and adverb in particular texts will be evaluated. Moreover, the proportion of the application of specific lexemes meaning 'between' will be examined in the context of about 140 other Middle English texts collected in the *Corpus of Middle English Prose and Verse* and especially those by Lydgate's inspirer, i.e. Chaucer.

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Talk of the devil: A survey of the semantic field of the devil in Old English

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The devil is a pervasive yet ultimately elusive concept in the Christian *Weltanschauung*, in that the devil's actual role is intrinsically ambiguous – being both God's antagonist and agent of His will (Russell 1990: 61) –, hence the diverse (when not divergent) appellations attached to the devil since antiquity.

This paper proposes a (preliminary) survey of the vast semantic field of the devil in Old English, with a special focus on the terms denoting the devil primarily as 'adversary, enemy', such as (*eald-*) or (*þeod-*)*feond*, *unholda*, *eald-* and *gæst-geniþla*, *wiþer-breca*, *-broga*, *-meda*, and *-wearda*. In medieval spirituality, the conflict with the devil was not so much intended as the primordial *Chaos-Kampf* between Yahweh and the monster threatening creation, as the apocalyptic confrontation of Doomsday, on the one hand, and the conflict that is daily re-enacted in the life of the individual Christian, on the other. All along human history, the *ciuitas Dei* coexists with the *ciuitas diaboli* (*De ciuitate Dei*, XXI. 1), hence the route to salvation is inevitably agonistic (Eph. VII. 11-17).

The victorious rout of the demons formed the basic Christian narrative for the spread of the faith (Brown 2013: 83). This lexicological survey will attempt to map out the contexts where the Old English terms occur which denote the devil as the antagonist *per excellence* (whether of God or mankind or both), in order to ascertain whether discernible patterns of distribution emerge, i.e. whether such a characterisation of the devil can be said to be commonplace or, alternatively, distinctive of certain genres, authors or periods in pre-Conquest England. Such is definitely the case with hagiography, where the saint's confrontation with the devil and the related militaristic language and imagery are defining elements of Old English saints' lives throughout the Anglo-Saxon period, in both prose and verse.

"Lost in translation": Form, style and the role of the translator as (re)creator in the translating process of Medieval English poetry into Spanish.

A product-based approach to *Sir Gawain and the Green Knight* and *Dame Siriz*

Carlos Ealo-López
IES Lope de Vega

This paper will attempt to deal with the theorical aspects involving the translation process of Medieval English poems into Spanish with a special emphasis on style and form concerning the final textual outcome in the target language. We will use two different examples of alliterative verse (*Sir Gawain and the Green Knight*) and rhyming verse (*Dame Siriz*) to exemplify the different translating procedures.

Besides, this paper will also discuss the contemporary role of poetry translators, their artistic and entrepreneurial function in the editing process of a book as a product in our present-time literary market, together with an analysis of contemporary reading audiences and their horizon of expectations when facing such texts.

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"The Cure of Bytyng" in London, Wellcome Library, MS 411 (ff. 56r-61r)

Laura Esteban-Segura
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London, Wellcome Library, MS 411 is a codex in one volume which dates from the late fifteenth century. It houses a collection of practical treatises and tracts in English and Latin, in verse as well as in prose, on different topics including prognostications, nativities, medical astrology, reproduction, toxicology, bloodletting, etc. In this paper, the Middle English anonymous treatise on venomous bites, written in prose and held in folios 56r to 61r, is taken into consideration. The objective is twofold: on the one hand, to examine the contents, transmission and sources of the text and, on the other, to describe it from a physical standpoint. Research on those aspects of the above-mentioned treatise contained in Wellcome MS 411 can shed some light on the function and diffusion of the text, and may also prove significant for a better understanding of it.

Arthurian women in J.R.R. Tolkien's *The Lord of the Rings*

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Much has been discussed about Tolkien's sources for writing his *Lord of the Rings*. Although he is believed to have used a wide range of sources, such as Old English texts, it is undeniable that Tolkien's work is strongly influenced by Arthurian legends. This is especially seen in the Quest for the Ring and the Fellowship of the Ring, which echo the Grail Quest and the Order of the Round Table. Arthurian literature has often been criticized for its misogynistic view of womanhood and femininity. Despite the fact that the presence of women in Arthurian legends is pretty scarce and described from a patriarchal and conservative point of view, some of the few female characters that appear have central roles. Tolkien's *The Lord of the Rings* has been similarly criticized for his apparently conservative and traditional depiction of women. Tolkien's main female characters – Galadriel, Arwen and Éowyn – have clear Arthurian resonances. They represent female archetypes that were developed during Middle-Ages and as a medieval scholar as he was, Tolkien probably inspired himself in Arthurian women such as Morgan le Fay, the Lady of the Lake, Guinevere, among others, to create his heroines. This paper intends to explore the Arthurian female archetypes in J.R.R. Tolkien's *The Lord of the Rings*. For this, we will compare the main heroines from Arthurian literature and Tolkien's three main female characters.

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"My story is of Gawain" tells Morpurgo

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Sir Gawain and the Green Knight is the story about adventures I have always enjoyed, very much, since the time I first read it as an undergraduate. Not a tale to be considered for children, though it has many of the characteristics of fairy tales. Michael Morpurgo rewrites the Arthurian romance for our children of today and Carlos Ealo does the same in a translation into Spanish "adaptado para jóvenes lectores." How much of the beheading game and the fantastic adventures, the hunting trips and the seducing visits are permitted in a children's version of the story told as a romance in the 14th century? In this sense, what do we make of the differences between the medieval romance and the 21st century versions for children and young adults?

"Their tile floors gleamed with muscle girls and monster fish": New medieval poetry, cultural heritage and the need of regeneration

Miguel Gomes
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In 2012 the English poet Jacob Polley published a poetry collection entitled *The Havocs* (Picador Poetry, 2012) which included a free poetic translation of the Old English *Ruin*. The work itself was born from collaboration between academic research at the University of St Andrews and creative writing which would eventually lead to an audiovisual installation at the restored Roman Bath House at Segedunum Roman Fort museum in Wallsend (Newcastle upon Tyne).

Since a number of English Universities are currently emphasising the need for academic research to engage with local communities, the aim of this paper is to look at the impact and success of the collaborative project mentioned above and to explore further possibilities for reimagining the Anglo-Saxon world in a modern context. Particular attention will be paid to the recovery and regeneration of the literary and cultural heritage of specific areas and to the role translation can play in placing the medieval past at the centre of the modern world on national and international levels.

Reading the past: Identifying patterns in the Exeter Book

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This paper presents an examination and analysis of the paratextual anatomy of the Exeter Book with specific focus on the hierarchical use of *litterae notabiliores* as visual cues for literacy. In so doing, it seeks to contribute to a study of how the manuscript's original readers, or intended readers, may have encountered the Old English poems contained within the

codex, and how they may have navigated the subsequent textual division and subordination of the text. In addition, it addresses what – if anything – the variation in scribal design might reveal about the original compilation of the codex. This paper, therefore, contributes to recent scholarship which argues for the value of reading the manuscript as an anthology rather than a miscellany.

The last dream vision: William Dunbar's *The Golden Targe*

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William Dunbar's *The Golden Targe* (c. 1490s) comes at the end of a long line of medieval dream-vision poems deriving from the thirteenth-century *Le Roman de la Rose*. Dunbar chooses this most worn out of genres – an exhausted tradition on the cusp of the humanist turn – in order to explore the relation of language to the world. His poem is obsessed with language: the gorgeous mellifluence of golden words, the enunciations of the silver tongue. From the very first stanza, the attentive and cultured reader recognizes a resonance with the higher reaches of Chaucer, Gower and Lydgate's aureate styles. Along the way, Dunbar's poem both reflects on its own practice and problematises the referential power of words. The poem's similes differ from their referents in terms of art versus nature. Nature is recast as a work of art. The air is crystal (l. 37); the sunbeams are beryl (l. 39), etc. The reader's imagination is both incited and sated in carnal enjoyment of the variegated colours of rhetoric while the referent, the *ens* or natural entity, is lost. Thus, Reason, the light of the intellect, is blinded, defeated and made a fool of by the presence of the beautiful surface of the signifiers (ll. 202-7). In my paper, I will argue that Dunbar's baroque poem – logically, not chronologically, the last dream vision – both consummates and abrogates the tradition of allegorical dream vision poetry, by revealing its basic subject to be not romantic love, but an overwhelming orectic obsession with language.

Sociolinguistic models of stylistic variation in English historical correspondence corpora

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Tamara García-Vidal and Belén Zapata-Barrero
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The development of electronic linguistic corpora, together with the assistance of Corpus Linguistics and Social History, is allowing Historical Sociolinguistics to immerse the researcher into remote periods of the English language and explore its internal functioning and its users' sociolinguistic behaviour in social interaction more accurately, also conferring 'empirical' ease and 'historical' confidence. The preservation of collections of English private correspondence involving writers of different sex, age, social extraction, personal circumstances and geographical location, offers a very useful source to carry out quantitative and qualitative sociolinguistic analysis. Letters written by members of several generations from the same

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family or community of practice are extremely useful to analyse the sociolinguistic behaviour of individual speakers even over prolonged periods of time. The historical and philological interest of English 15th-18th-century epistolary documents is outstanding, not only because they offer data on the political and domestic history of England, but also because they were composed at crucial periods in the development of the English language, when a range of fundamental linguistic changes were in progress.

The aim of this paper is to show results of the HiStylVar Project, which explores the motivations and mechanisms for stylistic variation in 15th-18th-century historical corpora of English written correspondence applying and thus testing the validity of current theoretical models of intra-speaker variation (attention paid to speech, audience design, script design, register variation and/or speaker design) assuming (i) that the evolution of linguistic and social systems always occurs in relation to the socio-historical situations of their speakers, (ii) that the past should be studied in order to understand and explain the present (and viceversa), and (iii) the feasibility of universal and temporal validity of the uniformitarian principle. In addition to tracing language change through a speech community as traditionally conceived and practiced, letters may also shed light onto the motivation(s) for variability in individuals and their stylistic choices for the construction of identity. This would therefore provide us with the possibility of reconstructing the sociolinguistic and pragmatic values, in terms of attitudes, ideologies and identities, for social interactional verbal communication in those centuries that conditioned 'norm-enforcing' practices and those reflecting the supralocalisation of vernacular forms, as well as, ultimately, of accounting for the social meaning of inter- and intra- speaker variation in the sociolinguistic behaviour of speakers as a resource for identity construction and representation, and even social positioning.

The importance of being foolish: The reconstruction of the pagan and saint in medieval England

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The figures of the virgin martyr and his/her pagan opponent are familiar in medieval hagiography. This paper will discuss the vernacular reconstruction and reception of these figures from their Latin sources in both pre- and post-1066 England, with particular attention paid to the increasingly foolish depiction of the pagan. Hagiography as a genre has often been described as edifying entertainment; in relation to the Latin West, Ernst Curtius has claimed that "humoristic elements … are a part of the style of the medieval *vita sancti* … [and] … we may be sure that the public expected them as well" (428). In saying this, Curtius makes particular reference to the pagans, the "men of evil", stating that the saints reduce them "*ad absurdum*" (428). Focusing on the interactions between saint and pagan, this paper offers a new methodological approach by exploring how such "humoristic elements" were adopted and adapted from the late Anglo-Saxon period through to post-Conquest England. Using the *Life of St. Cecilia* as a case study, this paper shall look at Ælfric's vernacular English translation of the *Life* (c. 1005) before looking at a later vernacular rendition of the *Life* found in the anonymous *South English Legendary* (c. 1265). In comparing the Latin, and pre- and post-1066 English renditions of the *Life of St. Cecilia*, this paper will thus explore how and why the

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depictions of the saint and pagan change with each translation, and what this may tell us about the societies at the times of transmission.

On the issue of the Old English collective neuters

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A common assumption is that Old English (OE) had three grammatical genders – masculine, feminine and neuter. Yet, in other groups of the same Indo-European language family, Loporacno and Paciaroni, following Stang, describe the collective as a separate gender, thus referring to Indo-European as a four-gender system which includes the masculine, feminine, neuter and collective, the remains of which can still be found in Modern Italian dialects, as well in some other European languages. Other scholars speak of collectives as a number category (Acquaviva, Grimm among others). The present work, combined with recent studies on number conducted by Paolo Acquaviva and Scott Grimm, focuses on the collective nouns as a collection/group of objects/individuals with specific syntactic – and not exclusively semantic – features, such as *furniture* or *cattle* in Modern English. Such an approach places them closer to the plurals, yet with the negative value of the feature [individualised] and excludes commonly used "collective" terms such as *group* or *family*.

The current research focuses on the expression of the collective in OE through specific morpho-syntactic markers that would allow for a separate category. The initial results reveal that there are several words in OE that show gender variation which could be explained by [+collective]. This feature becomes apparent through the nominative/accusative plural neuter vocalic ending *-a/o/u* and on some occasions contrasts with plural non-neuter markers. These findings echo those presented by Loporacno and Paciaroni on gender and by Acquaviva on number and contribute to a larger project on collective nouns in OE.

"Hwilum word be worde, hwilum andgit of andgiete": *Beowulf* and the history of translation theory

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Since 1837, with Kemble's first complete translation of the poem into English, translations of *Beowulf* have proliferated and continue to do so to this very day. When we look over the renditions of the poem from the last two-hundred years, we cannot help but notice the changes brought by time; from Gummere's 1910 translation which attempts to mimic the metre and alliteration of the poem, to Donaldson's view that a verse translation is inferior, as one is "constantly distracted from literalism by the need to versify" (1975), to translations like that of Heaney's, which offers a complex and politically inflected reading of the poem, and Porter's extremely literal, word-for-word rendition of the Anglo-Saxon epic.

In my paper I wish to demonstrate how *Beowulf* and Old English translation has evolved in tandem with the changing views of translation theory in general. From the first century BCE, debates over sense-for-sense and word-for-word translation have dominated the field, although in the last couple of centuries, other issues have entered the debate; Schleiermacher in 1813 brought to the fore the issues of whether a translator should cater to the reader or to the original text. Similarly, Nida in 1964 stressed the relevance of *whom* the translation is written for, and how this affects the text produced. More recent theoretical studies have focused on cultural aspects of translation, as can be seen in studies by Raffel and Bassnett.

This study of translation theory and its application to *Beowulf* translations will offer insight into the translation process, and the influence particular modes of thought have had on various renditions of the poem.

Love and sexuality in Old and Middle English literature. An analysis of Old and Middle English texts: A semantic and sociolinguistic approach

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Love and sexuality is a popular subject in Middle English literature. The words employed to describe sex were often ambiguous and not transparent. The present study is focused on Middle English words connected with love and sexuality. The research is concentrated on texts selected from the Innsbruck Corpus of Middle English Prose (Marcus 2008), with some extra material coming from the *Oxford English Dictionary* and the *Middle English Dictionary*. The analysis will show the extent of the loss of the original Anglo-Saxon words and spread of the above, frequently modified semantically. The analysis will also involve the statistics of the occurrence of the terms in question in different medieval poetical and prose texts representing the chief dialects of the period. As regards the method, the present author makes use of semantic theories (e.g. Lyons 1977).

The results of the present analysis are supposed to explain the causes of employing specific terms for sex (e.g. *pater noster* and other synonyms of lovemaking) in Middle English and the loss of these meanings later. Another aspect that the present study deals with, is the change of perspective on the topic of sex of people living from Old to Middle English period. Therefore, an amount of Old English (extracts from translations of *Exeter Book Riddles*, *Wulf and Eadwacer*, and *The Wife's Lament*, parts of *Beowulf*, *Genesis*, *the Phoenix*, *Aelfric's Lives of Saints* and the anonymous *Life of Euphrosyne, and Apollonius of Tyre*) and Middle English (*Morte Darthur*, *Merchant's Tale, Confessio Amantis, Compound of Alchemy, Ordinal*) texts will be analysed, and issues of medieval sex and sexuality and the changing attitude towards it will be evaluated form the sociolinguistic point of view.

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Working on a building: The Preface to the Old English soliloquies and the construction of Alfred's court

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The image of the author eagerly gathering building materials from a forest which opens the Preface to the Old English *Soliloquies* has traditionally been interpreted as a metaphor for the composition of the text itself. The attribution of the work to King Alfred in a colophon has encouraged the view that Alfred is describing his eclectic approach to the works of the Fathers, in particular Augustine, Gregory and Jerome, on whom he draws in this ambitious and sophisticated work. However, scholars have also noted the unusual nature of the woodsman metaphor — the act of gathering excerpts is more typically expressed in the form of the busy bee gathering honey — and several alternative interpretations of the Preface have been advanced. Parallel passages have been identified in Gregory's *Regula Pastoralis*, Aldhelm's prose *De virginitate* and I Corinthians 3, but as yet no sources for the Preface have been definitively adduced. Identifying a new analogue and possible source in the biblical account of the building of the house of the forest of Libanus by King Solomon (I Kings 7), and the commentary on this passage in Bede's *On the Temple*, as well as related passages in Asser, Einhard and Notker, I offer a new reading of the Preface arguing that it also functions as a metaphor for the construction of the Alfredian court. Alfred's reputation as a builder of military fortifications, cities, monasteries and convents is well attested, while in the Old English *Boethius* the royal, Alfredian voice explains that it sought the necessary tools and materials – workers, fighters and prayers – required in order to rule with *cræft* ('skill'). I propose that the woodsman imagery in the Preface to the *Soliloquies* serves as a complex metaphor for Alfred seeking out and gathering a circle of spiritual advisors, scholars and craftsmen to his court in order to assist in the construction of his Solomonic palace of wisdom.

Discourse and topicalisation in Old English subordination

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The close relation between discourse and syntax in Old English has been a favourite topic for research over the last few years (see, for example, van Kemenade and Los 2006, van Kemenade 2009, or van Kemenade, Milicev and Baayen 2008, van Kemenade and Milicev 2011). However, most of the existent work on the interplay between information structure and syntax in Old English focuses on main sentences, and the few instances in which subordinate sentences are studied, it is only in relation to the discourse-related particles *þa* and *þonne*.

In previous work (López-Martínez, forthcoming), I provided data supporting the claim that embedded topicalisation is possible in Old English subordinate sentences, and it was suggested that this phenomenon could be related to discourse factors. Thus, the aim of the present paper is to study how discourse factors may influence topicalisation in subordinate clauses. In order to do so, a large corpus of prose texts from the Old English period will be analysed, examining not only the instances of embedded topicalisation in subordinate sentences, but

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also how discourse affects those topicalised elements. This study will pay attention to whether those elements are thematic (i.e. given information) or rhematic (new information), analysing the discourse preceding the relevant subordinate clauses in relation to the current theories on information structure.

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Standard vs. non-standard: Documentary language at Bury St Edmunds

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The Benedictine monastery of Bury St Edmunds was one of the richest foundations in medieval England whose wealth and influence rested squarely on a series of spurious pre-Conquest grants of privileges by Kings Cnut and Edward the Confessor. These texts were widely transmitted in a range of forms (including in facsimile) by the foundation throughout the Middle Ages. A further set of vernacular wills, bequeathing land throughout East Anglia, present more challenges to comprehension. They were copied in semi-modernised form into three related thirteenth-century cartularies and are only rarely found outside this group. There remain a small handful of charters which fall outside these two broad categories, perhaps best characterised as memoranda. These texts, of indeterminate date spanning the Conquest, have very interesting linguistic characteristics. Some offer a wealth of Norse-derived vocabulary not seen in other charters from Bury, others display decidedly non-standard phonology and inflexional morphology. This paper outlines these features and considers potential reasons why this group differs so greatly from the other texts surviving from the archive, including provenance, transmission, date, and text type.

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Why does Old English not have syntactic causative active accomplishments of motion?

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The aim of this paper is to explain why there are no syntactic causative active accomplishments of motion in Old English. The main theoretical basis of this study is Role and Reference Grammar, including some recent developments of the theory as presented in Cortés-Rodríguez (2014) and Van Valin (2014). The analysis of the data confirms that there are no syntactic causative active accomplishments in Old English, but also points out instances of morphological and lexical causative active accomplishments. The conclusion is that three reasons can be adduced for the absence of the syntactic version of the Aktionsart type in question in Old English: the increase in transitivity, the rise of syntactic complexity and the demise of the reflexive construction of motion.

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Noah the patriarch in the York Mystery Cycle and in Darren Aronofsky's film *Noah*: A comparative approach

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The main purpose of this paper is to analyse Noah's role as the biblical patriarch in both The York Cycle of Mystery Plays (*The Bᐧilding of the Ark* and *The Flood*) and in Darren Aronofsky's film *Noah* (2014). A secondary objective is to discover the reasons why a biblical character – who performed a clear function in the pageants of the York Cycle and other Mystery Cycles, which were aimed at a medieval audience – is still a subject worthy to be dramatised in a movie, the target of which is a twenty-first-century audience.

All four extant English Mystery Cycles incorporate the story of Noah, his ark and the Flood ordained by God for the Salvation of Mankind. This story became one of the most popular subjects of the Old Testament in the Cycles and in the visual arts and other dramatic and iconographic traditions of the Middle Ages.

Since he was a child, Darren Aronofsky (film director, b. 1969) felt the same fascination with the biblical story of Noah as that of the playwrights and the audience of the Mystery Cycles and of the medieval artists and illustrators. The comparative analysis will show, on the one hand, that the author(s) of the Noah pageants from the York Cycle as well as Aronofsky chose to give more prominence to the symbolic and universal role of Noah as the biblical patriarch, who stands as an example of righteousness (a balance of justice and mercy) as is defined by Thomas Aquinas in his *Sᐧmma Theologica*. On the other hand, the study will also confirm that the story of Noah and his ark still retains that huge popularity of medieval times and it is still

an issue worth to be dramatised in a contemporary movie, which, like the York pageants, entertains and moralises.

Troll-dam and monstrous hag: Grendel's mother and the translators

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In her 1992 article "The Issue of Feminine Monstrosity: A Reevaluation of Grendel's Mother", Christine Alfano argues that there is "a noticeable disparity between the Grendel's mother originally created by the *Beowulf* poet and the one that occupies contemporary *Beowulf* translations" (1). This disparity consists in modern representations of Grendel's mother as a monster, which, Alfano argues, is "a relatively recent construct that translators, lexicographers and literary critics have superimposed" upon the original text (*ibid*.). When describing Grendel's mother, the *Beowulf*-poet uses several words and expressions which are also used in other contexts, referring to other characters in the poem, or elsewhere in the Old English poetic corpus. Modern translations of Beowulf exhibit a tendency to interpret these expressions depending on the context, attributing to them a far more negative meaning when they refer to negative characters. In the present paper, I will examine the passages describing Grendel's mother in various Modern English translations of *Beowulf*, and compare these to the original Old English text.

Inscribing wisdom in the margins: The *Solomon and Saturn* fragment in Cambridge, Corpus Christi College 41

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Cambridge, Corpus Christi College 41 (CCCC 41) is an early eleventh-century manuscript witness of the *Old English Bede* (OEB); the vernacular translation of Bede's *Historia Ecclesiastica Gentis Anglorum*. Interestingly, the *OEB* is not the only text preserved within the pages of CCCC 41. Indeed, within its margins this curious manuscript contains a diverse collection of unique texts such as Latin charms, masses, prayers and offices for the liturgical season as well as Old English charms, homilies, a brief sequence from the *Old English Martyrology* and a fragment from the wisdom poem *Solomon and Saturn*.

This paper reconsiders the fragment from *Solomon and Saturn*, which recounts the power of the letters of the Pater Noster against the devil, and its placement within the margins of CCCC 41. O'Brien O'Keeffe has previously described *Solomon and Saturn*'s physical framing of the end of Chapter 28, Chapter 29 and the beginning of Chapter 30 in Book III of the *OEB* – chapters which describe the resurgence of paganism amongst the East Saxons – as "a splendid graphic accident" (O'Keeffe 69). The objective of this paper is to respond to O'Brien O'Keeffe's assertion that the physical relationship between *Solomon and Saturn* and the *OEB* is "probably fortuitous", by proposing that the marginalised *Solomon and Saturn* extract is linked to the passage of the *OEB* that it accompanies (O'Keeffe 69).

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This reconsideration of *Solomon and Saturn* will significantly enlighten our understanding of medieval reading and scribal practices in late Anglo-Saxon England, as well as challenge our preconceptions about marginalised texts.

Partial deflexion: The participle of Old English strong verbs

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This paper deals with the evolution of English morphology and, more specifically, with the inflection of the participle of strong verbs. In this respect, Traugott (1992) points out that the development of the English auxiliaries may be related to the disappearance of the inflected participle, as the participles were reanalysed from adjectives into verbs. Traugott also remarks that the number of inflected constructions became less frequent during the Old English period. The following examples illustrate the phenomenon under analysis:

(1)   Inflected participle (present)
      *Under anum **yrnendum** hweole* (ÆCHom ii. 26. 25, Mitchell 1985: 974).
      Under a **moving** wheel.

(2)   Uninflected participle (past)
      *Se waes Thaliarcus **gehaten*** (Apol. 8, 4-5, Wedel 1978: 396).
      He was **called** Thaliarcus.

Against this background, the aim of this paper is to discuss the deflexion of the Old English present and past participle. As in Norde (2001, 2009) and Allen (2003), deflexion is the loss of inflectional categories rather than the loss of all inflection. In the case of the participle of Old English strong verbs, the reanalysis described by Traugott causes the loss of the adjectival part of the inflection while the verbal component is kept. The following research questions are addressed in the discussion: How widespread is the inflection of the Old English participles? Do the present and the past participle show the same degree of variation as to inflection? Does morphological case play any role in the choice of (un)inflected forms? Turning to the methodology, the data are provided by *The Dictionary of Old English Web Corpus* (DOEC). Token (rather than type) analysis is carried out of all the textual forms in the corpus. Spelling variants of verbs are disregarded. The steps of analysis include the selection of the canonical endings for the present and the past participle, the search of the DOEC for the selected endings of the weak and strong adjectival declensions (including comparatives and superlatives) of strong verbs, the quantification of the data and the interpretation of the results. The conclusions insist on the different deflexion rates of the present and the past participle, since the former throws a far lower figure of uninflected than inflected forms, and deflexion by case.

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Multiple centre embedding, missing VPs and branching direction in Old English

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It has been argued (Pérez-Lorido 2014, 2015) that – whereas single centre-embedded structures (1) are moderately common in Old English – multiple centre embedding (2) is not a grammatical option in that language:

(1) a   …gif se þegen [þone þræl [þe he ær ahte]] fullice afille…

(cowulf, Whom_20.2:102.1706)

b   …ðylæs he [ða bieternesse ðære wyrte [ðe hine gehælan sceal] æt fruman gefrede

(cocura,CP:41.303.12.2014)

(2) a.   *forðan þe [seo sawul [ðe þonne scyppend [þe hi gesceop and hire gefæran] lufað] gesælig is].

b.   *þæt [he [þæra ðinga [þe þa men [þe hy sylfe habbað gehealden mid rihte] sindon]wyrðe ne sy].

On the other hand, West-Germanic SOV languages such as modern German and modern Dutch do allow for centre embedding beyond level one (3):

(3) a.   Probleme gab es, weil [einige Kurse, [die in der schönen Broschüre, [die man vorher zugeschickt bekommt], aufgelistet waren], gestrichen worden waren].

'There were problems because some courses which were listed in the nice brochure which was sent out in advance were canceled'

b.   [De moeder [die vrijdag de dochter [die toen de zus vond] beangstigde] begroette de oma op de driewieler].

'The mother who on Friday frightened the daughter who then found the sister greeted the granny on the tricycle.'

This paper aims at finding an answer to this puzzling fact that goes beyond the traditional analysis (Ogura 2001, 2004) in terms of the processing difficulty of sequences like (1) and (2) and their avoidance by right extraposition (4):

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(4) a. forðan þe [seo sawul is gesælig] [ðe þonne scyppend lufað] [þe hi gesceop and hire gefæran].

(coaelive,æLS_[Christmas]:169.130)

b. þæt [he þæra ðinga wyrðe ne sy], [þe þa men syndon] [þe hy sylfe habbað gehealden mid rihte].

(cowulf,WHom_15:45.1335)

Specifically, this paper builds on recent psycholinguistic research (Vasishth and Lewis 2006; Christiansen and MacDonald 2009; Vasishth et al. 2010; Frank, Trompenaars and Vasishth 2015) to suggest that the lack of multiple centrally-embedded structures in Old English is not due to working memory capacity limitations, but to language specific structural conditions, such as word order. According to Vasishht (2010), the relative frequency of verb-final structures in left-branching, head-final languages like German or Dutch forces the memory system to keep verb-phrase predictions active more often and for a longer duration, training working memory to retain noun phrases while waiting for their verbs, and causing predictions of upcoming verbs to have very robust memory representations. This allows for a greater capacity to process multiple clausal embedding, which is not present in nonhead-final languages. In this light, the avoidance of multiple centre embedding in Old English (and the presence of associated extraposition phenomena) would be seen as an argument for right branching structure (or SVO order) rather than as evidence of the incapability on the part of the OE speakers to process complex structures. In other words, whereas in traditional analyses processing is seen as the *cause* of the change OV→VO, in this paper we propose that some specific processing strategies in OE (the ones disfavouring multiple centre embedding) are the *effect* of a former word order change which has helped shape them. Assuming this would obviously entail a reappraisal of the chronology of the change OV→VO in English and probably a reassessment of the role of the avoidance of clausal embedding in it.

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Differences between 14th- and 15th-century English: Evidence from the *Oxford English Dictionary* and the *Middle English Dictionary*

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Publications dealing with the history of the English language rarely examine linguistic differences between two consecutive centuries – understandably enough, as the nature of the historical evidence (e.g. lack of a written standard, texts in several dialects) lends itself more easily to an analysis where the data are viewed in a broader context. However, we have ample data for English from both the 14th and 15th centuries, and the dating of the manuscripts in which these texts came down to us can also be safely ascertained in many cases. Thus this paper intends to highlight certain developments in English between the 14th and the 15th centuries, taking into account changes in the major dialects. The data will mostly be drawn from the *Oxford English Dictionary* and the *Middle English Dictionary*, and will be checked against the relevant scholarly literature on the topic. The main question to be examined is to what extent the depiction of certain linguistic changes in the literature differs from the evidence found in the two dictionaries.

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Pillaging the word-hoard: Kennings as a device for creative writing and public engagement

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Kennings are riddle-like, often metaphorical phrases used by Anglo-Saxon and medieval Scandinavian poets to refer to something without naming it directly. This paper will demonstrate the ways in which this medieval poetic device may be adapted as a creative writing tool to accommodate the mindset of individuals within our contemporary cultural milieu. Drawing on cognitive metaphor theory, it will explore how 'thinking' in kennings can encourage us to question and reimagine the way we understand the world, and help writers discover new and unexpected metaphors, images and acoustic effects.

Much of the discussion will focus on the impact of "Kennings in the Community", a cultural engagement which took place at the University of Cambridge in early 2013. The project sought not only to nurture a wider public interest in Old English and Old Norse metaphor, but to

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encourage individuals to construct their own kennings relevant to their everyday experience and use them as a springboard for creativity.

Byrhtferth's diagrams of the *Enchiridion* as mnemonic device for patristic number symbolic concepts

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I would like to suggest in this paper that Byrhtferth's diagrams in the main witness of his *Enchiridion*, i.e. Oxford, Bodleian Library, MS Ashmole 328, are a mnemonic device for patristic number symbolic concepts. Byrhtferth was an Anglo-Saxon monk in Ramsey in the late tenth and early eleventh century, about whose life "very little is known." What makes him so significant is his manual of the *computus*, i.e. the *Enchiridion*, which also contains both explanations of the symbolism of numbers and visualisations of these in the form of diagrams.

In the introductory part of my paper, I will outline very briefly the development of patristic number symbolic ideas and show that these integrate influences from different sources. Like the Pythagoreans, patristic authors understood the world to be modelled on numbers, not least because the Bible itself offered a reason in the book of Wisdom 11, 21: "[…] sed omnia mensura et numero et pondere disposuisti". The availability of such sources and what the Anglo-Saxons themselves say about numbers, thus reflecting patristic number symbolism, is the background against which Byrhtferth's diagrams can be understood. The main part of my paper will deal in detail with two of Byrhtferth's diagrams in the Bodleian MS and the patristic number symbolic ideas these represent. While I will show one of the more widely known diagrams on p. 85 of the MS, illustrating the complex significations of the number 4, I will also present on one of the lesser known diagrams, i.e. the representation of the number 5 on p. 215 of the MS.

Was there a schwa in Northern Old English? Evidence from the Lindisfarne Gospel gloss

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Evidence of possible phonological change in progress in the early stages of English may reside in orthographic variation. This is especially true for the Northern texts, where there is a greater degree of variation due to the fact that they are relatively free from the influence of the southern West Saxon *Schriftsprache*.

The aim of this paper is to assess whether there is evidence for the neutralization of the unstressed vowels of the inflexions in the Lindisfarne Gospel gloss. Previous studies dealing with the erosion of the unstressed vowels of the inflections are mostly of a theoretical character and do not offer any quantitative analysis of the data and its implications for the presence of a neutral vowel 'schwa' in Old English.

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The focus of this paper is the question of the vocalic variation found in the verbal inflexions for third person singular and plural of the present indicative found in the Lindisfarne gloss. Tokens, checked against the facsimile, were divided into groups according to the type and class of verb, and the rate of e/a alternation obtained in relation to the etymologically expected vowel in each case. Factors taken into consideration were person (singular/plural), verb class (strong/weak) and, within the group of weak verbs, the distinction between class I and class II. Quantitative analysis has been tested by means of statistical tests (chi-square and Fisher's exact test). Minor groups were treated separately for the sake of clarity.

My results so far point to the loss of phonological distinctiveness of unaccented vowels in the present indicative verbal morphology of the gloss. Thus, neutralization of unstressed vowels into schwa, which is regarded as a characteristic of Middle English, might have started in tenth-century Old English, at least in the North.

Envisioning the Oikumene: Reassessing the Anglo-Saxon cotton map in context

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Recent re-evaluations of the nature of mapping which regard maps as inherently rhetorical images, closer in nature to texts than previously acknowledged, have created opportunities for scholars of early medieval geography to use the textual traditions of the period to re-assert the importance of this previously neglected era in the history of geographical thought. However, in the case of Anglo-Saxon England, such a focus on textual mapping has perhaps resulted in a lack of thorough study of the single extant pictorial *mappamundi*, found in BL, Cotton Tiberius B.v. This paper seeks to re-evaluate this map, drawing conclusions as to how and why it was constructed in such a way. The paper will explore how this map presents a view of the world from an Anglo-Saxon perspective, and situate its representation within English culture of the 10th and 11th centuries. I seek to analyse both the spatial data of the map itself and to link this to ways in which the map might be 'read' as both a visual piece of art and a textual object within a wider milieu of computistical manuscript production. My analysis will place the Cotton map in the wider context of both Anglo-Saxon and Continental spatial practices, assessing the extent to which it might be compared with other medieval maps, particularly later English productions of the 12th and 13th centuries. Thus, this paper seeks to provide an overview of how we may place this apparent anomaly of a lone extant *mappamundi* within contemporary practices of spatial representation, and move toward a better understanding of the relationship between textual and visual sources in the study of Anglo-Saxon geography.

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On the status of SHULEN in Middle English

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OE *sculan* 'be obliged to, must, have to, ought to', one of the twelve Anglo-Saxon verbs, called preterite-present verbs or *præterito-præsentia*, belongs to the group of six such verbs whose various forms have survived through Middle English (> *shulen* 'to owe, be suitable for a particular purpose, shall') into Modern English (> *shall*). The main feature of the members of the group is that their strong past tense has acquired a present meaning, and thus a new weak past tense has developed over time.

Most of the English preterite-presents that survived, including the analyzed verb, are the ancestors of the contemporary modal auxiliaries, while a number of the verbs that also belonged to this category "either dropped out of the language altogether or were assimilated to another more regular class of verbs" (Lightfoot 2009: 30).

The present paper aims at analyzing the morphosyntactic and semantic characteristics of SHULEN in Middle English and is part of a bigger project devoted to the development of preterite present verbs into modal auxiliaries. The study primarily covers Middle English data, but also considers Old English evidence. The databases examined are *the Innsbruck Computer Archive of Machine-Readable English Texts* and the corpus of *The Dictionary of Old English in Electronic Form A-G* and *The Oxford English Dictionary*.

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What's the point?: Comparing the 'Finn story' in *Beowulf* and the *Fight at Finnsburh*

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Beowulf has long been acknowledged as a story full of stories. One of the most famous occurs in the first third of the poem: at the celebration of Beowulf's victory over Grendel, a professional poet or *scop* relates the story of how Finn's son and Hnæf Scylding *in Freswæle feallen*, 'fell in Frisian slaughter'. This so-called 'Finn Episode' in *Beowulf* is rarely studied without mentioning the *Fight at Finnsburh*, a fragmentary poem that seems to relate the same story in a different manuscript, now lost. But what does the Finn Fragment actually tell us about the story of the *Freswæle*? Does it do anything at all to help us interpret the Episode?

In this paper I will draw on socio-narratological analysis techniques to argue that the Finn Fragment sheds very little light on the detail of the Episode and does not help us understand

the story itself. However, it reveals that the *Beowulf* poet has manipulated a story known to exist in the contemporary narrative habitus to make his own point. It also demonstrates the flexibility of narrative since the two versions are dramatically different: where the Fragment celebrates heroic warrior culture, the Episode dwells on the tragedy that results from 'glorious' battles. As this episode participates in the reflective nexus of stories told within *Beowulf*, it also poses modern readers an interesting question: which other embedded narratives has the poet changed in order to manipulate the point of each story and of *Beowulf* as a whole?

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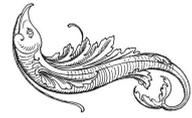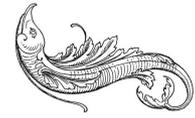
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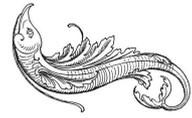
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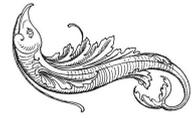
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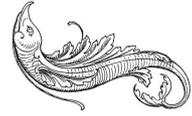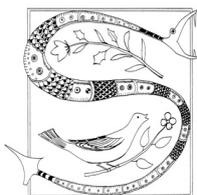# NOTES

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