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The Year's Work in
English Studies
Volume 102

Covering work published in 2021

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II

Old English

RACHEL A. BURNS, NIAMH KEHOE, EMMA KNOWLES,
RAFAEL J. PASCUAL, ELENI PONIRAKIS

This chapter has ten sections: 1. Manuscript Studies; 2. Prose; 3. *Beowulf*; 4. Other Secular Heroic Poems; 5. Biblical Poetry; 6. Riddles; 7. Wisdom Poetry; 8. Lyric Poetry; 9. Hagiographical Poetry; 10. Reception. Sections 1, 6, and 7 are by Rachel A. Burns; sections 2 and 8 are by Niamh Kehoe; Section 3 is by Rafael J. Pascual; section 4 is by Rafael J. Pascual and Eleni Ponirakis; section 5 is by Emma Knowles; sections 9 and 10 are by Eleni Ponirakis.

1. Manuscript Studies

This year a number of textual studies involved close focus on manuscript witnesses. Elena Afros, in her article, ‘Verbal Negative Contraction in Four Most Complete Witnesses to the Old English *Bede*’ (*ANQ* [2021] 1–8), centres on the ‘witnesses to the Old English *Bede* (OEB)’ (p. 1), examining the relationship between contraction of negated verbs and dialects of Old English. She finds that ‘the generalization that while contracted negated verbs predominate in Old English prose, uncontracted are not infrequent in Anglian but almost exceptional in late West Saxon’ (p. 1) is not fully borne out in the four manuscripts of the OEB. Examining a range of factors which may influence contraction of negated verbs, Afros concludes that the phenomenon is ‘conditioned by morphology, syntax, stylistic preferences of the individual scribes, genre, translation technique’, and perhaps the prestige attached to certain dialects (p. 7). Winfried Rudolf and Stephen Pelle undertake an examination of two lexicographic manuscripts, Hamburg, Staats- und Universitätsbibliothek, Codd. germ. 22 and philol. 263, both produced by the scholar Friedrich Lindenbrog (d. 1648) in ‘Friedrich Lindenbrog’s Old English Glossaries Rediscovered’ (*Anglia* 139[2021] 617–72). Lindenbrog, a German scholar of Old English, produced these ‘handwritten collections of Old English glossaries’, which include ‘notable or hitherto unknown lemmata and spellings that derive from original early English manuscripts now lost’ (p. 619). The authors of this article examine the contents of these manuscripts, their possible sources, and their movements after Lindenbrog’s death

(pp. 619–20), identifying readings from two ‘lost copies of Ælfric’s Glossary’ (p. 659). In ‘The Old English Life of Saint Mary of Egypt and London, British Library, Cotton Julius E.vii: A Textual Study’ (*Anglia* 139[2021] 374–99), Hugh Magennis examines the idiosyncratic text of the anonymous Old English *Life of Saint Mary of Egypt*, as found in British Library, Cotton Julius E.vii. The large number of scribal errors in this text are attributed to a scribe working ‘under heavy and increasing pressure’, while the many deliberate changes to the original translation are probably ‘transmitted from an exemplar’ (p. 396). Magennis gives an overview of the manuscript, its scribes and its contents, and the nature of the ‘imperfections’ (p. 377) and ‘changed readings’ (p. 378) found in the *Life*, comparing the text of the Julius manuscript to the other two manuscript witnesses of fragments of this text, and to the immediately preceding text in the Julius MS, the *Legend of the Seven Sleepers*. He concludes with the assertion that the hand of the Julius MS known as ‘Scribe C’ is, in all likelihood, the same as Scribe A, as suggested by earlier scholarship.

Tadashi Kotake considers ‘the significance of the Old English text’ of a fragment in ‘Oxford, Bodleian Library, MS Broxbourne 90.28: A Fragment of an Old English Passion Narrative’ (*N&Q* 68[2021] 25–35). Beginning with a detailed account of the manuscript’s physicality, the note compares the fragment with HomS18, ‘an Old English text containing a Passion narrative’ (p. 26). A transcription of both the fragment and HomS18 is given, and Kotake speculates that the fragment-text might have been ‘part of a composite homily making use of HomS18’ (p. 32).

Orietta da Rold explores the past and present of manuscript cataloguing practices in ‘Tradition and Innovation in Cataloguing Medieval Manuscripts’ (*Anglia* 139[2021] 32–58). Da Rold begins by reviewing historic cataloguing practices, focusing first on the production of Humfrey Wanley’s 1705 *Catalogus*, and then the innovations of Lowe and Ker in the twentieth century. She points to ‘different typologies of catalogues’ (p. 38), and the way in which distinct practices have served a range of scholarly needs and objectives. Da Rold also surveys the institutional and project catalogues of more recent decades, as well as the longer history of cataloguing at Cambridge University Library. Noting the ways in which the demands made of catalogues evolve over time, da Rold asks ‘how imperative it is to think of catalogue descriptions as permanent, definitive and final records’ (p. 41), and suggests that ‘we need a better structure for the incorporation of scholarly research data into currently available descriptions of medieval manuscripts’ (p. 42). The article concludes with an examination of the potential of digital methods, expressing optimism for the flexibility, aggregative power, and discoverability of such catalogues (p. 49), and with particular focus on ‘the AHRC-funded project The Production and Use of English Manuscripts 1060 to 1220’ (p. 44).

2. Prose

2021 has been a productive year for scholarship on Old English prose: saints’ lives, glosses, and glossaries, and Alfredian literature in particular have been subject to much critical attention. Two very welcome volumes of Alfredian texts

were published this year: R.D. Fulk's edition and translation of *The Old English Pastoral Care* (HarvardUP) and Stefan Jurasinski and Lisi Oliver's *The Laws of Alfred: The Domboc and the Making of Anglo-Saxon Law* (CUP). Fulk's new edition of the *Old English Pastoral Care*—the first in over a century—includes a brief introduction and bibliography, as well as notes to the texts. The texts, following the Dumbarton Oaks' readable facing-page layout, include the Verse Prologue, Epistolary Preface, Table of Contents, Dedicatory Letter of Gregory, Books One–Four, Gregory's Epilogue, and the Old English Verse Epilogue. This volume will be welcomed by students, scholars, and teachers alike. Unfortunately, *The Laws of Alfred* was not received in time for review and will be covered in next year's report.

A number of articles published this year also deal with texts of the Alfredian canon. Jasmine Jones discusses two analogies in 'The Lady and the Letter: Two Ecclesiastical Analogies in the Old English *Soliloquies*' (*Selim* 26[2021] 1–26). Reading the Old English *Soliloquies* in the context of other Alfredian texts and concerns, Jones contends the analogies of the letter and of the lady were intended to have practical uses for early medieval society, namely to foster the Gregorian 'mixed life' (p. 4). Jones argues that the 'intertwining of the secular and sacred interpretations in the lady, the letter and the surrounding analogies' (p. 18) was intended by Alfred to function to 're-establish the links between *Ecclesia* and *Angelcynn*' (p. 3).

The Old English *Boethius* has also received much scholarly interest this past year, with a trio of articles considering Neoplatonic, patristic, and cosmological thought in the text respectively. In her essay 'A Tale and Parable: Theorizing Fictions in the Old English *Boethius*' (*PMLA* 136[2021] 340–55), Jennifer A. Lorden posits that the concern for theorizing fiction, and the need for attendant vocabulary, stretches further back than literary scholars may think. Taking the Old English *Boethius* as a case in point, Lorden shows how this text 'uses existing vocabulary in unparalleled ways' in order to create a 'terminology for fiction' (p. 343). Lorden contends that defining fiction and articulating its usefulness to expound moral Christian issues was important to the Old English *Boethius*. Eleni Ponirakis identifies a new source for the Old English *Boethius*: she examines an interpolation towards the end of chapter twenty-five of the Old English *Boethius* in 'Echoes of Eriugena in the Old English *Boethius*' (*Neophil* 105[2021] 279–88). Ponirakis argues for 'direct and overt reference to the Neoplatonic [...] philosophy of *exitus* and *reditus*' (p. 279). In so doing, she posits that a passage from Book V of Eriugena's *Periphyseon* is the source for this interpolation. Ponirakis examines each passage in context to determine that 'the translator was knowingly espousing the Neoplatonic philosophies implied therein' (p. 280) and concludes that there was an 'awareness and even integration of Neoplatonic ideas in England before the conquest' (p. 286). Turning from Neoplatonic to patristic ideas, Tatyana Solomonik-Pankrashova explores the divine voice in the Old English *Boethius* in the context of patristic ideas of *theosis*. She reads the Old English text as early English theology in 'The "Ventriloquism" of Logoi in the Old English Prose Psalms and *Boethius*' (*Medieval Mystical Theology* 30[2021] 113–28). The Old English Prose *Boethius* is also included (along with other prose texts) in Sarah Jeanne S. Parker's study of early medieval cosmological thought in Old English texts in 'Vernacular Cosmologies: Models of the

Universe in Old English Literature' (*Early Science and Medicine* 26[2021] 55–76). Through a study of vocabulary and structure models, Parker argues for there being two schools of thought present in Old English literature for vernacular cosmology.

Moving beyond the Alfredian canon, Christine Rauer aims to rehabilitate Old English prose writings prior to Alfred in her article 'The Earliest Old English Prose' (*JMH* 47[2021] 485–96). As part of her investigation, Rauer questions medieval and modern understandings of prose, calling for a more inclusive definition. Rauer also rethinks the relationship between an earlier prose tradition (particularly from the kingdoms of Kent and Mercia) and later Alfredian prose: she concludes, 'the main contribution of the Alfredian period seems to have been to help Old English prose emancipate itself from Latin, not to bring it into being' (p. 495).

Turning our attention now away from Alfred, there is much to enjoy this year on prose saints' lives, including stimulating studies on Guthlac, Ælfric's *Life of St Agatha* and several articles on the anonymous lives of London, British Library, Julius E.vii. Both Helen Appleton and Britton Elliot Brooks examine the Old English prose translation of Felix's *Vita Sancti Guthlaci* through the lens of the natural world. In 'Water, Wisdom, and Worldliness in the Anglo-Saxon Prose Lives of Guthlac' (in Carolyn Twomey and Daniel Anlezark, eds., *Meanings of Water in Early Medieval England*, pp. 211–39), Helen Appleton examines the significance of water in Felix's Latin *Vita* to its spiritual richness, before discussing how the 'omissions and adaptations' made by the Old English *Life* effect our understanding of the saint (p. 212). In comparing the two texts' treatment of water, Appleton contends that the Old English prose translation is 'generally faithful' to the watery landscape of Felix's *Vita*, but less so with the Latin's 'metaphorical uses of water' (p. 212). To reach her conclusion, Appleton cogently demonstrates how the metaphorical language is reduced in places in the Old English, citing either simplification as a reason or because such language is 'identifiable only in the Latin' (p. 128). Appleton then reveals how some metaphorical imagery is amplified in the Old English in ways absent from the Latin, yet which work to ensure the 'spiritual force of Felix's work should remain in Old English' (p. 218): unlike Felix's *Vita*, these metaphors draw on everyday life rather than Scripture or patristic sources. Appleton concludes that the Old English *Life*, unlike the Latin *Vita*, does not 'work to place him [Guthlac] in a broader tradition of tradition spiritual waters' (p. 235). Appleton's chapter also provides an authoritative introduction to the complex Guthlac tradition in England for those unfamiliar; it also reverberates nicely with Heather Maring's 2021 article on birds and water in poems of the Exeter Book (see Section 8, 'Lyric Poetry').

Another article that reads the Old English *Prose Life of Guthlac* through the natural world is 'Biophonic Soundscapes in the *Vitae* of St Guthlac' (*ES* 102[2021] 155–79) by Britton Elliot Brooks. In his article, Brooks examines the functions of sound in the Old English *Prose Life of Guthlac*, as well as in the Latin *Vita* and *Guthlac A* and *Guthlac B* (on this part of the article, see Section 9 of this chapter, 'Hagiographical Poetry'). Sound is thoughtfully engaged with, as Brooks delineates its use within three scenes across various Guthlac material—Guthlac's avoidance of 'youthful avian mimesis', the assault of the demonic horde, and lastly, the swallows singing to Guthlac in his hermitage. In focusing on sound, one of Brooks' stated

aims is to offer a model for further research into the function of sound in Old English and Anglo-Latin texts. Analysing the sound made by animals (including birds and the bestial noises described during the demonic attack Guthlac withstands), Brooks argues that they function to test the saint by creating a disturbance and then, when their efforts fail, that they underscore the saint's '*stabilitas* of the saint in *imitatio Christi*' (p. 157). Brooks argues that the changes made by the Old English translator to Felix's *Vita* (which include the mention of human deceptive 'sonic actions'), result in an 'altered avian soundscape' in which the 'sonic actions of birds' are not in themselves threatening but rather only become so when excessively venerated. (p. 163). Brooks concludes with a discussion of the Old English Prose *Guthlac*'s focus on the direction of 'properly oriented' birdsong (p. 172).

The body and its connection with emotion is the subject of Alice Jorgensen's article on Ælfric's *Life of St Agatha*. In 'Shame and the Breast in Ælfric's *Life of St Agatha* and the Harley Psalter' (*JEGP* 120[2021] 326–51), Jorgensen considers the centrality of the excision of Agatha's breast to reading the saint's torture as sexualized, and 'how her passion might be used by male and female audiences' (p. 327). Foregrounding her analysis in a brief overview of scholarship for and against interpreting the act of removing Agatha's breast as sexualized violence, Jorgensen then focuses on the implications of the shame evoked by Agatha: utilizing the concept of 'primitive shame', she explores 'the interplay of sexual shame with other types of shame, and [...] how shame circulates between male and female bodies' (p. 328). In her examination, Jorgensen also considers images of the female breast drawn in the Harley Psalter and their connection with sin and the Fall: she contends that both textual and drawn depictions of the excision of the female breast 'engage with profound anxieties over human need, weakness, and shame following the Fall' while also offering models on how to overcome such shame by means of God's power (p. 349).

The Old English *Life of Saint Mary of Egypt* received much attention this year. 'The Old English *Life of Saint Mary of Egypt* and London, British Library Cotton Julius E.vii: A Textual Study' (*Anglia* 139[2021] 374–99), is discussed above under 'Manuscript Studies'. *The Life of Mary of Egypt* and the *Old English Martyrology* (OEM) are the focus of a chapter in Juliette Vuille's monograph *Holy Harlots in Medieval English Religious Literature: Authority, Exemplarity, and Femininity*. In her first chapter, 'Seo wæs ærest synnecge': The Holy Harlot's Transformations in Old English Hagiography' (pp. 19–57), Vuille argues that Mary of Egypt as well as Pelagia, Mary Magdalene, and Afra from the OEM queer their gender to become saints. Eschewing the model espoused by Jerome that female saints must become male in order to achieve holiness, Vuille contends the saints 'transcend their gender', and as such resist 'definition through binary sexual preferences' (p. 20). Vuille also argues that their performance of femininity before their conversion is linked with their sinful humanity, producing a negative presentation of femininity. Other sections of this book are discussed in Chapter III (Middle English) of this volume of *Year's Work in English Studies*.

In a welcome consideration of an under-studied text, Erin I. Mann in 'Permanent Grief: Time and the Production of Sainthood in the Old English *Life of Euphrosyne*' (in Lee Templeton, ed., *Grief, Gender, and Identity in the Middle Ages: Knowing Sorrow*, pp. 76–93) explores the intersection of divergent temporal narratives and patriarchal control in the anonymous Old English *Life of*

St Euphrosyne. Examining the temporal trajectories of both Euphrosyne and her father Paphnutius, Mann outlines how the Life allows for ‘the father’s prominence of the father’s narrative and timeline over the daughter’s without obviating the driving force of Euphrosyne’s own saintliness’ (p. 77). Homilies are the subject of two articles this year. In ‘Digitizing the Old English Anonymous and Wulfstanian Homilies through the *Electric Corpus of Anonymous Homilies in Old English (ECHOE)* Project’ (*Anglia* 139[2021] 128–53), Winfried Rudolf introduces readers to the *ECHOE* project, an important initiative taking place at the University of Göttingen. Rudolf’s article focuses on the Old English Anonymous and Wulfstanian homilies, first delineating the challenges of editing these texts, before explaining more about the outputs of the project itself. As Rudolf states, ‘[f]lexible displays, comprehensive data, and swift text comparison in manuscript and digital transcription will offer the user unprecedented insights into the processes of palaeographical, linguistic, socio-cultural, and theological transformations’ (p. 148): the possibilities for future research this project enables are truly exciting. Rudolf concludes with an invitation to scholars ‘of all trades and backgrounds’ for further ‘extension and correction as well as addition’ beyond the projected completion date of the project in 2023 (p. 149).

In ‘The Case of the Missing Birds: Thematic Reshaping in the Transmission of the Anonymous Old English *Martinmas*-Homily’ (*ES* 102[2021] 180–92), Glenn Cahilly-Bretzin considers the transmission of the anonymous *Martinmas*-homily throughout the ninth and tenth centuries, paying particular attention to later copyists’ different thematic approaches to the homily (p. 181). Taking this approach, Cahilly-Bretzin considers the omission of the diving water-fowl episode from later copies. He argues that this omission was intentional and is consistent with the copier’s thematic decision to exclude episodes from the Latin source which recount Martin’s exorcisms (of which this episode is part). Cahilly-Bretzin further contends that this waterfowl episode ‘awkwardly breaks up’ the thematic groups presenting Martin’s *stabilitas*, his caring nature, his converting activities, his *humilitas*, and his ‘peace-keeping mission’ (p. 188). Cahilly-Bretzin thus posits that the scribes ‘actively engaged with their exemplars, not just modernising a text’s language’ (p. 189). Further, he contends that Blicking XVII and the Junius *Martinmas*-homily should be understood as representative of a variant version, one that was contemporary with the Vercelli XVIII text.

Medical, historical, biblical, and encyclopaedic texts are all represented in this year’s scholarship. Jacqueline Fay documents the role age plays in the *Old English Herbarium*, the *Leechbooks*, and the *Lacnunga* in her chapter, ‘Treating Age in Medical Texts from Early Medieval England’ (in Thijs Porck and Harriet Soper, eds., *Early Medieval English Life Courses*, pp. 117–39). Through a comparison of remedies that mention age, Fay aims to uncover the extent of its influence on the ‘preparation and administration of remedies’ (p. 119). Fay’s survey demonstrates that like other texts from the early medieval period, these medical texts ‘maintain a fairly simple tripartite notion of the life course’ made up of ‘childhood, youth, and adulthood’ (p. 138). The most revealing finds, according to Fay, are how these texts instruct the body (especially non-normative bodies) to be used ‘differentially according to life stage’ (p. 138). This in turn, Fay contends, points to how life stages are present only in ‘dynamic configurations’—as opposed to being ‘categorical states of being’—in Old English medical texts (p. 139).

Caroline R. Batten examines Old English instances of the word ‘mære’ in medical, legal and literary texts, including *Bald’s Leechbook* and early medieval English glossaries in ‘Dark Riders: Disease, Sexual Violence, and Gender Performance in the Old English *Mære* and Old Norse *Mara*’ (*JEGP* 120[2021] 352–80). Batten seeks to demonstrate how such a study can offer insight into not only medicine but into ‘understandings of the gendered body’ (p. 379). She argues that this term refers to ‘a category of female, supernatural, sexual predators who commit erotic and eroticized violence against (mostly male) victims’ (p. 354). In her consideration of how these glosses were used as well as how feminine and masculine were perceived (Batten adopts the two-model concept of sex and gender for the purposes of her study), Batten throws light on how such a study can reveal a ‘profound anxiety at the heart of Old English and Old Norse male masculinity’ (p. 380), an anxiety rooted in the unstable, violable nature of man’s body.

In ‘The Six Ages of the World and Biblical Genealogy in Anglo-Saxon Encyclopaedic Notes’ (*Neophil* 105[2021] 437–55), John Joseph Gallagher explores how the *topos* of the six ages of the world was adapted and transmitted in an encyclopaedic note found in three manuscripts: an Old English note in Cambridge, Corpus Christi College 178, and the expanded macaronic Old English-Latin forms in Cambridge, Corpus Christi College 201, and Oxford, Bodleian Library, Hatton 113. In his consideration of this note, Gallagher focuses on the authorship, genre, and function of its different instances. Through a detailed examination of this note’s iterations, Gallagher stresses—much like Cahilly-Bretzin does in his article on later compilers of the *Martinmas*-homily—that omissions and variations reflects the choices made by compilers when copying this note. Gallagher argues that a close study of these choices reveals a ‘sharp pivot in eleventh-century thought concerning the six ages, and its edifying and spiritual value’ (p. 453).

Mark Faulkner posits that the Old English Bede is one of the sources used by the compiler of the ‘Domitian Bilingual’ (or the F-version of the *Anglo-Saxon Chronicle*) for the annal for 995, which outlines how the practice of staffing Christ Church with clerics was ended by Archbishop Ælfric, in ‘The Old English Bede: A New Source for the F-Version of the *Anglo-Saxon Chronicle*’ (*MÆ* 90[2021] 217–29). Faulkner identifies that the compiler of the F-version used the Old English Bede’s abridged version of Gregory’s letters (found in full in Book I of the *Historia ecclesiastica gentis Anglorum*) for the ‘framework and wording’ for most of this annal (p. 218). Addressing the problematic nature of the extant manuscript, Faulkner then provides his evidence sentence by sentence. In considering the F-scribe’s use of the Old English Bede rather than the Latin, Faulkner dismisses the notion that the scribe was using it as a ‘crutch’, as the scribe elsewhere demonstrates competence in composing in Old English: rather, he suggests that the scribe found the Old English Bede’s ‘significant streamlining’ appealing (p. 225). Faulkner argues that the use of Old English Bede demonstrates the continued vitality of the language post Norman Conquest; moreover, while he places the F-compiler’s use of Bede’s *Historia ecclesiastica* within the trend ‘among writers in the reigns of William Rufus and Henry I to [...] demonstrate the antiquity and ancient privileges of their houses’, the F-compiler is unique in using the English translation (pp. 226–7).

Tristan Major offers a detailed consideration of attitudes towards Hebrew, Greek, and Latin in early medieval England in his article, ‘*Awriten on þreo geþeode: The Concept of Hebrew, Greek, and Latin in Old English and Anglo-Latin Literature*’ (*JEGP* 120[2021] 141–76). As his starting point, Major addresses the question of whether these languages were considered sacred in Old English (and Anglo-Latin) texts. He then examines the evidence across six categories of text: accounts of the crucifixion; quotations of Augustine’s comments on the titulus of the cross; information on Hebrew, Greek, and Latin words or names; alphabets; references to Jewish, Greek, and Roman people; and accounts of translations/translators of Hebrew, Greek, and Latin (p. 147). Major concludes with his own theory for the ‘significant’ ‘absence of any adjective meaning “holy” or “sacred” in reference to Hebrew, Greek, or Latin’ in the literature produced in early medieval England (p. 176).

Lastly, Old English glosses were the subject of three articles this year. In ‘The Old English Glosses in Cambridge, Trinity College, B.10.5 + London, British Library, Cotton Vitellius C.viii: A Reappraisal with Some New Glosses’ (*Anglia* 139[2021] 365–73), Patrick P. O’Neill offers a new (previously unpublished) presentation of three Old English glosses found in a fragment, London, British Library Cotton Vitellius C.viii, as well as a reassessment of five Old English glosses in Cambridge, Trinity College, B.10.5. O’Neill contends these glosses range from the early eighth to the tenth centuries, are Northumbrian in provenance, and reveal a variety of concerns, including loan translations and directing readers ‘to morally edifying passages’ (p. 372). Sara M. Pons-Sanz explores Aldred’s scholarly interests through an examination of his glosses to the expanded forms of a series of abbreviations of Roman legal terms in Durham, Cathedral Library, MS A.iv.19 in ‘Aldred’s Glosses to the *notae iuris* in Durham A.iv.19: Personal, Textual, and Cultural Contexts’ (*ES* 102[2021] 1–29). Pons-Sanz argues that ‘Aldred does not appear to have been particularly concerned about using contemporary Old English legal terms’ (p. 3). Moreover, as a result of her close examination, Pons-Sanz posits that ‘Aldred was unaware of Isidore’s explanation on Roman legal terms and their transmission through the Southumbrian glossarial tradition’ (p. 25), pointing towards future work to be undertaken. Lastly, Winfried Rudolf and Stephen Pelle offer a description and discussion of the Old English lexicographical materials—some presumed lost after the Second World War—of the sixteenth-century scholar Friedrich Lindenbrog (d.1648) in their article ‘Friedrich Lindenbrog’s Old English Glossaries Rediscovered’ (*Anglia* 139[2021] 617–72). These materials, restored to the Staats- und Universitätsbibliothek Hamburg in the 1980s and 1990s, enable Rudolf and Pelle to trace the origins and provenances of the Old English glossaries contained in Codd. germ. 22 and philol. 263 (p. 617). Their findings will be of significance to scholars of the medieval English glossarial tradition more broadly, and to Ælfric’s *Glossary* in particular.

3. Beowulf

Beowulf studies has continued to thrive during 2021. Four essays by Leonard Neidorf were published in this year, two of them centred on the figure of

Freawaru, daughter of the Danish king Hrothgar. In Beowulf's homecoming speech to his uncle Hygelac, king of the Geats, the hero makes a reference to Freawaru and implies that he never met her personally (ll. 2009b–2016a). Richard North and, more recently, Francis Leneghan have seen this reference to Freawaru at that particular juncture in the narrative as the poet's attempt at disclosing Beowulf's desire for Hrothgar's daughter. In 'Beowulf and Freawaru' (*Expl* 79[2021] 182–7), Neidorf alternatively construes Beowulf's reference to the Danish princess and his failure to meet her as a result of the poet's systematic omission of sexual themes from his inherited material. The poet would thus be signalling to his audience (possibly a monastic one) that Beowulf's relations at the Danish court were always governed by an anachronistic sense of sexual propriety. Moreover, Beowulf's failure to marry any woman—which some former critics have seen as an indication of the poet's interest in the theme of royal succession—is explained by Neidorf as a product of the poet's same antipathy to sexual themes.

In a remarkably learned piece, 'The Etymology of Freawaru's Name' (*N&Q* 68[2021] 373–83), Neidorf puts forward the hypothesis that the prototheme, or first element, of the compound name *Frēawaru* is not (contrary to what many have thought) the poetic noun *frēa*, 'lord', but the proper name of a deity, and that Hrothgar's daughter's name therefore is (like so many other dithematic names in Germanic legend, including Beowulf's) a theophoric one. Thus, the analysis of Freawaru's name carried out by Neidorf in this piece closely parallels R.D. Fulk and Joseph Harris's famous interpretation of the etymology of Beowulf's name.

Heorudrēor (like *Frēawaru*, a compound word) is at the centre of another piece by Neidorf: 'Grendel's Blood: On the Translation of *Beowulf* Line 849' (*MÆ* 89[2021] 133–42). The adjective *heorudrēor* is used to describe Grendel's blood at l. 849. In his note, Neidorf takes issue with the numerous translators and glossators of the poem who analyse the first compound element (*heoru*) as a poeticism meaning 'sword'. How could this be—Neidorf reasons—if Grendel's skin is well-known precisely for being impenetrable to weapons? On the strength of an analysis of the other occurrences of *heorudreor(ig)* in the poem, Neidorf concludes that *heoru* in l. 849 must instead have the more general meaning 'battle'.

The attitude of the *Beowulf* poet to the pagan material that he inherited and his handling of it is the main theme of Neidorf's 'The *Beowulf* Poet's Sense of Decorum' (*Traditio* 76[2021] 1–28). Issues such as slavery, kin-slaying, the posthumous fate of pagans, and violence brought about by women come into sharp focus in this piece. Neidorf's overall argument is 'that *Beowulf* was composed by a poet who sought to preserve as much as possible from the antecedent tradition, while not hesitating to obscure indecorous features and to express value judgments alien to the inherited material' (p. 1) (or, as Mark Griffith memorably put it almost thirty years ago in his 'Some Difficulties in *Beowulf*, Lines 874–902', the poet 'tries to eat his cake and have it too', p. 40). This essay has obviously much in common with another piece by the same author reviewed above ('Beowulf and Freawaru'). Those interested will benefit from reading both essays together.

In ‘Modthryth and the Problem of Peace-Weavers: Women and Political Power in Early Medieval England’ (*ES* 102[2021] 637–50), Erin Sebo and Cassandra Schilling reassess the figure of Offa’s queen (whose name they believe to be Modthryth rather than Fremu or Thryth). Sebo and Schilling think that the traditional vision of Modthryth as an example of the archetypal figure of the wicked queen (and hence as an instance of the catastrophic consequences that arise if women are allowed to exercise power) is an anachronistic interpretation imposed on her by modern scholarship. The *Beowulf* poet, they argue, is positive in its depiction of women in positions of power and authority, and so there is no reason to think that he treated Offa’s queen differently. The negative traits ascribed to Modthryth should then be construed, not as an indication of the poet’s dismissal of female power, but as a realistic manifestation of the emotional difficulties of being a peace-weaver. Amy Faulkner, in ‘Treasure and the Life Course in *Genesis A* and *Beowulf*’ (in Porck and Soper, eds., pp. 229–50), focuses on the genealogical sections of *Genesis A*. In these sections, she perceives a remarkable emphasis on treasure, not (as one might have thought) as funerary object, but as inheritance (and hence as enabler of aristocratic succession). In the light of the model for death, inheritance and succession that Faulkner identifies in *Genesis A*, Beowulf’s failure to pass on his wealth to an heir at the end of the poem, she argues, reflects the poet’s preoccupation with problems of dynastic succession. Thijs Porck is the author of a groundbreaking study: ‘Onomasiological Profiles of Old English Texts: Analysing the Vocabulary of *Beowulf*, *Andreas* and the *Old English Martyrology* through Linguistic Linked Data’ (*ABüG* 81[2021] 359–83). Here, Porck has sought to compare these three Old English texts from an onomasiological perspective. The onomasiological profiles of the texts have been developed by tagging, with the help of the Web application Evoke, all the words occurring in them within the existing onomasiological structure of the *Thesaurus of Old English*. This new methodology, Porck argues, has the potential to alter considerably both digital and traditional philological research. The semantic fields that are discussed in the piece are ‘War’ and ‘Animals’. Scholars of Old English literature with a penchant for new technologies and digital scholarship would do well to read Porck’s essay attentively and test his method for themselves.

Three little pieces on *Beowulf* were published in *N&Q*. In ‘*Beowulf* and the Southern Sun (*Beowulf*, 603b–06, 1965b–66a)’ (*N&Q* 68[2021] 245–8), Anthony Harris argues that the two references to the southern sun in the poem were intended as specific indicators of time to the audience. Thus, according to Harris, in ll. 603b–606, Beowulf was indicating to Unferth that Grendel would be dead by midday, while in ll. 1965b–66a the time of the hero’s homecoming is given as immediately before sunset. In ‘The Meaning of Old English *oft* in *Beowulf*, with Notes on *unfægne/unfæge* at *Beowulf* Lines 572b and 2291a’ (*N&Q* 68[2021] 153–4), Alfred Bammesberger opposes Thijs Porck’s recent emendation of *unfægne* to *anfægne* at l. 573a. Bammesberger’s argument is that, if *oft* at l. 572b is taken to mean ‘regularly, as a rule’ rather than ‘often’ (as it does elsewhere in the poem), then Porck’s emendation proposal is unnecessary. Bammesberger is also the author of ‘The Conclusion of the *Finnsburg Episode* (*Beowulf*, Line 1159)’ (*N&Q* 68[2021] 154–6). Line 1159a, *laeddon to leodum*, has traditionally been interpreted as part of the *Finnsburg* episode. According to

the traditional interpretation, the subject of *laeddon* is Hengest and his companions, and its direct object is Hildeburh. As Bammesberger notices, however, direct speech in *Beowulf* always ends in the off- rather than the on-verse. This observation leads him to conclude that l. 1159a (an on-verse) is not part of the episode. The subject and direct object of *laeddon* would then be, respectively, a number of unnamed attendants at Heorot and the minstrel. This argument of course depends (as Bammesberger acknowledges) on the assumption that the *Finnsburg* episode can be considered an instance of direct speech.

In 'The Metrical Arrangement of Finite Verbs in *Beowulf*' (*The Geibun-Kenkyu: Journal of Arts and Letters* 120[2021] 225–7), Huayu Li observes and discusses the differences in metrical behaviour that exist in the poem between finite forms of lexical verbs and those of verbs with a purely grammatical meaning. It is to be hoped that scholars of Old English poetry will soon be able to read more work by Li on this fascinating topic. Rafael J. Pascual is the author of three essays on *Beowulf* published this year. Hrothgar gives eight horses (including his own warhorse) to Beowulf as a reward for having cleansed Heorot of Grendel. When Beowulf comes back home, he gives four of those horses to Hygelac and another three to Hygd. What happened to the eighth horse, the one that Hrothgar used to ride to battle? In 'Hrothgar's Warhorse and the Audience of *Beowulf*' (*MÆ* 90[2021] 123–32), Pascual argues that the answer lies in the account of Hygelac that is offered in the *Liber monstrorum*: the Geatish king was well known for being unable to mount horses since he was 12 years old. In '*Beowulf* 501b and the Authority of Old English Poetical Manuscripts' (*Neophil* 105[2021] 425–36), Pascual offers new linguistic reasons for the emendation of anomalous *wæs him Beowulfes sið* (501b) to *wæs him Beowulfes* and makes a case for a more liberal approach to the editing of Old English poetic texts. Textual criticism is also at the core of '*Beowulf* 1889b, *Andreas* 1221b and Old English Poetic Style' (*SN* 93[2021] 12–23). Here, Pascual discusses instances of uninflected infinitives depending on finite verbs of motion that were erroneously converted into past plural forms by scribes not fully sensitive to the narrative style of Old English poetry. Emendation of preterite *maeton* and *baeron* to infinitival *metan* and *beran* at *Beowulf* 1633b and *Andreas* 1221b is proposed on these grounds.

Finally, two essays on more general topics are likely to be of interest to students of *Beowulf*. In 'Kennings in Old English Verse and in the Poetic Edda' (*European Journal of Scandinavian Studies* 51[2021] 69–91), R.D. Fulk carries out a comparative analysis of kennings in those two poetic traditions. He concludes that the two are similar in their use of kennings, and that kennings in both Old English and the Edda tend to be simpler than in skaldic poetry. The similarities between Old English and the Edda are explained by Fulk as due to common Germanic inheritance rather than to influence of one tradition upon the other. The essay contains four tables of distribution of kennings that many are likely to find useful. In 'Grief, Resurrection and Renewal: *Geniwad* in Old English Verse' (*ES* 102[2021] 969–90), Elise Louviot gives careful attention to the *hyht wæs geniwad* formula. Formulas involving the participle *geniwad* very often have a negative emotion as subject (e.g. *Exodus* 35b, *heaf wæs geniwad*; *Beowulf* 1303b, *cearu wæs geniwod*; and *The Wanderer* 50b, *sorg bið geniwad*). Because the only positive word associated with the formula is *hyht*, Louviot believes that *hyht wæs geniwad* is a later development patterned on the earlier,

more negative variant of the formula. The positive variant with *hyht*, Louviot argues, was developed by the authors of a series of related poems (*Dream of the Rood*, *Christ II*, *Andreas*, and *Guthlac B*) in order to speak of the Resurrection.

4. Other Secular Heroic Poems

Mark Atherton's monograph, *The Battle of Maldon: War and Peace in Tenth-Century England*, is in two parts, the first offering a close reading of the poem divided thematically, and the second giving external evidence for events in the poem. Four appendices give text and translation of key contemporary documents, including the poem itself. The introduction stresses the importance of the poem, 'it expresses very poignantly the cultural concerns and mentalities of the period, particularly of the lesser nobility and the free landowners who feature so prominently as the heroes of the action in the second half of the text' (p. 2).

Atherton argues for the importance of understanding the poem in relation to the lives of the men and women concerned. He demonstrates through painstaking research into the legal documents, wills, and charters relating to the men who fought, and their families, that by getting closer to the lives and concerns of the individuals named we can gain a greater understanding of the poem. To give an example, in chapter 6 Atherton reveals that the historical Ælfwine is the son of a convicted traitor and exile. In the poem, Ælfwine himself declares his lineage in relation to his grandfather, omitting to mention his father, named only by the narrator, a detail which allows clear identification. Orphaned at the age of 15, the young man is taken in by a kindly distant relative—Byrhtnoth. This knowledge, familiar to the contemporary audience, allows us to understand the depth of Ælfwine's emotion in relation to the death of Byrhtnoth, as well as serving to remind us of Byrhtnoth's good character, and further developing the idea that nobility is not entirely linked to birth.

Chapter 1 (pp. 19–32) details the history and geography of Maldon, from Iron Age hillfort, to *burh*, Edward's reclaiming of the area from the Danes in 917 offering evidence of lingering Danish affiliations in East Anglia, colouring the analysis later on. Chapter 2 (pp. 33–50) examines the significance of horse and hawk. Tamed and broken in, they are symbols of the loyalty and affection of the land-owning classes, as well as of bravery or cowardice, implied rather than stated. Complex associations of horse and hawk are demonstrated with reference to *Beowulf* and other texts, so that we understand how the short references in the poem are laden with meaning. Chapter 3 (pp. 51–64) examines Byrhtnoth's troop, made up of untrained farmers, the *folc*, and his own hearth-troop, the *fyrð*, where the possessive pronoun is evocative of the hall and oaths of loyalty. Atherton examines legal definitions of *thegn*, the history and architecture of tenth-century halls, the position of lordless men (the Vikings) and sees the motif of 'going home' as hinting at a current of domesticity beneath the surface discourse of lordship and heroism. Chapter 4 (pp. 65–84) discusses aspects of Byrhtnoth's power and authority, and the associations of the terms *eorl* and *ceorl*. References to wills, charters, and the Alfredian Psalms are woven into the analysis. Chapter 5 (pp. 85–96) demonstrates that Byrhtnoth's prayer imitates

hagiographical conventions in word and gesture. Atherton draws startling parallels with a vernacular penitential prayer in the Regnus Psalter. Chapter 6 (pp. 97–104) looks at the role of kindred, chapter 7 (pp. 105–17) at themes of feud and friendship, and quotes from the guild-laws where we learn that without compensation, the *thegns* will have been bound by guild laws to avenge the death of Byrhtnoth: ‘all bear the feud’ (p. 115). Chapter 8 (pp. 118–28) compares *Maldon* to the Chronicle’s description of the Battle of the Holme. Chapter 9 (pp. 128–37) discusses stylistic and thematic parallels with *Beowulf*. Part II looks at external evidence for events in the poem with chapters on the *Chronicle* (pp. 141–51); Byrhtferth’s *Life of St Oswald* (pp. 152–60); and *The Book of Ely* (pp. 161–70). Atherton treats the poem as both a literary masterpiece and a historical event. Both aspects feed into each other and Atherton takes us on a journey, lavishly illustrated with photographs and maps, and supported with legal and personal documents, to give us direct access to the lives of the people concerned in the broader context of the tenth century, allowing us to read the poem as they must have read it.

In ‘The Hero “Remembers”’: The Verb *gemunan* in *Beowulf* and *The Battle of Maldon* (in Claire McIlroy and Anne M. Scott, eds., *Literature, Emotions, and Pre-Modern War: Conflict in Medieval and Early Modern Europe*, pp. 83–100), Ad Putter criticizes approaches to medieval literary works that presuppose that the behaviour of characters is governed by ‘codes’ (such as the heroic code or the code of courtly love). Modern scholarship tends to see ‘codes of conduct’ whenever the behaviour of a character no longer seems natural or ordinary. Thus, Putter argues, by seeing or analysing codes of conduct in medieval works, modern scholars are imposing an anachronistic perspective upon them. In order to substantiate his case, Putter analyses instances of *gemunan* in both *The Battle of Maldon* and *Beowulf*. This analysis, Putter argues, shows that our ethical world is after all not as distant from that of heroic poetry as some contemporary commentators have supposed.

Deor has traditionally been seen as consisting of a series of legendary episodes with little narrative connection among them. In ‘Revisiting the Legendary History of *Deor*’ (*MÆ* 90[2021] 197–216), Jennifer A. Lorden contends that the traditional view, which originates with Benjamin Thorpe’s emendation of *mæð hilde* to *Mæðhilde* at l. 14, is erroneous. It was Kemp Malone who in his edition of the poem said that this episode refers to the legend of Mæðhilde and Geat—a view that, in Lorden’s opinion, necessitates that *Deor* be seen as a series of unconnected episodes, and which has conditioned subsequent scholarship on the poem. Lorden’s argument is that, if manuscript *mæð hilde* is left unemended, and if this section of the poem is taken to refer, not to Mæðhild and Geat, but to Beadohild and Weland, then *Deor* can be seen as a series of allusive sections that do tell a linear narrative.

5. Biblical Poetry

Old English biblical poetry has been well represented in scholarship this year. The *Genesis* poems were the most examined element of the Junius 11

manuscript. Amy Faulkner in ‘Treasure and the Life Course in *Genesis A* and *Beowulf*’ (in Porck and Soper, eds., pp. 229–50) presents a convincing close reading of the genealogical sections in *Genesis A*. She demonstrates that the poet utilizes a model in which treasure is ‘fundamentally implicated in the cycles of death, reproduction and succession’ (p. 241) and both the heir and treasure ‘represent the dead person’s legacy’ (p. 249). Faulkner compares the model’s successful implementation in *Genesis A* (also briefly discussed as appearing in *Daniel*) with the failed succession present in *Beowulf*, in which Beowulf dies with no son to inherit his treasure.

Michael Lysander Angerer examines both *Genesis A* and *B* (and the Saxon *Genesis* and *Heliand*) in ‘Beyond “Germanic” and “Christian” Monoliths: Revisiting Old English and Old Saxon Biblical Epics’ (*JEGP* 120[2021] 73–92). Angerer questions the ‘false dichotomy’ (p. 91) of reading Old English and Old Saxon biblical epics with a binary focus on either ‘Christian’ or ‘Germanic’ influence. Examining the texts for moments of ‘thematic overlap’ between these traditions (p. 77) Angerer highlights that it is crucial to look for moments of fusion and points to the differences between how *Genesis A* and *B* incorporate Christian and Germanic elements. Their distinct approaches are guided by their audiences, as the choice of ‘which resonances are made prominent’ (p. 86) shapes the appeal and implied audience of each poem. Marcin Krygier uses the *Genesis* poems as a case-study in ‘Dual Pronouns in *Genesis A* and *B*’ (*Linguistica Silesiana* 42[2021] 7–19). Krygier argues that both *Genesis* poems provide evidence that the dual system in Old English was ‘robust’ and ‘appears to be a fully functional and formally distinctive paradigm’ (p. 18).

Jacek Olesiejko makes a case for the significance of memory in Nebuchadnezzar’s conversion in ‘Nebuchadnezzar’s Mind and Memory in the Old English *Daniel*’ (*Anglica Wratislaviensia* 59[2021] 65–90). Similarly to Angerer’s reading of the *Genesis* poems, Olesiejko examines how the *Daniel*-poet combines Christian and vernacular traditions in connecting Nebuchadnezzar’s moral failings in the poem to his failure to remember; his conversion is then made possible by remembering God. Olesiejko argues that the poem’s representation of memory is also linked to the Augustinian idea associating memory with moral integrity and to the Old English ‘hydraulic’ model of the mind (p. 89).

Judith also attracted scholarly attention this year. Edward Currie, in ‘The Fly-Net in *Judith*: Anglo-Saxon Perceptions of an Ancient Assyrian Ruler’ (*SN* 93[2021] 4–11), argues that the Old English poet draws particular attention to the net in Holofernes’ bedroom, and in doing so associates political intrigue and manipulation with Holofernes. The fly-net scene provides an example of Holofernes as an oppressive ruler in a private context, which complements his controlling treatment of his men at the feast. Currie notes that while the Old English poet continues to emphasize Judith’s intellectual prowess, they limit the elements of the biblical story which might make her look cunning; this has the effect of emphasizing Holofernes’ deception. In the light of this reading, Currie suggests that Holofernes’ decapitation is an appropriate means of defeating a ruler who utilizes ‘mental manipulation’ (p. 10). Roberta Marangi offers a different perspective on Holofernes’ beheading in ‘Cannibalism and Femininity: From the Old English *Judith* to *Games of Thrones*’ Arya Stark’ (in Giulia Champion, ed., *Interdisciplinary Essays on Cannibalism: Bites Here and There*, pp. 24–41).

Marangi argues that in both medieval and modern examples, cannibalistic acts can be ‘enforced’ and presented as a response to ‘greater’ violence; they are often evidence of anxieties surrounding invasion (p. 37). In *Judith*, Marangi reads the placement of Holofernes’ severed head into a container that previously held food as a metaphorical act of cannibalism—the head is ‘digested’ and transformed into a symbol of Judith’s victory (p. 29). As this act is metaphorical, Judith is not associated with the negative connotations that usually attach to cannibalism. Rather, the act is part of her wider representation as a hero in the poem.

Éamonn Ó Carragáin examines the context and setting of the Ruthwell, Vercelli, and Brussels versions of *The Dream of the Rood* in ‘The Company They Keep: Scholarly Discussion, 2005–2020 of the Original Settings for the Poems in the *Dream of the Rood* Tradition’ (in Gale Owen-Crocker and Maren Clegg Hyer, eds., *Art and Worship in the Insular World: Papers in Honour of Elizabeth Coatsworth*, pp. 262–94). Ó Carragáin focuses in particular on the context of the Ruthwell Cross and examines a number of scholarly controversies regarding its interpretation. For example, he offers an analysis of the upper stone on the Ruthwell monument, surveys the relevance of the runic poem to the monument—concluding that it ‘formed an integral part of the cross’ (p. 283)—and connects the runic poem with its intellectual background by considering relevant liturgical traditions and the monothelete controversy. Leonard Neidorf also discusses multiple versions of *The Dream of the Rood* tradition in ‘The Ruthwell Cross Inscription and *The Dream of the Rood* Line 58’ (*SN* 93[2021] 333–40). He examines the divergence of line 58a (‘tō þām æðelinge’) in the Vercelli manuscript version of the poem with its equivalent in the Ruthwell Cross inscription (‘æþþilæ til anum’). Neidorf argues that editorial scrutiny of divergent readings should take into account more than metre and syntax. He demonstrates that describing Christ using *æðelinge* is not in keeping with other language characterizing him throughout the poem, as an ‘intermediate level of power’ is only suggested in this line (p. 336). This leads Neidorf to argue that the Vercelli line is a scribal corruption, and that at line 58a the Ruthwell inscription offers the ‘authentic’ (p. 357) reading. Na Xu and Zixuan Wei, in ‘Cædmon, Daniel, and the Dreamer in *The Dream of the Rood*’ (*ANQ* [2021] 1–5), examine the character of the dreamer in the context of a ‘type’ of speaker that they suggest is also found in *Daniel* and *Cædmon’s Hymn*—a person ‘initially marginalized’ who is then ‘esteemed and socially integrated’ following a ‘divine visitation’ (p. 2). The association between these poems is highlighted through the recurrence of the Old English word *reordberend* to describe those not experiencing a vision in both *The Dream of the Rood* and *Daniel*.

6. Riddles

This year saw the publication of Andy Orchard’s two-volume edition, translation, and commentary on *The Old English and Anglo-Latin Riddle Tradition*, in the *Dumbarton Oaks* series. The first of these volumes presents editions and translations of the full corpus of Anglo-Latin and Old English riddle-texts. Orchard’s

introduction establishes the literate and intellectual environment of early medieval riddle-composition, introduces the known authors within the collection, offers brief manuscript contextualization and an overview of sources and analogues, as well as a discussion of titles, themes and style. The Latin riddles include those of Aldhelm, Bede, Tatwine, Eusebius, Boniface, and Alcuin, as well as the Lorsch Riddles, while the Old English riddles include those of the Exeter Book, the Franks Casket, and the poetic *Solomon and Saturn*. A third section handles sources and analogues, including the riddles of Symphosius, the Bern Riddle, and the riddles of *Gestumblindi*. Brief notes on and solutions to these riddles are provided in the first volume, and the second volume builds upon this by providing detailed commentary on each text, including: notes on solutions attributed by scholarship; bibliographic references; intertextual relationships between riddles; lexical echoes between riddles and other texts. In both volumes, bibliographies offer further reading and appendices help the reader to search the riddles by their solutions.

Materiality and manuscript studies played a significant role in several of this year's publications on the Old English riddles. In 'Making God's Word: Manuscript Production, Nature, and the Bible in *The Secret of Kells* and Exeter Book Riddle 26' (*R&L* 53[2021] 95–111), Brett Roscoe conducts a comparative examination of the 2009 film, *The Secret of Kells*, and Exeter Book Riddle 26, both of which describe the making of a manuscript, which Roscoe characterizes as a Bible. The author argues that the 'material process' of this manuscript-making 'assumes a particular relationship between the Bible and nature', which in turn 'implies a distinct theology of revelation' (p. 95). Andrew Breeze also looks to the substance of a riddle-object in 'Exeter Book Riddles 48 and 59 and the Malmesbury Ciborium' (*Selim* 26[2021] 137–50). He presents material and textual evidence for a reinterpretation of these riddles as *ciborium*, 'a vessel of precious metal used to contain consecrated wafers or hosts at the eucharist' (p. 137), rather than the traditionally accepted solution of *chalice*. Heather Maring's 'Birds of Creation in the Old English Exeter Book' (*JEGP* 120[2021] 429–64) makes use of bird-riddles in the Exeter Collection, as well as other poems of the manuscript (including *The Order of the World*, *The Wanderer*, *The Seafarer*, and *The Phoenix*) to argue that birds were 'a tool for meditating upon the created world' (p. 429). Jacqueline Fay writes about riddles featuring wooden objects and agricultural implements, among other Old English texts, in 'The Farmacy: Wild and Cultivated Plants in Early Medieval England' (*Isle* 28[2021] 186–206), arguing that the riddles 'express an interest in agriculture as an interaction between implements, animals, and people' (pp. 192–3). Scholarship which particularly engaged with the manuscript context of riddles include Jill Frederick's chapter, '*Modor is monigra merra wihta*: Watering the World in Exeter Book Riddle 84' (in Twomey and Anlezark eds., pp. 267–81). This chapter offers a new analysis of the damaged text of Riddle 84, reading 'water as a maternal force' (p. 268) within the poem, which sets the secular dangers of waters alongside their divine powers. S. Beth Newman Ooi returns to the question of the first twelve lines of *The Husband's Message*, which are presented as a discrete text in the Exeter Book manuscript, in 'Crossed Lines: Reading a Riddle between Exeter Book Riddle 60 and "The Husband's Message"' (*PQ* 100[2021] 1–22). Ooi reads these lines as a riddle with the solution 'cross'.

Also focused upon the natural world was Courtney Barajas's monograph, *Old English Ecotheology: The Exeter Book*. This book takes riddles as its subject in chapter 3, 'Identity, Affirmation, and Resistance in the Exeter Riddle Collection' (pp. 101–44). Barajas proposes that Old English riddles offer 'active intellectual and spiritual engagement with the non-human natural world', and that some riddle-subjects show an 'active resistance to human exploitation of the natural world' (p. 35). Looking at transformation riddles, Barajas rejects the idea that riddle-subjects are 'passive participants in human activity', but rather find 'purpose' in 'work' (p. 105). She points also to the harm done to non-human objects by humans in certain riddles.

Two studies focused on grammatical lexis. In 'Exeter Book Riddle 6, Lines 7–8: Where Does *on* Belong?' (*AB&G* 80[2021] 433–40), Elena Afros proposes emending Krapp and Dobbie's lineation of Riddle 6, to place the preposition 'on' with the adverb 'feorran' in line 8, in order to maintain the Old English verse rule that 'in *se*-relatives, *se* is preceded by the preposition that governs it' (p. 433). In 'Exeter Book Riddle 48, Line 7b: A Case for the Restoration of *Bepuncan*' (*AB&G* 81[2021] 155–67), Robert Getz argues for the retention of manuscript *bepuncan* as a preterite plural verb form.

Denis Ferhatović took a cross-period, comparative approach in a new reading of the sexual dynamics at play in Exeter Riddles 44 and 62, reading these poems alongside two French fabliaux, and considering the way these various texts address 'holes in our knowledge' (p. 1) ('Detachable Penises and Holes in Knowledge: Reading Exeter Riddles 44 and 62 alongside *Le Fevre de Creil* [The Blacksmith of Creil] and Jean Bodel's *Le Sohait des Vez* [The Dream of Cocks]', *Exemplaria* 33[2021] 1–18). Heide Estes' 'Weather and the Creation of the Human in the Exeter Book Riddles' (*Medieval Ecocriticisms* 1[2021] Article 3) was unavailable for review.

7. Wisdom Poetry

This eclectic category of Old English verse drew ranging responses from scholars this year. Daniel Anlezark explores 'the association between water and wisdom' (p. 26) in his chapter, 'Drawing Alfredian Waters: The Old English Metrical Epilogue to the *Pastoral Care*, Boethian *Metre 20*, and *Solomon and Saturn II*' (in Twomey and Anlezark, eds., pp. 241–66). Anlezark compares 'metaphors of flowing water' (p. 26) across these three texts, and argues that the *Solomon* and *Saturn*-poet had read both of these other poems, operating in a learned environment 'in which Alfredian works were known and studied' (p. 242). Anlezark provides a close reading of the Metrical Epilogue and *Metre 20*, examining sources for their approaches to water, the management of which here represents the passing on of 'divine wisdom' (p. 250). He suggests that the poet of *Solomon and Saturn II* 'invites the reader to associate the behaviour of water with the mind and, ultimately in the context of a poem debating wisdom, with wisdom itself' (p. 252). In 'Saturn's Scythe: A Note on *Solomon and Saturn I*, line 109a' (*N&Q* 67[2021] 467–8), Rachel A. Burns identifies the 'siðe' (scythe) carried by the letters N and O in the Pater Noster Battle in *Solomon and Saturn I* with the

scythe possessed by Saturn in Isidore's *Etymologiae*. The association of the scythe with wisdom, and the multivalence of OE 'siðe' as also meaning 'journey', are together used to provide a new reading of l. 109a of this poem.

Three publications on the metrical charms by Caroline R. Batten appeared this year. In 'The Style of the Old English Metrical Charms' (*RES* 72[2021] 421–40), Batten argues that the 'unusual' metrical structure of the Old English charms is not a sign that they are 'corrupt or poor verse' (p. 421), proposing instead that their 'irregularities are predictable and explicable' (p. 424), structured to accommodate the magical functions and oral performance of these texts. Batten suggests that the charms comprise 'a poetic sub-dialect' within Old English verse (p. 438). Her article, 'Hand Over Head: A Possible Reference to the Old English *Metrical Psalms* in the "Journey Charm"' (*MÆ* 90[2021] 143–8) presents a new example of an 'echo' of the *Metrical Psalms* in a marginal Old English charm. Batten argues that this 'demonstrates the pervasiveness of vernacular psalm culture in early medieval England and the creative potential of psalm language in poetic contexts' (p. 143). Finally, Batten examines charms related to pregnancy complications in "'Lazarus, Come Forth": Pregnancy and Childbirth in the Life Course of Early Medieval English Women' (in Porck and Soper, eds., pp. 140–58). Here Batten seeks to uncover 'social attitudes towards pregnant women in the early medieval English period' (p. 140), and notes the greater social importance given to 'biological markers' in the life courses of women, versus those of men (p. 141). Batten places these texts alongside records of early medieval medical practice and archaeological evidence of burials, determining that pregnancy in the period is categorized by 'its vulnerability and marginality, its distance from the other stages of adult female development, its increased proximity to death' (p. 142).

In 'The Status of Secular Musicians in Early Medieval England: Ethnomusicology and Anglo-Saxon Musical Culture' (*Medievalia* 42[2021] 1–39), Steven Breeze points to the treatment of *gleomen* and the God-given gift of music in *Maxims I*; the importance of a lyrist in the hall in *The Fortunes of Men*; and makes brief reference to *The Gifts of Men*. These performers were, he argues, 'popular', but also characterized as deviating 'from Christian norms' (p. 30). Leonard Neidorf's article, 'A Reading of *Precepts*: Language, Genre, Context, and Interpretation' (*SN* 93[2021] 34–49) argues for a 'secular and aristocratic context' (p. 34) for this text, suggesting that the poem's origins may lie in the aristocratic institution of the *Eigenkirche* (p. 47) rather than a monastic milieu as has been previously argued.

Courtney Barajas' monograph, *Old English Ecotheology: The Exeter Book*, focuses on wisdom poetry in chapter 2, 'The Web of Creation in Wisdom Poems' (pp. 73–100). Here, Barajas argues that Old English wisdom poems 'depend on an audience understanding of the interconnectedness of human and other-than-human beings' (p. 34). Focusing on the Exeter Book texts *The Order of the World* and *Maxims I*, Barajas explores the idea of creation 'as a divine and unknowable ecosystem' (p. 76).

Sarah Jeanne S. Parker's article, 'Vernacular Cosmologies: Models of the Universe in Old English Literature' (*Early Science and Medicine* 26[2021] 55–76) analyses 'cosmological references' (p. 55) in a range of Old English texts, including *The Phoenix*, *The Order of the World*, the Old English prose

Boethius, and Ælfric's *De temporibus Anni*. Focusing on cosmological structure, the author begins with an overview of the Old English lexis used to represent different structural aspects, including outer space and the seafloor, before presenting a series of 'visual models' (pp. 56, 70–1) representing the 'distinct' (p. 76) expressions of cosmological structures in her main texts. Ultimately, Parker argues that 'Insular cosmological thought took an active role in interpreting and transforming those cosmologies to which it had access' (p.76).

Catalin Taranu's *Vernacular Verse Histories in Early Medieval England and Francia* (Routledge, 2021) will be covered in next year's volume.

8. Lyric Poetry

The lyric poems have received diverse coverage this year across seven articles. Brian Cook, in 'The Ruin: An Old English Mnemonic?' (*Neophil* 105[2021] 123–36), argues that *The Ruin* demonstrates evidence of (at least indirect) knowledge of the mnemonic *loci*, as described in rhetorical treatises *Rhetorica ad Herennium*, Cicero's *De Oratore*, and Quintilian's *Institutio oratoria*. Cook frames his study by outlining—and questioning—Yates', Caruther's, and Lapidge's work in this area. He then argues that the poem is a 'learned exercise describing the construction of a mnemonic device' by discussing the specific details of the poem and the 'onlooker effect' they generate to support his argument (p. 129). To support his argument Cook addresses the specific details of *The Ruin*, as well as its contemplative subjectivity, imaginative recreation, need for continued maintenance of the structure, and the intense emotions the poem generates. Cook concludes that *The Ruin* itself may be an exercise in 'teaching the method of loci', positing that this prompts a broader reconsideration of the state of learning and knowledge networks in Britain and Ireland (p. 124).

Sally Ann DelVino considers *The Wanderer* in her essay 'Sense and Sensibility: Point to Point in *The Wanderer*' (*Studia Neophil* [2021] 1–16). DelVino analyses the punctuation points in the manuscript text with a view to exploring its connections with rhetorical patterns in Old English poetry more widely, and also connections to the concept of sense points. In doing so, she draws on works by A.C. Bartlett and M.B. Parkes, and places her study in the context of other scholars who have perceived the scribal punctuation marks as examples of interpretation. DelVino examines punctuation points as guides to interpretation that help the reader to understand not just what is written immediately before and after, but of other verses located elsewhere in the poem. She argues that punctuation 'consistently serves to highlight rhetorical patterns and variation' (p. 3). She contends that this approach of 'reverse-engineering poetic form' is an intellectual exercise that reflects the 'rationale of the Exeter Book itself' (p. 14). DelVino concludes by outlining how her reading complements the meditation of 'monastic poetics' (p. 14) that O'Camb and Niles, among others, have argued for the poem.

Jennifer A. Lorden offers a new reading of *Deor* in 'Revisiting the Legendary History of *Deor*' (*MÆ* 90[2021] 197–216). In her article, Lorden argues that the episodes in *Deor* ought to be viewed as 'points in a well-known, sequential

narrative history' rather than a gathering of various stories (p. 197). After a useful review of the history of *Deor* scholarship, Lorden seeks to demonstrate that each episode (before the poet's turn to her/himself) is related to the narrative history of Nithhad and his son Widia, who served under King Theodric, who in turn was betrayed by Eormanric. As such, she contends that the poem presents a 'sustained argument in which each turn deserves another across an extended, linear, family legend' (p. 199). In offering this reading, Lorden addresses the interpretative difficulties of the poem, particularly regarding the identification of the historical figures and the third episode. Lorden concludes with a suggestion that abstract themes have taken precedence over specificities in prior scholarship, and that 'historical knowledge has perhaps interfered with the reading of narrative sources' (p. 211).

Wulf and Eadwacer also receives a new reading by Erin Sebo in her article, 'Identifying the Narrator of *Wulf and Eadwacer*? Signy, the *Heroides* and the Adaptation of Classical Models in Old English Literature' (*Neophil* 105[2021] 109–22). Sebo addresses the complex question of who the narrator of *Wulf and Eadwacer* is, first establishing the poem's unusual status among the other so-called elegies, in that 'the narrator shows no interest in telling her story' (p. 110). She seeks to resolve this difference by taking up the suggestion that the narrator is Signy, sister of Sigmund, an identification put forward in 1902 by Schofield. Sebo sets out to confirm this earlier theory by demonstrating how the poet adapts Ovid's *Heroides* 'to a vernacular sensibility', arguing that the 'differences between the Signy story and the narrator of [...] [the poem] [...] are typical of the adaptations of "Germanic" legends by early English poets' (p. 111). In offering this reading, Sebo stresses that the Old English poem remains a remarkable and radical text, one whose narrator is defined by disobedience rather than obedience. Sebo concludes her study by placing her reading in what she regards as Old English poetry's sympathetic interest in the role of women as peaceweavers in society (p. 120).

The Husband's Message is one of the texts under consideration in S. Beth Newman Ooi's article, 'Crossed Lines: Reading a Riddle between Exeter Book Riddle 60 and *The Husband's Message*' (*PQ* 100[2021] 1–22). Eschewing the debate as to whether Riddle 60 ought to be read as the beginning of *The Husband's Message*, Ooi makes a case that the twelve poetic lines following Riddle 60, which have typically been regarded as part of *The Husband's Message*, instead 'constitute a discrete riddle', the answer to which she argues is 'cross' (p. 1). In making this argument Ooi engages with the mid-nineteenth-century scholarship of Benjamin Thorpe and R.E. Kaske, and examines literary textual evidence (formal features) and the visual manuscript evidence, including re-examining the capitals and punctuation in light of her argument. She makes the case that categorizing this section as a separate riddle underscores the notion that this sequence offers 'an exploration of how natural materials can be transformed by people to convey meaning by bearing or becoming symbols' (p. 10). Ooi also raises the suggestion that *The Husband's Message* could be read as two separate texts but doesn't pursue the idea.

The Wanderer, *The Seafarer*, *The Wife's Lament*, and *The Ruin* are all included in Maria Elena Ruggerini's comparative study of collocational markers to 'describe the subjective experience of grief' (p. 506) in her chapter, 'Heat Seething

in the Sorrowful Heart: Contextualising the Old English Collocational Chain Centred on *hat + heorte + weallan/wylm*' (in Sabine Heidi Walther, Regina Jucknies, Judith Meurer-Bongardt, and Jens Eike Schnall, eds., *Res, Artes et Religio: Essays in Honour of Rudolf Simek*, pp. 491–510). Ruggnerini pays particular attention to the pairing of *hat* and *heorte*, and reports that they frequently attract words including the stem **weall-*. Other Old English poems include *Beowulf*, verse saints' lives, and biblical verse, in addition to Old Saxon and Old Norse verse. Ruggnerini concludes that far from being constrained by the demands of alliterative verse, the Old English poets 'challenged both their inventiveness and their audience's response' (p. 508).

Lastly, *The Wanderer* is included in Heather Maring's consideration of the prevalence of bird imagery in Old English poetry and their importance as a 'tool for mediating upon the created world' (p. 429), in her article, 'Birds of Creation in the Old English Exeter Book' (*JEGP* 120[2021] 426–64). Maring discusses the importance of biblical exegesis when thinking about the representation of birds, and demonstrates its influence on the birds of the Exeter Book. She discusses the belief that birds were formed from water, considering how Old English depictions of birds 'echo their moment of creation through water' (p. 441). In doing so, she argues that birds become 'vehicles for imagining the layered topographies of the created world' (p. 442). Interestingly, Maring considers how bird imagery could evoke 'investigations of categories, crossing boundaries, flight of the mind toward God' (p. 463). Ostensibly about birds, Maring's insightful article will be of important reading for scholars interested in ideas about knowledge, perception, time the order of the world and humanity's place in it.

9. Hagiographical Poetry

2021 saw the release of the e-book of the seminal *Cynewulf Reader*, edited by Robert E. Bjork, reissued as *Cynewulf: Basic Readings*. The greater accessibility that the e-book provides will be a boon to academics and students of Cynewulf alike. (For details of the content, see the review in *YWES* for 1997).

Fabienne Michelet considers Cynewulf's use of wealth as a motif in '*He is to freonde god: Wealth and Avarice in Cynewulf's Juliana*' (*RES* 72[2020] 217–37). Michelet argues that Cynewulf adapts the portrayal of Juliana's antagonists to characterize them as avaricious, this being 'constitutive of their rejection of the divine, of their violence, and, in the case of Heliseus, of his failure as Nicomedia's ruler' (p. 220). Michelet considers the binary of wealth where socially its dispensation is essential to the exercise of authority, greed in rulers being condemned, alongside theological contempt for material goods. Pointing to Asser's complaint that the abundance of wealth in England led to a lack of interest in monastic life, a wealth which also attracted Viking raiders, Michelet sees the problematic nature of wealth in the ninth century as one that would resonate with the audience of *Juliana*, the saint's speeches echoing the homilies, linking avarice and idolatry. By depicting Heliseus as a hoarder of treasure, and Affricanus as desirous of access to this treasure and

contingent power, Michelet argues that Cynewulf has given avarice a central role addressing spiritual and political concerns related to covetousness.

Focusing on *The Fates of the Apostles*, Jacob Runner examines Cynewulf's runic signature, arguing that the use of runes destabilizes boundaries between scripts as well as the boundaries between orality and legibility in 'An Unseen Eighth Rune: Runic Legacy and Multilateral Performativity in Cynewulf's *The Fates of the Apostles*' (*Hum* 10[2021] 124). Rather than arguing for either an interpretation of the runes as representing their denotations in the *Rune Poem*, which works for some, but not all of the runes in Cynewulf's name, or initializing other words as earlier critics have proposed, Runner demonstrates a deliberate fluidity of interpretation. This fluidity combines with the various associations, semiotic, visual and cultural that the runes embody, leading to the conclusion that their use has a function beyond the 'request for remembrance and prayers'. Runner argues that the deliberate multilateral associations reveal the presence of a hidden eighth rune in *edle*, an inflected form of *edel*, which is often signified by its runic form \mathfrak{E} . In this way, Runner argues, Cynewulf harmonizes the Germanic and Judaeo-Christian traditions.

In 'The Oldest English Lawyer Joke? *Guthlac A*, l. 265a and *Christ II*, l. 733a' (*N&Q* 68[2021] 156–7), Andrew Rabin, suggests that Cynewulf and the anonymous poet of *Guthlac A* have in mind a specific connotation of the term *forespreca* (a legal term for someone advocating in land disputes). Rabin notes that the phrase *feonda foresprecan* is nearly homophonous with the legal term *freond forespreca*, designating someone whose role it is to defend the rights of a landowner. This puts the devil, acting against the interest of his protégés, in opposition to Christ and St Guthlac. Rabin further notes that the use of this parodic title for the devil indicates that the practices and terminology related to advocacy were more widely known than has been supposed, as well as indicating an early association of the devil with lawyers.

Britton Elliott Brooks explores the descriptions of sound in the lives of St Guthlac in 'Biophonic Soundscapes in the *Vitae* of St Guthlac' (*ES* 102[2021] 155–79). The saint is subject to the attack of cacophonous bird and animal noises, or those of the Britons in battle, and these sounds serve to demonstrate both the attempt to destabilize Guthlac's spiritual endeavours and his successful steadfastness in response. Brooks demonstrates how the noise of the demons develops across the various *vitae*, the Old English prose version abbreviates the long list of animal noises from Felix's Latin, and in the verse *Guthlac B* the sound is more of a general cacophony, creating an antagonistic soundscape where indistinct sounds of war are used to demonstrate the saint's *stabilitas*. In *Guthlac A*, the attacks on the saint being largely verbal, the animal soundscapes are removed, with the exception of birdsong, which, with the call of the cuckoo proclaims the saint's victory in maintaining *stabilitas* and creating an Edenic island amid the fens. So too in *Guthlac B* bird sounds have positive connotations. Britton demonstrates that hagiographies provide fruitful material for the study of sensory expression, here demonstrating the connection between sound and *stabilitas*.

Michael Bintley's chapter, '*Aquas ab Aquis*: Aqueous Creation in *Andreas*' (in Twomey and Anlezark, eds., pp. 191–210), demonstrates the coherence of the symbolism of water in *Andreas*. The paper is divided into two sections, the first

on the sea, and the second on Mermedonia. Andrew's terror of the sea is met with Christ's reassurance and Andrew's growing understanding of the sea's symbolic function. The metaphor of life as a sea-voyage permeates the poem, echoing Cynewulf's *Christ II*. Bintley demonstrates that Mermedonia has only blood and tears in the place of water until Andrew brings the flood which, in difference to the source, wells up from the base of a pillar. Bintley argues that the water then becomes baptismal, and the pillar represents the cross or tree of life. The flood, echoing that in Genesis, becomes transformative and purifying. Andrew in turn parallels both Christ walking on the water and Moses going through it. Another parallel with Christ is when Andrew resurrects those drowned. Bintley brings these images together by likening water to God's will. Water in *Andreas*, he argues, is a symbol of the living word and a physical embodiment of it.

10. Reception

Few books can embody the impact of early medieval texts on a modern readership as neatly as *Beowulf by All: Community Translation and Workbook*, edited by Jean Abbott, Elaine Treharne and Mateusz Fafinski. As the title implies, this is a collaborative effort to translate *Beowulf* by the community of early medieval scholars and enthusiasts, and it boasts the work of over 200 translators, beginning with the 'Heyla!' of Tarren Andrews and the Flathead Indian Reservation. The book is open-access and is produced as a workbook, with blank pages inserted between the pages of the translation for readers to insert their own versions. Treharne's introduction gives details of the manuscript and describes how the project was born 'to counter a time of fracture in Early English Studies' (p. 2). Treharne explains how each translator or group was given fifteen lines to translate, with the freedom to choose their form from prose to alliterative verse, with the only proviso that the translation should remain close to the sense of the Old English. There follows an outline of the story of *Beowulf* by Treharne, and Jean Abbott demonstrates the difficulties of translation in general and Old English in particular. The challenges of translating terms such as *aglæca*, frequently denoting the monstrous, but at times used to describe the heroes, and of course the challenge of translating kennings. Mateusz Fafinski reflects on the nature of the finished translation, a 'polyvocal epic' that transcends the early Middle Ages to take its place amongst the literature of the nineteenth to twenty-first centuries, with *Beowulf* translations transforming the poem into a modernist then postmodernist phenomenon. The result is varied and entertaining, and demonstrates, as Treharne points out, that Old English 'still offers excitement, interest, and the potential for all to participate on an equal footing'.

Haruko Momma's essay 'The Theater of Race and Its Supporting Actors: A Tale of Two Islands' (*NLH* 52[2021] 407–29), takes the 2019 conference on 'Race and Periodization' as its starting point, examining the etymologies and associations of words which have 'contributed to the construction of racial thinking over the centuries,' specifically: 'race', 'kin'/'kind' (OE *cynn*), 'Aryan', 'white' (OE *hwīt*), and 'black' (OE *blæc*). Her findings show how these words change meaning and develop associations with time; 'race', for example absorbs

newly emerged classifications of humans according to physical features in the eighteenth century. Momma finishes with a demonstration that in a similar way to the value of the term 'race', the term 'Anglo-Saxon' accrued a dehistoricized sense by the mid-nineteenth century. These words, Momma argues, have meaning beyond the user's control, and she ends with a plea for speakers to be aware of the impact on a future lexical ecology of the words that they employ and the way they employ them.

Francesca Brooks's monograph, *Poet of the Medieval Modern: Reading the Early Medieval Library with David Jones*, focuses on the work of Anglo-Welsh poet David Jones, and most especially on his novel-length poem, *The Anathemata* [1952]. Brooks draws on unpublished archival material from the library of David Jones in the National Library of Wales, including manuscripts, letters and sketches, employing hitherto uncatalogued marginalia from Jones's extensive medieval library to inform her reading of the poem. Brooks begins each chapter with evidence from the marginalia and uses Jones's marginal notes as the basis of her reading. In this way, she offers, as the title indicates, a way of reading Jones's work with him alongside. Brooks demonstrates how Jones fuses verbal and visual arts to write a Catholic history of Britain, his work blurring the boundaries between poetry and scholarship. The monograph is divided into five chapters and is followed by four appendices, the first detailing the contents of Jones's Anglo-Saxon library, the second the compounds used in the *Anathemata* with Old English roots; the third give lines 39–41 of *The Dream of the Rood* quoted by Jones in correspondence and the last being extracts from two letters on the Catholic church in the twentieth century and on the Augustinian conversion.

In the introduction, drawing on Nagel's conception of the 'medieval modern', Brooks shows how Jones saw the culture and history of the Middle Ages as alive and relevant, and thus open to adaptation, offering the artist a way to explore his own struggles with his Anglo-Welsh identity. In *The Anathemata*, a poem comprising eight sequences tracing the history of the British Isles from their geological formation and culminating in the evocation of the Crucifixion at the Eucharist, taking in—among others—Celtic, Roman, and early medieval England on the way. Brooks argues that the poem is undoubtedly modernist, whilst simultaneously rooted in Catholic aesthetic theology. Brooks outlines the main argument of the book, which is that through this reworking of early medieval English narratives and artefacts, Jones challenges the singularity of an Anglo-Saxon canon.

Chapter 1, 'Reading with David Jones: The Anglo-Saxon Library and the Palimpsest of the Poem' (pp. 35–72), begins with an account of Jones's response to the famous palimpsest in MS Vat. Lat. 5757, where Augustine's commentary on the Psalms is written over Cicero's *De Republica*. The fact that Cicero's words were still clearly visible through those of Augustine creates a dialogue between the two texts, which inspired the intertextuality of Jones's approach. Brooks's research into Jones's library demonstrates the extent of the poet's interest in and knowledge of Old English texts in their original language and allows her to demonstrate what she calls 'scholarly poetics' in the poet's reshaping of the British cultural inheritance in *The Anathemata*.

Chapter 2, ‘An Alfredian Reading Project: The Literary Preface and the Reshaping of a British Catholic Community’ (pp. 89–136), draws comparisons between Jones’s rhetoric in *The Anathemata* and that of the Alfredian preface to the Old English translation of Gregory’s *Pastoral Care*. Jones challenges the idea of an English national hegemony by opening the Preface to *The Anathemata* with lines from Nennius, a ninth-century Welsh writer, rather than the words of Alfred. Brooks argues that although Alfred’s project resonates with Jones’s ambition to offer a cultural revitalization for post-war Britain, he undercuts the dominance of the *Angelcynn* by integrating the words of Nennius and Asser. Both texts represent an attempt at unification, but where Alfred’s is uniquely English, Jones’s uses Latin, a language common to both England and Wales, to create a broader cultural unification.

Chapter 3, ‘A Poetic Historiography of the Early English Settlements’ (pp. 137–67) offers a close reading of ‘Angle-Land’, the third section of the poem. Here Jones describes the arrival of the Angles, Saxons, and Jutes to Britain, challenging the idea of a swift and drastic change to the culture and landscape of Britain through the use of toponyms. Brooks uses Jones’s own sketched maps, and maps in his collection such as the Ordnance Survey’s *Maps of Britain in the Dark Ages* to demonstrate how Jones enacts a postcolonial remapping of the migration.

In chapter 4, “‘He’ll latin-runes tellan in his horror-coat standing’: Saint Guthlac and the Last Narrative of the Britons in the Early Medieval Fenland’ (pp. 170–93), Brooks addresses Jones’s repeated use of the Old English word *wealh*, meaning foreigner, the root of the modern English terms Wales and Welsh. Jones uses the East Anglian and Lincolnshire fenland to create a contested space in ‘Angle-Land’. The ghostly presence of the Britons in Felix’s *Vita Sancti Guthlaci*, together with archaeological discoveries, lead Jones to search for the lost Britons in the fens, questioning the foreign nature of the Welsh in an ‘Anglo-Saxon’ space. He thus reimagines Guthlac as an Anglo-Welsh saint, creating a new macaronic language to express this.

In chapter 5, ‘The Axile Tree: Northumbria, Anglo-Welsh Christian Tradition and the Ruthwell Monument’, Brooks examines Jones’s engagement with *The Dream of the Rood* and the Ruthwell monument. The history and landscape of Northumbria combine to inform Jones’s reading of the Old English poem, and a vision of an early medieval culture where Welsh and English culture are equal is created. This culminates in a new sign of the cross drawing together both Welsh and English traditions.

If David Jones represents a scholarly artist, then Gavin Bone, the subject of A.S.G. Edwards’s paper, ‘Gavin Bone and his Old English Translations’ (*T&L* 30[2021] 147–69), represents an artistic scholar. Edwards offers a critical re-evaluation of Bone’s work, especially his translations of Old English poetry that, despite his role as English Fellow at St John’s College Oxford, are literary rather than critical and aimed at a non-specialist audience. Bone’s output was limited by his untimely death at the age of 34, but, as Edwards demonstrates, is worthy of increased attention. Bone avoids scholarly terms in his introduction to *Anglo-Saxon Poetry: An Essay with Specimen Translations in Verse*, kennings are ‘gripped epithets’ where one noun holds another in a vice, formulaic diction is where we have ‘eagles who are eager, bravoes who are brave, ravens that are

ravenous’, and *The Battle of Maldon*, is the best battle-story ever told. What Bone saw as an early medieval stress on courage and an ethos where ‘conduct is the greater part of life’ resonated particularly at the time of writing during the Second World War. Artistically, Edwards explains, Bone was attracted to the sounds of Old English which he felt were rugged and stony and suitable for poetry. Edwards’s paper is lavishly illustrated with extracts from Bone’s translations, which stand between translation and poetry in their own right. His translation of *Beowulf* is also covered here, with colour plates of Bone’s own artwork. In Bone’s efforts to democratize Old English poetry, there is a sense of common purpose with *Beowulf by All*; Bone discusses the difficulties of translation in the introduction to his own *Beowulf*, and, like Jean Abbott, lights on kennings as particularly tricky.

A more recent democratization of *Beowulf* comes in the form of the graphic novel, where the challenge, according to Jorge L. Bueno Alonso, comes from visualizing the poem. In his paper, ‘*Beowulf* (2013 [2020]) as a Graphic Novel: An Interview with Santiago García and David Rubín’ (*Selim* 26[2021] 151–66), Alonso discusses the multi-award-winning adaptation, originally published in Spanish (Astiberri, 2013), with the work’s creators. Careful to avoid typical clichés such as the aesthetics of the Sword and Sorcery genre or Conan, García and Rubín explain in their own words how they envisaged and created their combined narrative, Rubín telling how he wanted to show ‘different moments in different time or space, in an overlapping structure’ (p. 157) that are complex to execute but feel natural for the reader. In the approach to narrative García explains how they wanted to update *Beowulf*, without making it too modern, embracing the original style as an essential feature. In terms of legacy, García argues that *Beowulf* has transcended its original form to become a universal myth like Troy or the biblical Flood.

J. Rubén Valdés-Miyares explores another visual approach to *Beowulf* in ‘*Beowulf*’s Monster Discourse Now: Grendel in Twenty-First Century Film’ (*ES* 102[2021] 847–67). Using monster studies, and examining an impressive range of adaptations that are either based directly on the Old English poem, or indirectly if *Beowulf* is considered a prototype, Valdés-Miyares demonstrates how the presentation of the classic hero-defeats-monster narrative of the original has been subverted in more modern film-making via a revisionist approach, making the monster sympathetic to the hero or heroine, recognizing that in the original *Beowulf*, the ultimate destruction of Heorot or of *Beowulf*’s kingdom comes not from monsters but from men.

Tolkien’s female characters are the subject of Flora Sophie Lemburg’s essay, ‘*Gūpcwen* and *Ides Ellenrof*—The Old English Warrior Woman as Role Model for Female Characters in Tolkien’s Works’ (*JTR* 12[2021] Article 8). Lemburg begins with an overview of previous criticism on sources for Tolkien’s female characters. She challenges Leslie Donovan’s view, taken from Helen Damico’s assessment of Old English heroines like Juliana, Judith, and Elene, that they have most in common with Valkyries. Whilst there are similarities, such as the motif of radiating light, or traits of courage and wisdom, there are also important differences, chiefly in their roles as either leaders or followers. Valkyries, Lemburg points out, largely take on serving roles, whilst the Old English heroines take on leadership roles, guiding their people. Lemburg identifies a

sevenfold aspect to the Warrior Woman trope, these being: beauty and radiance, wisdom, courage, strong will, leadership, social status, and participation in combat (either mental or physical). Examining each of these aspects in turn, Lemburg demonstrates the similarities between Tolkien's heroines, Lúthien (whose courage is implicit), Idril, Galadriel, Éowyn, and others with their Old English counterparts.

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