TOEBI Newsletter
2019 | Volume XXXVI

Looking Back, Looking Ahead

What a busy year it has been since we put together the last newsletter! Knowing how busy everyone is—especially given the upcoming REF—we are more grateful than ever to those who have sent in contributions. Special thanks goes to Claire Breay for writing an article on the Anglo-Saxon Kingdoms exhibition, and indeed for curating what was a truly once-in-a-lifetime experience. (We were delighted to hear that Claire won the Longman-*History Today* Trustees' Award in 2019; more info on p. 8.) In addition to Claire's insider report on the exhibition, some of our readers have written in to tell us which was their favourite exhibit and why.

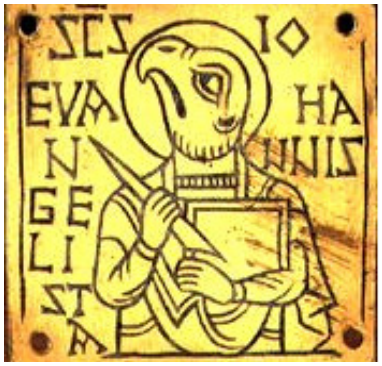
Readers will be interested to hear Michael Kightley's ideas on teaching Old English with translations, as well as Steven Breeze's on Old English in the adult education sector. Calum Cockburn reports on the Polonsky Project, a project of the British Library in partnership with the Bibliothèque nationale de France. Members of the CLASP team have submitted reports about recent progress in the project and about two workshops they have sponsored in the past year on Anglo-Saxon metre. We also discovered some of our members have hidden talents and persuaded them to share with us; many thanks to Hannah Bailey (artwork), Rafael Pascual (poetry), and Alison Killilea (translation) for sharing these with our readers.

We hope you enjoy reading the newsletter and that you will continue to contribute your news and views. This is our last newsletter as editors, and we would like to take the opportunity to thank you all for your contributions and generous feedback over the last three years. We have thoroughly enjoyed sharing all your stories and look forward to putting our feet up as we wait for the next edition. We wish the best of luck to the new editors, Rachel Burns (Oxford) and Niamh Kehoe (Newcastle), as they take up our (digital) pens, and we wish you all an excellent continuation of your Old English endeavours.

Eleni Ponirakis
University of Nottingham

Katrina M. Wilkins
McNeese State University

In This Issue ...



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Anglo-Saxon Kingdoms: Art, Word, War

The *Anglo-Saxon Kingdoms* exhibition at the British Library, which closed after four months on 19 February 2019, explored the period from the fifth to the eleventh centuries, when the English language was used and written down for the first time, and a kingdom of England was first created. Drawing on eighty manuscripts from the British Library's own outstanding collections and one hundred significant loans from twenty-five British and international lenders, the exhibition examined the surviving original evidence for the history, literature, art, and culture of the period.

The bilingual literary culture of the Anglo-Saxon kingdoms was a central feature of the exhibition, which included extensive evidence for the development of Old English. This evidence ranged from some of the earliest examples of Old English inscribed in the runic alphabet, on objects such as the Loveden Hill Urn and the Harford Farm Brooch, to the first ever display of all four of the poetic codices – the British Library's *Beowulf* manuscript, the Junius Manuscript on loan from the Bodleian Library, the Exeter Book on loan from Exeter Cathedral Library, and the Vercelli Book on loan from the Biblioteca Capitolare in Vercelli. While the first three of these manuscripts had been displayed in *The Golden Age of Anglo-Saxon Art* exhibition at the British Museum in 1984, the Vercelli Book has been in Italy since at least the twelfth century, and had never been exhibited in Britain before. These four manuscripts together include over seventy-five per cent of all surviving Old English poetry, and over

A central feature of the exhibition, the Ruthwell Cross towers above manuscripts and other artefacts from the Anglo-Saxon period. Photo © by the British Library; used by permission.

ninety per cent of all Old English poetry is contained in manuscripts that were displayed in the exhibition as a whole. Adjacent to the four poetic codices was a dramatic full-size replica of the Ruthwell Cross, whose incriptions include verses in runic letters from *The Dream of the Rood*, found in full in the Vercelli Book.

Major works of Old English prose were also on display, including Wulfstan's *Sermo Lupi ad Anglos* (Sermon of the Wolf to the English), in which he decries the state of England prior to the Danish invasion of the country; and manuscripts of Abbot Ælfric of Eynham's *Homilies* and *Saints' Lives*, one of the largest corpuses of vernacular writing by a known author to survive from the medieval period. In addition, works such as the Fonthill Letter (the earliest original letter in the English language, on loan from Canterbury Cathedral), Wynflaed's will, and the Laws of Cnut reflected the importance of Old English in the writing of legal and administrative texts.

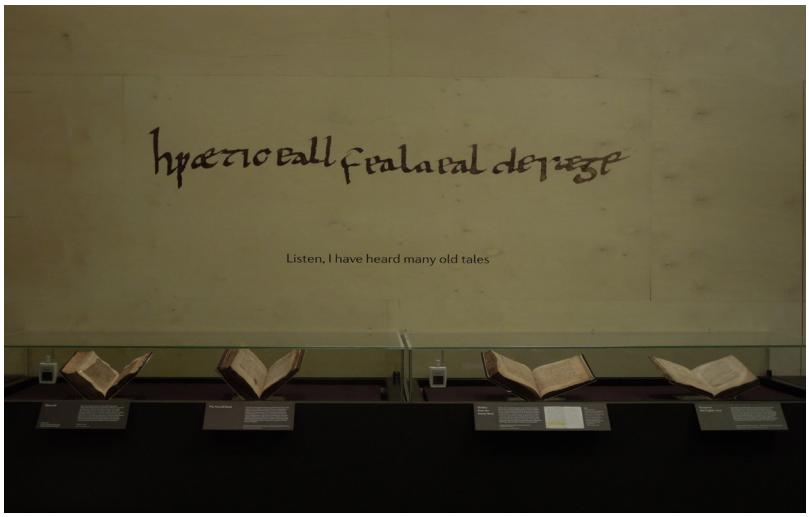
Other items attested to the development of the vernacular as a literary language to rival Latin. The *Preface to the Pastoral Care* outlines the educational reforms of Alfred the Great, who advocated translating important Latin works into Old English. A vernacular translation of one of these works – Boethius' *Consolation of Philosophy* – also appeared in the exhibition, as well as manuscripts of the Anglo-Saxon Chronicle and an Old English version of Bede's *Ecclesiastical History*. Meanwhile, the Paris and Bosworth Psalters showed how Latin and Old English could engage with each other and be read together on the page, reflecting a multilingualism that was at the heart of Anglo-Saxon manuscript culture by the end of the tenth century.

Other major highlights of the exhibition were Codex Amiatinus, the earliest complete Latin Bible, on loan from the Biblioteca Medicea Laurenziana in Florence. It returned to Britain for the first time in over 1,300 years, having been taken from Northumbria as a gift for the Pope in 716. It was displayed alongside the St Cuthbert Gospel, the earliest intact European book, which was acquired by the British Library following a £9 million fundraising campaign in 2012. Like Codex Amiatinus, the St Cuthbert Gospel was also made at Wearmouth-Jarrow in the early eighth century. These two manuscripts were exhibited with the Lindisfarne Gospels, one of Britain's greatest artistic treasures, and other illuminated manuscripts of international significance made in the late seventh and eighth centuries, including the Book of Durrow (on loan from Trinity College Dublin), the Echternach Gospels (on loan from the Bibliothèque nationale de France) and the Durham Gospels (on loan from Durham Cathedral Library).

Claire Breay, the exhibition's curator, inspects the Lindisfarne Gospels codex. Photo © by the British Library; used by permission.

Many outstanding archaeological objects were also on display in *Anglo-Saxon Kingdoms*, including the fifth-century Spong Man, who greeted visitors as they arrived, and the Winfarthing Pendant, excavated only

in 2015, both on loan from Norwich Castle Museum; the Sutton Hoo gold buckle and sword belt, on loan from the British Museum; key pieces from the Staffordshire Hoard discovered near Lichfield in 2009, loaned by Birmingham and Stoke-on-Trent City Councils; the Lichfield Angel, discovered in Lichfield Cathedral in 2003; and the Alfred Jewel on loan from the Ashmolean Museum.



The four extant codices of Old English poetry (l-r: Nowell, Vercelli, Exeter, Junius), side-by-side. Photo © by the British Library; used by permission.

The finale of the exhibition was the loan of Domesday Book from The National Archives. Although often seen as a spectacular achievement of Norman control and efficiency, it also preserves a unique record of the landscape, organisation and wealth of late Anglo-Saxon England.

All 180 exhibits were remarkable survivals. Over the centuries these manuscripts and other objects have survived invasions, battles, and the Norman Conquest, the Dissolution of the Monasteries (and their libraries), natural disasters, and fires. A significant number of the exhibits had never been seen together before, and some had not been reunited for centuries.

The exhibition showed that, far from being the 'Dark Ages' of popular culture, the Anglo-Saxon kingdoms included centres of immense learning and artistic sophistication, extensively connected to the wider world.

The movement of artists, scribes, books, and ideas between England, Ireland, continental Europe, and the Mediterranean world was fundamental to the development of the Anglo-Saxon kingdoms, and was a key theme of the exhibition. So too, was the piecing together of the fragmentary surviving evidence to tell the story of the Anglo-Saxon kingdoms. 108,268 people came to the exhibition; twenty-three per cent of visitors came from overseas, and 3,200 came in school groups.

In preparation for the exhibition, the British Library digitised almost all of its Anglo-Saxon manuscripts and charters, and made them available online to promote further research on and public engagement with the original manuscripts from the period. Details of the manuscripts digitised are available on our Medieval Manuscripts blog: https://blogs.bl.uk/digitisedmanuscripts/2018/10/manuscripts-from-the-anglo-saxon-kingdoms-online.html. The blog also promoted many exhibits and stories from the exhibition, as did the new interpretative website www.bl.uk/anglo-saxons. The exhibition catalogue has sold over 14,000 copies, and a sold-out international conference on 'Manuscripts in the Anglo-Saxon Kingdoms' was held at the British Library's Knowledge Centre on 13–14 December 2018, attended by 250 people. It was followed by an early career symposium on 15 December 2018. A selection of papers from the conference will be published by Four Courts Press in 2020.

Dr Claire Breay
Head of Ancient, Medieval and Early Modern Manuscripts, British Library

Reflections on *Anglo-Saxon Kingdoms*

We asked readers to share their favourite item displayed at the exhibition, or – for those who were unable to visit – what item they most wished to see. These are their responses.

Where to begin? I really enjoyed the opportunity to see so many manuscripts, to marvel at the intricate details of the Lindisfarne Gospels, the heft of the Codex Amiatinus and of course, to see Bald's Leechbook, among the other scientific corpora. I especially liked the link with material culture – from the 'thinking man' of the Spong Hill funeral urn lid to the Fuller Brooch. The exhibition was a feast for the eyes and mind. These were all 'books most useful to know.'

Christina Lee
University of Nottingham

There were, of course, too many highlights in the BL exhibition, but for me one of the less obvious ones was the final case, in which the Utrecht Psalter, the Harley Psalter, and the Eadwine Psalter sat side by side. It was quietly thrilling to think about the relationships between these three books and the journeys on which they went, through both time and space, especially in the context of Brexit.

Jenny Neville
Royal Holloway University

Although it was not the most visually striking or culturally prestigious artefact on display at the *Anglo-Saxon Kingdoms* exhibition, the Harford Farm Brooch caught and held my attention. This gold and garnet brooch was found in a grave at Harford Farm cemetery, near Norwich, where it had been buried with its wealthy female owner towards the end of the seventh century. I was fascinated by the complex knot of gender, class, and power that this brooch represents. Its owner must have been an elite woman and presumably a Christian, since the front of the brooch features an upright cross formed by lines of gold cells, containing garnets. But this woman was also keen to display her earthly wealth and status. Despite this, the brooch does not name its owner or even its original maker. It names the craftsman who fixed it; on the reverse side, a runic inscription reveals that 'Luda repaired the brooch'. While modern archaeologists dismiss his workmanship as poor, Luda evidently took some pride in his craft and wanted to be named and remembered for it. As a literary scholar, I at once thought of the Exeter Book riddles, many of which describe crafted artefacts in detail but resist naming the craftworkers – depicting only their hands or their tools but concealing their identities. In contrast, Luda made sure to insert himself into the 'story' of this artefact, almost usurping the position of its (wealthier and more powerful?) female owner whose name has been lost across the ages. After the exhibition, I found an article by Alfred Bammesberger, challenging the conventional translation of the inscription. Bammesberger reinterprets the sixteen runes as 'may Luda make amends by means of this brooch'. Perhaps, then, the repair of the brooch was somehow linked to social cohesion, a way of mending or fixing interpersonal bonds. Or perhaps Luda presented the brooch as a gift to the noblewoman with whom it was buried. Why did Luda need to make amends? Did the brooch compensate for whatever wrongs he had committed? The Harford Farm Brooch may give us a name and a glimpse into at least two human lives but, like a riddle, it keeps secrets too.

James Paz
University of Manchester

Aside from the heft of the Codex Amiatinus, and the obvious enchantments of the 'big four', the object I found most striking was the copy of Primasius' *Commentary on the Apocalypse* with an-

notations thought to be by Boniface and Dunstan. The manuscript itself reminds us about the geographical range of learning encouraged under the influence of archbishops like Theodore and Hadrian, but that additional material association with two such transformative figures is such a striking illustration of the movement of books and texts through time.

Michael Bintley
University College London

Without a doubt, the *Beowulf* manuscript. It was very moving to see physically in front of me for the first time what has always been for me a source of immense spiritual pleasure all these years!

Rafael Pascual
University of Oxford

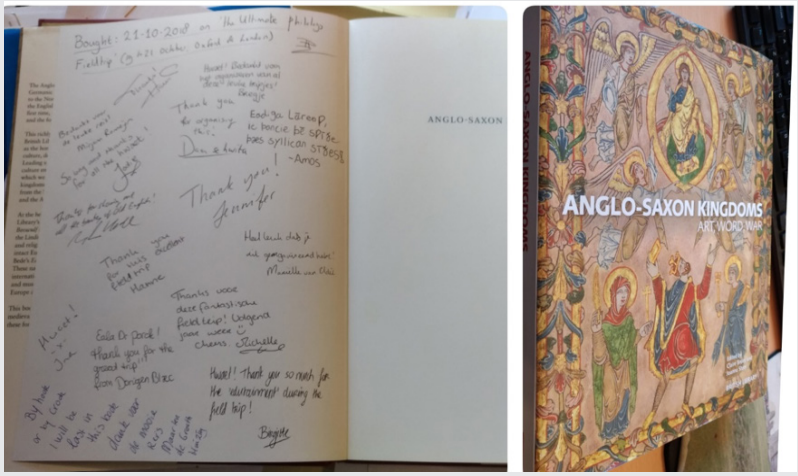
Amongst all of the glittering objects produced for social and intellectual elites that delighted me as a researcher, precious traces of more ordinary Anglo-Saxon lives and texts proved an unexpected pleasure. I was oddly enchanted by BL, Additional MS 61735, a single sheet preserving early-eleventh-century farming memoranda from Ely, including one detailing the rents for various areas in an estate – these to be paid in eels, adding up to the astonishing total of 26,275. But it was another object, from earlier in the exhibition, that produced my favourite, surprising moment of connection with the past; this was the Harford Farm Brooch (Norwich Castle Museum, 1994.5.78), which dates from the first half of the seventh century and is probably from Kent. This ornate gold, garnet, ivory, and shell brooch is a prestige object from the grave of a wealthy woman, made with incredible skill. At some point the lower right panels were damaged, and rather crudely patched. On the reverse of the brooch, scratched in runes alongside some slightly wobbly interlace designs is the proud statement that this repair was effected by a certain Luda. Who among us has not taken satisfaction in a successful bodge?

Helen Appleton
University of Oxford

The St Cuthbert Gospel
There is nothing like a closed book to provoke curiosity. The Gospel – like Cuthbert himself – has remained miraculously well preserved. The exhibition focused on the materiality of the manuscript. Its alternative manifestations and functions, whether as source for knowledge, contact-relic, or even as extension of St Cuthbert, leave much room for study and speculation.

Merel Veldhuizen
University of Southampton

I will cherish my copy of the outstanding catalogue of the *Anglo-Saxon Kingdoms* exhibit for a long time to come. Not only does this catalogue provide a rich description of one of the most amazing exhibitions of Anglo-Saxon manuscripts and artwork, but this particular copy was signed by 15 students from Leiden University who joined me on 'The Ultimate Philology Fieldtrip' (18–21 October 2018). Since the opening weekend of the *Anglo-Saxon Kingdoms* exhibition coincided with the closing week of the *Tolkien: Maker of Middle-Earth* exhibition, I organized an optional trip to both exhibitions, along with tours of Anglo-Saxon sites



***Anglo-Saxon Kingdoms: Art, Word, War*, ed. Claire Breay & Joanna Story (London, 2018), signed by 15 students.** Photo by Thijs Porck; used by permission.

in Oxford (St Michael at the North Gate; Ashmolean Museum) and London (British Museum; All-Hallows-by-the-Tower). In this time of digital online education, I find that confronting my students with material and physical remains of Anglo-Saxon history and culture is still the most effective way to stimulate an academic interest in this fascinating period.

Thijs Porck
University of Leiden,
The Netherlands

I actually laughed out loud when I saw the Codex Amiatinus. The absurdity of its bigness can only really be appreciated in real life! I also particularly enjoyed looking at the faces and gestures of the figures on the Guthlac Roll. Following the narrative from roundel to roundel was a very different experience to seeing one image at a time as you usually do in photos and reproductions.

Hannah Bailey
University of Oxford

I was absolutely gutted to miss the *Anglo-Saxon Kingdoms* exhibition! (Why couldn't I have taken one more year to finish my studies, so that I would still be in the UK for this event?) I must admit to a certain amount of jealously as I heard from afar the experiences of my friends and colleagues who were able to go. I would have loved to see the four extant codices of Old English poetry, all together in one place, and to experience the BL's magnificent manuscripts alongside material artefacts from the same period. But most of all, I was disappointed to miss seeing the Codex Amiatinus, back in the land where it originated. The codex is such a monumental feat of Anglo-Saxon workmanship and collaboration, and I can only imagine how thrilling it would have been to read from its pages while surrounded by so many other treasures from the early medieval culture of England. But never fear – I shall content myself with my copy of the gorgeous and satisfyingly detailed catalogue.

Katrina M. Wilkins
McNeese State University

It feels like mission impossible to choose just one 'favourite piece' from amongst the 180 that were gathered together to make up the British Library's *Anglo-Saxon Kingdoms* exhibition. So, I'm going to cheat. My nomination for favourite thing is the way that the curators brought manuscripts into conversation with each other and with other artefacts (including brooches, swords, coins, and a portable sundial). Highlights of this were the reuniting of fragments of the Otho-Corpus to provide a 'before' and 'after' of the Cotton fire; suspending the River Erne Horn above a depiction of just such a horn in the Vespasian Psalter; having the Lichfield Angel near the stylistically-similar evangelist portrait in the Chad Gospels; and the grand finale of the Utrecht Psalter, the Harley Psalter, and the Eadwine Psalter being placed alongside each other, encouraging comparison of their parallels and differences.

Stewart J. Brookes
Bodleian Library /
Lincoln College,
University of Cambridge

Although I was expecting to be most moved by seeing the *Beowulf* manuscript and the Exeter Book, the manuscript which actually moved me the most was Alfred's letter to Bishop Werferth introducing the Alfredian translation of the *Pastoral Care*. I am not entirely sure why I felt such a strong surge of emotion as I looked at it. Perhaps because Alfred's desire to educate chimes so well with our own, or perhaps it was just the sense of history speaking across the ages, as if we were somehow leaning over Alfred's shoulder. I think Alfred won the day for me. I cannot pretend I do not thrill every time I see the Alfred jewel, as I am sure nearly all of us do. Such a combination of beautiful craftsmanship, historical significance in an object that merges text, image, and functionality. Hard to choose!

Eleni Ponirakis
University of Nottingham

Breay Receives Longman–*History Today* Award

Claire Breay with Paul Lay, being awarded the 2019 Longman-*History Today* Trustees' Award.

Claire Breay, Head of Ancient, Medieval and Early Modern Manuscripts at the British Library, was awarded the 2019 Longman–*History Today* Trustees' Award for promoting 'the study, publication and accessibility of history to a wide audience'.

The award, one of three that is given annually by *History Today* magazine and Longman publishers, was presented at a gala at the Victorian Bathhouse—near Liverpool Street in London—by Paul Lay, editor of *History Today*.

The Trustees' Award is given to the person or organisation that has done the most to promote history during the previous year(s). The award came in part as a result of Claire's exceptional efforts as curator of the *Anglo-Saxon Kingdoms: Art, Word, War* exhibition. Please join us in congratulating her for this well-deserved award. ❖

Article of Interest

TOEBI members may be interested to read Josephine Livingstone's "Letter of Recommendation: Old English," published in the *New York Times* on 1 April 2019. Find the full article here:

https://www.nytimes.com/2019/01/04/magazine/letter-of-recommendation-old-english.html

Parker Library on the Web

Digitised Manuscripts in the Parker Library at Corpus Christi College, Cambridge

https://parker.stanford.edu/parker/

TOEBI Annual Meeting 2018

20 October, St Peter's College, University of Oxford

'Contacts'

The annual TOEBI meeting took place at St Peter's College, Oxford, on 20 October 2018, on the theme of 'Contacts'. There were around 60 delegates in attendance from universities across Britain and Ireland, as well as colleagues from continental Europe and the US, a large percentage of whom were graduate students and early career researchers. The conference was preceded by a graduate workshop hosted by the Oxford-based CLASP (Consolidated Library of Anglo-Saxon Poetry) project, headed by Andy Orchard (see report on p. 28).

After a welcome by the Deputy Chair, Christina Lee (Nottingham), the first session concentrated on teaching methods and practices: Jacob Runner (Nottingham) spoke on connections between Old English and comparative literature; Göran Wolf (Göttingen) provided an update on the state of Old English teaching in Germany; and Mark Atherton (Oxford) gave us a taster of the forthcoming third edition of his *Teach Yourself Old English*, placing it within the history of textbooks and linguistic pedagogy.

The first afternoon session explored outreach work, public engagement, and teaching outside the classroom: Fran Allfrey, Carl Kears, and Beth Whalley (KCL) delivered a project report on their experiences teaching Old English at a primary school in Kent; Rachel Burns (Oxford) spoke about using museum artefacts to teach Old English riddles; and Jo George (Dundee) delivered a presentation – and screening – of a short film adaptation of *The Husband's Message*.

The final session considered contacts between Old English and other languages and cultures: Charlotte Liebelt (Canterbury Christ Church) spoke about her doctoral research on Havelock and connections with Anglo-Saxon ideas of kingship; Susanna Niskannen (Dundee) shared her translations of Old English elegies into Finnish; and Richard North (UCL) presented a new interpretation of the identity of the *Geatish meowle* at Beowulf's funeral.

Thanks to Helen Appleton, Mark Atherton, Hannah Bailey, Andy Orchard, and Daniel Thomas for help with planning the meeting, and to Colleen Curran and Luisa Ostacchini for assistance on the day. Special thanks also go to our session chairs, Amy Faulkner, Matthew Coker, and Caroline Batten, who expertly oversaw a series of lively and stimulating discussions. All who attended are thanked for participating in a very enjoyable day that highlighted the diverse ways that we teach Old English.

Following a drinks reception in St Peter's, generously sponsored by Oxford Medieval Studies, delegates enjoyed a delicious Lebanese dinner at Al-Shami restaurant.

Next year's meeting will be hosted by James Paz at The University of Manchester on 16 November 2019, to coincide with the Toller Lecture.

Francis Leneghan
University of Oxford

Conference *Papers*

At the suggestion of the committee, we have included below summaries of several papers from the 2018 TOEBI Conference, for the benefit of those who were unable to attend. Many thanks to the conference presenters for taking the time to write up these summaries and submit them. **The Editors**

How to Teach Yourself Old English

In this talk and workshop, I sought to present the rationale behind *Complete Old English*, which has recently been published in its third edition (first edition, 2010). The textbook appears as part of a reworking of the whole 'Teach Yourself' language series, in which house policy has introduced a rich variety of new exercises and learning features. People attending the TOEBI conference were given the opportunity for a 'hands-on' experience in which they could peruse a chapter from the textbook and, working in pairs, sample a couple of exercises from it. The aim was to explain and then to entertain.

By way of explanation, the talk began with some reflections on the huge development in language teaching methodology and its attendant discipline applied linguistics that has taken place over the last hundred years. This is not 'our' discipline, but the research is compelling, both empirical and theoretical, and it cannot be ignored by teachers of any language, including Old English. There are many routes to the acquisition of a language, a skills-based activity rather than a learning of facts. Recent learner-centred research by practitioners of TEFL (teaching English as a foreign language) confirms this: that there are many types of learner and many ways of learning. To give just a few examples: some learners really do enjoy traditional grammatical paradigms, but others prefer to learn grammar as it appears in context; some benefit from hearing the language as well as seeing it; some prefer to focus on individual words, while other prefer 'chunks' and prefabricated phrases. Exercises for the learner working on their own or indeed in a small group or larger class could – or even should – reflect such insights. A short (five-minute) session re-teaching and working with vocabulary items (e.g. sorting or arranging into categories) lays the ground for the main lesson based on the text for study. This study text can then be approached in various ways, and not simply by translation. Exercises could include (1) answering reading comprehension questions; (2) working with the study text by the inductive process of 'language discovery' to observe patterns of language both grammatical (e.g. plurals) and stylistic (e.g. alliterative doublets); (3) listening to the audio version of the text online and speaking it aloud, to consolidate what has been learnt. This would be just one way of approaching the study of such a text in an Old English language class.

The focus in the workshop was an extract from 'King Cnut's Proclamation of 1020 to the English Nation', a text associated with Wulfstan the Homilist, Archbishop of York. In terms of content, the Proclamation is both a historical document, a witness to the early reign of Cnut (1017–1035), and a literary text, written partly in Wulfstan's rhythmical and alliterative style. (The full text appears in the recent third edition of Elaine Treharne's *Old and Middle English: An Anthology*, and thus is likely to appear more frequently on reading lists and courses in the future.) An extract appears as the main study text in unit 7 of *Complete Old English*, along with information on the historical and cultural context. Presented on the handout as it appears in unit 7, the text and accompanying exercises illustrate a number of principles for 'how to teach yourself Old English', or for how to present the text in a class or seminar. While TOEBI members attending the meeting did not necessarily know the text well, this was arguably an advantage, since they could approach it with fresh eyes in the workshop session. So conference delegates found themselves working in pairs,

listing noun plurals in the two texts or looking for alliterative pairs characteristic of the style of Wulfstan, or, if time allowed, answering comprehension questions on the text in hand.

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On a more personal note, I hope that the new edition will be of benefit to students as a supplement to their courses, and serve also as a resource for teachers of Old English looking for new ways to present and practise the language. The bibliography presents suggestions for further reading on these issues, as well as recommendations to students for further study. [Editors' Note: The full information for Mark's book can be found on pg. 36.]

Mark Atherton
University of Oxford

Havelok the Dane: Imagining Anglo-Saxon Ideals in a Thirteenth-Century Text

In my paper I argued that the thirteenth-century Middle English poem *Havelok the Dane* reimagined an Anglo-Saxon past in order to comment the reign of Edward I. There are many interpretations of the poem, for instance as presenting revolt against the new Norman rulers, or supporting Cnut's Danish rule in England. I suggested that these views are not as contradictory as they might appear. The Middle English version of the poem, compared to earlier versions, uses a national setting rather than a local one, hinting how such a story can be remodelled and reshaped according to a poet's needs.

Digitised Manuscripts
from the British Library
https://www.bl.uk/manuscripts/

I argued that the poet recalls an imagined Anglo-Saxon past by presenting good kings (especially Edward I) as exhibiting both saintly and secular qualities, following the example of Edward the Confessor. I discussed several examples of the poem's Anglo-Saxon elements—such as the English court being situated in Winchester—and hagiographical elements—for example, Athelwold's saintliness. I looked at the poem's manuscript context, and the fact that it is preceded by the *South English Legendary*, which also has a strong national English focus. I then discussed secular Anglo-Saxon characteristics. *Havelok* shares pre-Conquest ideas about kingship, and the relationship between kings and their subjects, with texts like *Beowulf*. Both texts put a strong focus on reciprocity, loyalty, and the importance of oaths.

I concluded that the Anglo-Saxon elements in *Havelok the Dane* do not point to one past being reinterpreted, but several. The poet gives his interpretation of a past which includes Danish and (Anti-)Norman elements, but is fundamentally a reflection on and defence of the reign of Edward I who is associated, through Havelok, with the poet's idea of Anglo-Saxon kingship.

Charlotte Liebelt
Canterbury Christ Church University

The Old English Elegies in Finnish Translation

Wulf and Eadwacer and *The Wife's Lament*, like several other Old English elegies, share similarities in theme with many of the Finnish folk poems which Elias Lönnrot collected from different parts of the country for his *Kanteletar* (1840). In this paper I compared the two female-spoken elegies to the short lyrical poetry of the *Kanteletar*, and also read out my Finnish translation of *Wulf and Eadwacer*, which I made in the traditional metre for rune-singing—the trochaic tetrameter, also known as the 'Kalevala metre'. The use of this metre is considered to date back thousands of years, which was another reason I found it fitting for translating Old English.

While studying previous English translations of the elegies has informed me of the various ways the poems can be interpreted and their stories depicted, Finnish folk poetry inspired me to produce my own translations in the traditional Finnish form. Many of the poems in the *Kanteletar* deal with themes of loss—be it of a partner, of one's kin, or of one's former, happier life. Although often more 'realist' than the elegies, in the Finnish women's songs there are also absent lovers, cruel lovers, husbands who

Check out Thijs Porck's

Old English Grammar Bytes

on YouTube!

have sailed over the seas, and men likened to wolves, as in *Wulf and Eadwacer* and *The Wife's Lament*.

The parallels between Old English poetry and Finnish rune-song cannot be explained by cultural exchange, but they still invite interesting comparisons, especially for translation. With my own translations of the elegies in a Finnish guise, I wish to present the beauty of both sources: the enigmatic sadness of the elegies, and the rhythmic beat of rune-singing. Lönnrot even stated, 'what good friends they are to each other, sadness and song'. I hope that this will bring more interest to Old English poetry, and likewise to Finnish poetry in the UK. As valuable as it is to know one's own roots, literature in translation has the power of showing us that despite our differences, there is always room for understanding and embracing other cultures from all over the world.

Susanna Niskanen
University of Dundee

The 'Geatisc meowle' at the End of *Beowulf*

Lit up by the king's pyre at his funeral, though obscured by damage to the folio, towards the end of *Beowulf* is a 'Geatisc meowle' who sings a dirge in his honour. This woman appears to be Beowulf's official mourner and has been associated with him more closely as a sister or queen. Since Beowulf has ruled for fifty years, the age of this woman is counted as little less. Consequently the term is translated as 'Geatish lady', although the form and etymology of OE *mēowle* both point the other way, to the image of youth. This paper suggested that she is a girl, that having concubines is why Beowulf has 'dark thoughts' when the Dragon burns down his palace, and that the unwed status of this woman is testimony to Beowulf's own lack of power and to the prospect of civil war when the funeral games are over.

Richard North
University College London

Scholarly Detachment and Reattachment: Old English and Comparative Literature

This paper addressed challenges involved with conducting cross-cultural and cross-chronological literary analyses that consider Old English and non-medieval literatures in research efforts that operate across academic field boundaries. In particular, it raised the question of why this type of endeavour habitually seems prone to meet with a degree of internal hostility in the realm of medieval studies and suggested that rather than deliberate antagonism, it is an unconscious privileging of orthodox methodological approaches and accepted argumentative frameworks that tacitly stimulates a form of systemic de-prioritization.

Through assessment of two scholarly comparative projects differing in scope and aim (Andy Orchard's 1997 piece 'Oral Tradition', wherein rhetorical features of the homilist Wulfstan are compared with those of activist minister Dr Martin Luther King Jr; and Thomas Bredehoft's 2014 monograph exploration of ideologies underlying different historical periods of text production, *The Visible Text: Textual Production and Reproduction from* Beowulf *to* Maus), the conceptual validity of 'imbalanced' comparative studies was explored. It was then argued that in properly accounting for discrete literary contexts and applying alternative modes of critique, such comparative literary research allows for revealing and innovative critical perspectives that can shed light in both directions, promoting increased interaction across disciplines and furnishing Anglo-Saxon studies with an avenue for subject area visibility and accessibility that is, at present, under-utilized. Rather than being hastily decried with accusations of superficiality, reductivism, or dilettantism, therefore, this essay called for greater recognition of the two-fold attractiveness that cross-period studies possess from the standpoints of both research practice and public outreach.

Jacob Runner
University of Nottingham

Announcing the 2019 TOEBI Annual Meeting

Work & Play

16 November 2019, University of Manchester

Christie Room, John Rylands Library, M3 3EH

9.00–9.30 Welcome and Registration

9.30 –11.00 Work and Play in Early Medieval England and Continental Europe (chair: Francesca Brooks)

Thijs Porck (Leiden), 'Playing *Beowulf* on the Continent: The Reception of *Beowulf* in the Low Countries (1850–1950)'

Luisa Ostacchini (Oxford), 'Missionary Men at Work in Ælfric's *Lives of Saints*'

Inna Matyushina (Exeter & Russian State University for the Humanities), 'Formulaic Wordplay in the Poems of the Anglo-Saxon Chronicle'

11.00–11.30 Tea and Coffee Break

11.30–12.45 Teaching Tools and Digital Resources (chair: Abigail Bleach)

Colleen Curran and Rafael Pascual (Oxford), 'A Demonstration of the CLASP Project as a Teaching Tool for Anglo-Latin and Old English Poetry'

Berber Bossenbroek (Leiden), '*Stondan on Isene Enta Eaxlum*: Rethinking the Teaching of Old English in the Digital Age'

Victoria Koivisto-Kokko (Cork), 'Learning Old English Online: Designing and Creating Digital Resources for Medieval Language Learning'

12.45–14.00 Lunch Break and TOEBI Committee Meeting

14.00–15.15 Having Fun with Old English (chair: Carl Kears)

Renée R. Trilling (Illinois at Urbana-Champaign), 'Verbal Acuity: A Jeopardy-Style Old English Teaching Tool'

James H. Morey (Emory), 'Learning Old English Vocabulary: Compounds, Cognates, and Calques'

Aideen M. O'Leary (Aberdeen), 'Playfully Reviving Old English at Aberdeen'

15.15–15.30 Comfort Break

15.30–16.30 Playful Pedagogies for the Classroom: A Round Table Discussion (chair: Megan Cavell)

Megan Cavell (Birmingham), 'Play and Higher Education: The Research Context'

Mike Bintley (Birkbeck), 'Making Grammar Memorable: Nuns, Naans, and Clowns'

Thijs Porck (Leiden), 'Vlogging and Visual Team Play in the Old English Classroom: The Norman VlogQuest and Exeter Book Riddle Blogs'

Francesca Brooks (UCL), 'Collaborative Teaching with Creative Practitioners'

Jennifer Neville (Royal Holloway), 'Getting Closer to Old English Using Sound and Movement'

16.30–16.50 TOEBI Committee Report

16.50–18.00 The Annual Toller Lecture (chair: James Paz)

Prof. Susan Irvine (UCL), 'Image on the Glass: Laurence Whistler and *The Dream of the Rood*'

For any queries, please contact James.Paz@manchester.ac.uk

Elevating the Translator

Teaching Old English Texts through Multiple Translations

In 2015 Michael Matto argued for the value of teaching Old English literature through multiple translations.[1] In particular, Matto points to the pedagogical value of examining a translation's "remainder" or, in Lawrence Venuti's words, "the textual effects that work only in the target language, the domestic linguistic forms that are added to the foreign text in the translating process and run athwart the translator's effort to communicate that text."[2] Matto's work is a valuable contribution: it shifts our focus away from finding the right translation to acknowledging that there is no single right translation, that we can more productively teach an Old English text if we approach it from multiple directions. Borrowing a term David Damrosch applies to translations of world literature,[3] Matto suggests we teach multiple translations in order to "triangulate" towards the Old English original, a strategy I have found quite effective not only for undergraduates learning the texts solely in translation, but also for undergraduate and graduate students learning them in Old English.

The objects we teach are somewhere in a fuzzy cloud of possible interpretations.

Underlying my particular approach is a critique of a standard premise for teaching through translations: the notion that our focus should be on accessing the source text, or that there even is an accessible source text for us to teach. Matto's paper gives us a good start in challenging this focus on the source text. He rightly argues that "[r]emainders cannot be avoided through a search for the perfect translation. But difficulty can easily be turned into opportunity once we teach the remainder as an aid to interpretation, a *back door* into the texts" (my emphasis).[4] So, what is gained in translation, Matto is saying, is not an obstacle preventing access to the source text, but rather itself a ready access port into the source text. I am going to quibble with Matto's metaphor, even though I agree with his message. Matto's metaphor of the "back door" implies a level of access to the source text that I am not sure we actually have (even if we are reading the text in Old English). After all, there are always going to be elements of untranslatability in any translation, and the level of untranslatability is particularly high when dealing with Old English. A lack of native speakers, the large gap between source and target cultures, dating and other provenance challenges, and a small corpus that denies generic contexts for many of our poems—all these make our task particularly daunting. Of course, all objects of inquiry have a degree of uncertainty, but Old English poetry has a particularly high one. I have noticed that I sometimes become overly comfortable with this uncertainty, such that I sometimes need to remind myself that the poems I teach are not discrete, clearly delineated objects that I am simply trying to give students access to. Rather, the objects we teach are somewhere in a fuzzy cloud of possible interpretations. We know roughly where the text lies, but we don't know its precise location.

Herein lies one main value of teaching mul-

1 Michael Matto, "Remainders: Reading an Old English Poem through Multiple Translations," *Studies in Medieval and Renaissance Teaching* 22.2 (2015): 81–89.

2 Lawrence Venuti, *The Scandals of Translation: Towards an Ethics of Difference* (London: Routledge, 1998), 95.

3 David Damrosch, *How to Read World Literature* (Hoboken, NJ: Wiley-Blackwell, 2009), 71.

4 Matto, "Remainders," 82.

tiple translations. Teaching with any single translation gives students a false sense of certainty about the text. But, as Jerome Denno has found, by having students compare the tones of different translations, our students are capable of interrogating "the stability of meaning and […] appreciat[ing] that our reading and interpretive practices are essentially recuperative and finally inadequate" (103).[5] Teaching with multiple, diverse translations allows us to facilitate this recuperative process, not to create greater precision about the text's specific nature, but rather to create greater accuracy about its range of possible natures. With this in mind, perhaps "triangulating" is not the right metaphor after all: instead of trying to use multiple translations to triangulate the single point of the source text, we should instead be thinking about another metaphor, perhaps "demarcating" or "surveying" our cloud of possible locations. Because of the uncertainty shrouding our source, what I have experimented with in some of my classes is elevating the translations as works of literature, not only as a *means* to an end, a convenient access portal, but also as themselves *ends*, objects of inquiry worthy of attention.

Here is one way I have done this. When we move into a new text or a new section of a text, I will sometimes bring in two alternative translations of a given passage. Through close reading as a group, my students and I strive to understand the production context of each, as well as the idiosyncrasies, anxieties, and goals of each translator as an artist in their own right. In selecting these translations, I look for ones that have a number of things in common but that also have illuminating differences, such as the following translations of the opening lines of *Beowulf*, both from 1890s England:

From *The Deeds of Beowulf* (John Earle, 1892):[6]

> What ho! we have heard tell of the grandeur of the imperial kings of the spear-bearing Danes in former days, how those ethelings promoted bravery. Often did Scyld of the Sheaf wrest from harrying bands, from many tribes, their convivial seats; the dread of him fell upon warriors, whereas he had at the first been a lonely foundling; – of all that (humiliation) he lived to experience solace; he waxed great under the welkin, he flourished with trophies, till that every one of the neighbouring peoples over the sea were constrained to obey him, and pay trewage: – that was a good king!

From *The Tale of Beowulf Sometime King of the Folk of the Weder Geats* (William Morris and A.J. Wyatt, 1895):[7]

> What! we of the Spear-Danes of yore days, so was it
>
> That we learn'd of the fair fame of kings of the folks
>
> And the Athelings a-faring in framing of valour.
>
> Oft then Scyld the Sheaf-son from the hosts of the scathers,
>
> From kindreds a many the mead-settles tore;
>
> It was then the earl fear'd them, sithence was he first
>
> Found bare and all-lacking; so solace he bided,
>
> Wax'd under the welkin in worship to thrive,
>
> Until it was so that the round-about sitters
>
> All over the whale-road must hearken his will
>
> And yield him the tribute. A good king was that!

I have found these a particularly effective first pairing for this type of exercise; the similar production contexts combined with the dramatic aesthetic differences make some foundational ideas for translation studies easier for the students to see. For example, as I have discussed elsewhere,[8] this pair of translations illustrates the differences between foreignizing and familiarizing, with Morris and Wy-

5 Jerome Denno, "Teaching *Beowulf*: Four Seminar Contexts," in *Teaching* Beowulf *in the Twenty-First Century*, ed. Howell Chickering, Allen J. Frantzen, and R. F. Yeager, Medieval and Renaissance Texts and Studies 449 (Tempe, AZ: ACMRS, 2014), 97–103.

6 John Earle, trans., *The Deeds of Beowulf: An English Epic of the Eighth Century Done into Modern Prose* (Oxford: Clarendon Press, 1892).

7 Willliam Morris and A. J. Wyatt, trans., *The Tale of Beowulf Sometime King of the Folk of the Weder Geats* (1895), in vol. 10 of *The Collected Works of William Morris* (London: Longmans, 1911), 175–284.

8 Michael R. Kightley, "Socialism and Translation: The Folks of William Morris's *Beowulf*," *Studies in Medievalism* 23 (2014): 167–88.

att's "Athelings a-faring," "scathers," "mead-settles," and "welkin" being about as foreignizing a translation as had been attempted at the time. Moreover, they illustrate modernizing and archaizing styles, germanicizing styles, differences in audience, and so forth.

But the value in starting with this pair goes further: I have found it particularly good for discussing reception theory. By reading a pair of 19th-century translations, we are able to talk about how translations are not timeless. Just as the source text was produced in a specific cultural context, so too is a translation produced for a specific target cultural context that is unavoidably momentary: here, the target audience is not us, but rather a late Victorian British audience. Moreover, as soon as it is produced, any translation is swept away in the current of the ongoing conversation about the source text. I used to wonder if this point would be made more clearly by picking translations from two more distinct cultural moments, rather than two from the same decade, so that I could show the progress in the critical conversation. That does work, but this way seems to work better. I think of it like a scientific experiment: by effectively controlling as many other variables as possible, this pairing encourages the class to dig more deeply into what might be different for Wyatt and Morris just a few years after Earle. Needless to say, the students have not heard of any of the three, and as mostly North Americans their knowledge of late Victorian Britain is usually scant, so their hypotheses are often off the mark. But that is not really the point: the process of coming to hypotheses, whether right or wrong, is a valuable lesson in the ways to think about the reception of a text. Perhaps the most important insight that they sometimes come to on their own (and sometimes I nudge them towards) is that one vital difference between the production contexts of Earle and of Morris and Wyatt is the very publication of Earle's translation. We then have a conversation about how Wyatt and Morris might have been responding to Earle.

Once the students have engaged with the translations relatively cold, I give them what information I know (and admittedly sometimes it is not much) about the translators' sociohistorical, professional, and ideological backgrounds and then we resume the conversation. We ask this question: How do these *external contexts* manifest themselves within the translation? For Morris, I give a brief introduction to his racializing theories of the "Old North," and to his prominent role in the Socialist movement in England, two features that manifest dramatically in his translations. Morris is thus yet again a usefully clear case that helps students see how translation is an inherently political act. Seeing the politics of a translation is challenging, so starting with Morris and Wyatt primes the students well to analyze the ideologies of less extreme translations.

Let me conclude by summarizing some of the values that I have seen come from elevating translations as works of art, not just as tools for understanding their source texts. First, it is excellent close reading practice, which is something that Matto also notices with a similar exercise.[9] Second, the students learn about multiple cultural moments: in the case of Morris, Wyatt, and Earle, late Victorian culture, but over the course of the semester, we can hit on a handful more. Third, I believe that their understanding of our sources, Old English literature, is also improved: teaching our uncertainty about this period increases their ability to be discriminating about that uncertainty. Put another way, I think they come away better able to identify those things that we are relatively certain of and those we are relatively uncertain of, and why. Finally and most importantly: the focus of the course becomes not only training the students how to interpret the foreignness specifically of Old English texts, but also how we interpret foreignness more generally. Put another way, the course becomes more about using *Beowulf* to train the students in the *process of interpreting the foreign* that they encounter every day in the world around them.

Michael R. Kightley
University of Louisiana at Lafayette

9 Matto, "Remainders," 84.

The Polonsky Foundation England and France Project

Manuscripts from the British Library and the Bibliothèque nationale de France, 700–1200

In November 2018, the British Library and the Bibliothèque nationale de France launched a collaborative digitisation and interpretation project. The two libraries worked together to digitise 800 illuminated manuscripts from the period 700–1200, sharing them online for the first time. The project focused on manuscripts produced on either side of the English Channel over half a millennium of close cultural and political interaction.

The project has created two innovative websites. Using the International Image Interoperability Framework (IIIF), the Bibliothèque nationale de France hosts a new website, *France et Angleterre: manuscrits médiévaux entre 700 et 1200*, that allows side-by-side comparison of 400 manuscripts from each collection, selected for their beauty and interest. This new website allows users to search the manuscripts in English, French, and Italian, and to annotate and download images.

The second website, hosted by the British Library, is a bilingual online resource in English and French, *Medieval England and France, 700–1200*. The site features highlights from some of the most important of these manuscripts. It includes 30 articles on a wide range of themes, including medieval science, manuscript illumination, and the development of vernacular languages; as well as discussions of important figures from the period, such as Bede, Alcuin of York, and Emma of Normandy. The site also features a series of videos, narrated by Patricia Lovett MBE, detailing the stages of mak-

> The libraries digitised 800 illuminated manuscripts, sharing them online for the first time.

The *Encomium Emmae Reginae* (British Library, Add MS 33241, f. 1v)

***Medieval England and France* website, hosted by the British Library.**

The Old English Herbal (British Library, Cotton MS Vitellius C III, f. 27r)

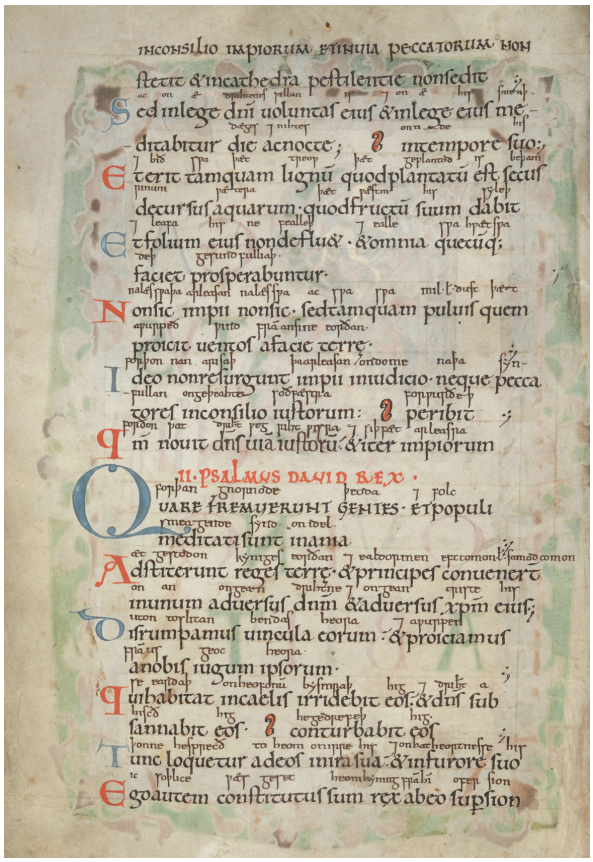
The Tiberius Bede (British Library, Cotton MS Tiberius C II, f. 5v)

The Caligula Troper (Cotton MS Cotton MS Caligula A XIV)

ing a medieval manuscript; two interviews with Professors Julia Crick (King's College London) and Nicholas Vincent (University of East Anglia) about manuscript production during the period; and two animations inspired by a medieval bestiary (Harley MS 4751), based on the lives of the crane and the whale.

Thirty-eight of the manuscripts digitised by the project include texts in Old English. We include the only illustrated collection of medical recipes and remedies to survive from Anglo-Saxon England, now known as the Old English Herbal (Cotton MS Vitellius C III). Another important manuscript now newly digitised is the Tiberius Bede, a decorated copy of the *Historia Ecclesiastica Gentis Anglorum* made in the late eighth or early ninth century, glossed in Latin and Old English. We also feature Ælfwine's Prayerbook, a liturgical and computistical collection probably written during the reign of King Cnut.

A particular highlight is one of only two complete manuscripts of the *Heliand*, an account of the life of Christ in Old Saxon



An illuminated Psalter with interlinear Old English gloss (British Library, Arundel MS 60, f. 13v)

epic verse (Cotton MS Caligula A VII). There are also a number of musical manuscripts featured, including the Caligula Troper and the Ecgberht Pontifical, and several lavishly illuminated Psalters that contain interlinear translations of the Book of Psalms.

This exciting project was made possible by a generous grant from The Polonsky Foundation.

You can visit the website hosted by the Bibliothèque nationale de France here: https://manuscrits-france-angleterre.org and the website hosted by the British Library here: https://www.bl.uk/medieval-english-french-manuscripts.

Follow new discoveries and featured content on Medieval Manuscripts blog (https://blogs.bl.uk/digitisedmanuscripts/) and Twitter (@BLMedieval).

Calum Cockburn
University College London
and The British Library

Boyo-wulf

A Corkonian Translation of an Old English Poem

> C'mere to me! Well we've all heard of those pure daycent kings of the Spear-Danes from donkey's years, and how the mad yokes of princes did alright for themselves.
> (ll. 1–3, trans. Killilea)

So begins *Boyo-wulf*, a translation of *Beowulf* in the native dialect of Cork city in the south of Ireland. The translation, while primarily begun with humorous intent, plays on Lawrence Venuti's idea of foreignisation and domestication, at once foreignising the poem for those unfamiliar with the Cork dialect, while domesticating it for the locals of Ireland's 'rebel county'. Influenced in part by Seamus Heaney's post-colonial Whitbread Award–winning translation of 1999, through the introduction of Anglo-Irish themes, *Boyo-wulf* most importantly aims to produce a poem meant to be read aloud, preferably in the sing-song accent of the city from which it hails.

Boyo-wulf is updated in instalments on www.boyowulf.home.blog.

Alison Elizabeth Killilea
Independent Scholar

Contact Between Students and Artefacts

A New Method for Teaching the Old English Riddles of the Exeter Book

A visitor to the British Museum in London will find a dazzling array of objects displayed in the Paul and Lady Ruddock Gallery (Room 41), under the title of 'Sutton Hoo and Europe, AD 300–1100'. It is home to some famous Anglo-Saxon objects, including the Franks Casket and the Sutton Hoo helmet, as well as writing implements, chain-mail, swords, pots, and drinking vessels. These objects correspond with many of the posited solutions for the Exeter Book *Riddles*, and in a paper presented at the annual meeting of TOEBI in 2018, I laid out my plans for a teaching plan that brings together textual analysis of the *Riddles* and student engagement with the material artefacts housed in the Museum.

The theoretical underpinnings of this teaching plan arise from Thing Theory, a twenty-first-century branch of materialist philosophy, established in 2001 by the literary scholar Bill Brown. Thing Theory has become a diverse and interdisciplinary region of study, but it is characterised by some core concerns: the relationship between human subjects and non-human objects; the distinction between 'humans' and 'non-humans'; what things and objects are, and how they shape human thought and activity. This includes a concern with moments of hybridity, where human–object identities become blurred (artificial intelligence is one example of hybridity cited by critics, and the voices of medieval riddles is another). In the field of Old English literature, this theoretical approach has been applied most extensively by James Paz in his recent book, *Nonhuman Voices in Anglo-Saxon Literature and Material Culture*.

> Whatever the specific outcome, students will have had an opportunity to engage with Old English language, riddle theory, material history and Thing Theory.

A connection can be drawn between the 'things' of Room 41, and the 'things' of the Exeter Book *Riddles*. Bill Brown suggests that '[w]e begin to confront the thingness of objects when they stop working for us', when the cycles of use and consumption that we engage in with objects cease to work. You are more likely, so the argument goes, to notice the nature or thingness of an everyday object (like a pen or a window) in the moment at which it stops working – when it sits broken in your hand, or becomes too dirty to see though. Old English object-riddles, I would argue, work precisely in this way: by breaking down their own life-cycles and reinterpreting them (often as acts of human violence), they halt the processes of use and consumption; through the enigmatic capabilities of Old English verse, they make their own images broken and unfamiliar – they stop working and arrest us with their 'thingness'. We might even compare the 'display' of objects in riddling texts to the way objects are displayed behind the glass of those cabinets in the British Museum: the object has been removed from the cycles of daily use, and its thingness has become more apparent to the viewer.

This teaching plan relies upon bringing students into contact not only with texts and artefacts, but with the thingness of the referent object that sits between text and artefact. The

activities and classes can be broken down as follows:

The students should work in very small groups – pairs or groups of three – to encourage conversation from all participants. The class facilitator should provide students with a selection of Old English riddles, in the original text or translation, according to the students and their exposure to Old English language. Each group must choose a riddle to work on, and ideally the facilitator will ensure that the full range of riddles is explored across the class.

If the text is in the original language, the students must first translate it. Armed with their text or texts, the groups can then go to Gallery 41 to seek a 'solution' to their riddle from among the Museum's objects. Access to the brick-and-mortar of the British Museum is obviously not something enjoyed equally by all students, and this is an option most practical for those studying in London and the South East. However, teachers elsewhere can instead make use of the British Library's excellent digitisation of their collections online. These digital records typically include a rigorous quantity of detail about each object, accompanied by high-quality images taken from a number of angles. The facilitator should gather in advance images or URLs from the Museum's site and create a 'virtual' gallery of artefact-solutions. This class plan can also be altered so that facilitators can take their students to an alternative museum more local to their place of study.

Students should prepare a brief before returning to class, outlining their rationale for identifying a particular text with a particular object. What features, textual and physical, spoke to each other? What aspects of the Museum's annotation accorded with their understanding of the object's identity as communicated by the text? This brief is intended to stimulate discussion rather than be presented, and so students can write briefly and in bullet points.

In the classroom the facilitator should move between the groups, asking students to explain their choices. Have them read portions of their text while bringing up the digital images on a projector, so that other students can understand the connections made by their peers.

For the second part of this class, the facilitator should move to focus on the language and strategies of the Exeter Book *Riddles*, using the students' investigations as a medium for inductive learning. Ask the students to identify the ways in which their text revealed and/or concealed its identity, or where it appeared to be doing both of these things simultaneously. Their responses should be drawn up on a board, with the facilitator curating the arrangement of responses in such a way as to draw attention to patterns in the students' responses (for example, aligning different examples of such classic riddle strategies as: paradox; anthropomorphisation through voice and emotion; violent transition between object-states). In this way, students will learn about how riddles function through discussing them, rather than seeking (perhaps frantically) to fit pre-ordained conceptions about how riddles 'work' to the texts they are given. This has the advantage of helping them to understand intra-genre variation – that although the *Riddles* collectively evince certain characteristics, they are not a homogenous set of writings and different individual riddles will partake of these characteristics in different ways. And of course, the facilitator should feel empowered to direct students towards anything they might have missed, and to introduce (perhaps on a separate handout) critical quotations that offer support to the observed characteristics of the texts. However, the more organic the process remains, the more memorable and engaging it is likely to be.

Facilitators should decide on a follow-up most suitable to their courses: students could do a final presentation on their choices and translations, or the class might simply go into the mix of influences for their examinations. Whatever the specific outcome, students will have had an opportunity to engage with Old English language, riddle theory, material history, and Thing Theory, and hopefully enjoyed some poetry on the journey!

Rachel A. Burns
University of Oxford

Teaching the Old English Language and Its Literature in the Adult Education Sector

It is 2 o'clock on a Thursday afternoon, and people from across London and South East England converge on Covent Garden to learn the Old English language. The venue is an adult education college, City Lit, which was originally one of five post–WW1 literary institutes established 100 years ago this year. It is the only one that remains, now a 'bastion of lifelong learning', according to the Evening Standard. The college offers an abundance of courses: sign language; pottery; photography; counselling; coffee tasting. Twenty-five thousand adults study at City Lit each year.

I have been fortunate to teach medieval English literature and language at City Lit since 2015, while completing my PhD at what might be considered the college's higher education sibling, Birkbeck College – originally the London Mechanics Institute, with a tradition of evening teaching for the working population. The courses I teach at City Lit range in length from one day to a term, with subjects including *Beowulf* and other Old English poetry, and the Old English language, as well as later medieval literature. There are no formal requirements to join these courses, and cohorts can be diverse. In practice, many learners are older, and they do not require a degree in English; university is not appropriate for them.

Although students in their twenties and thirties have enrolled, more than 75% of the learners are over 60. That figure actually increases to 80% at weekends, when it might be expected that a younger, working population would have the free time to attend. The oldest student so far was 87 while on their course.

When teaching at City Lit, one is surrounded by enthusiasm as well as experience. The knowledge learners bring to the classroom generates a great deal of discussion; learners readily fill gaps in others' knowledge, offer opinions, discuss and debate independently. Learners may have considerable understanding of historical contexts, or have learnt multiple languages. They tend to have the analytical and conceptual tools and vocabulary required to engage successfully with the Old English language and its literature. Older learners are more likely to attend multiple courses, and many are prolific, for whom Old English is just one of a range of interests being pursued. At least one has attended more than a hundred City Lit courses.

Learners readily fill gaps in others' knowledge, offer opinions, discuss and debate independently.

And there is good news: demand for Old and Middle English language and literature is high. Courses are generally full or close to full. At a short Introduction to Old English course, I was recently surrounded by a group of six or seven committed learners demanding (politely of course!) a longer course on the Old English language, and this led to the creation of a term-length course which is now fully subscribed, in which we follow Peter S. Baker's book. Studying the language seems at present to be more popular than courses on the literature. Possibly this is because there is a desire to develop, and hopefully retain, a particular skill, rather than to interpret or engage with texts that inevitably have to be approached in translation. Yet it is clear from conversations that I have had with learners that they enrol for a variety of reasons: they had 'exhausted Latin and Greek, and Old English is a new challenge'; they 'want to read *Beowulf* (if only a few lines) in the original language'; they 'like swords and dragons'; they 'want to know about the origins of the language they speak'. One learner in her late 70s attends partly 'to keep the mind ac-

tive'. Another said that she was returning to study Old English after encountering it in graduate school 50 years previously. However, the most common reason for embarking on the subject is because there is love for the language and the literature, particularly *Beowulf*. It is exciting for learners. Courses are a pastime, a hobby, a lifelong interest, and a social occasion.

Being positioned in the centre of the largest catchment area in the country helps with class numbers, but it is evident that Old English language and literature can be taught to groups of passionate learners from all backgrounds and age groups, in a formal education setting outside of the university, and the rewards for teaching them are significant.

Steven Breeze
Birkbeck College,
University of London

Remember to Recycle
by sharing this newsletter with students and colleagues.

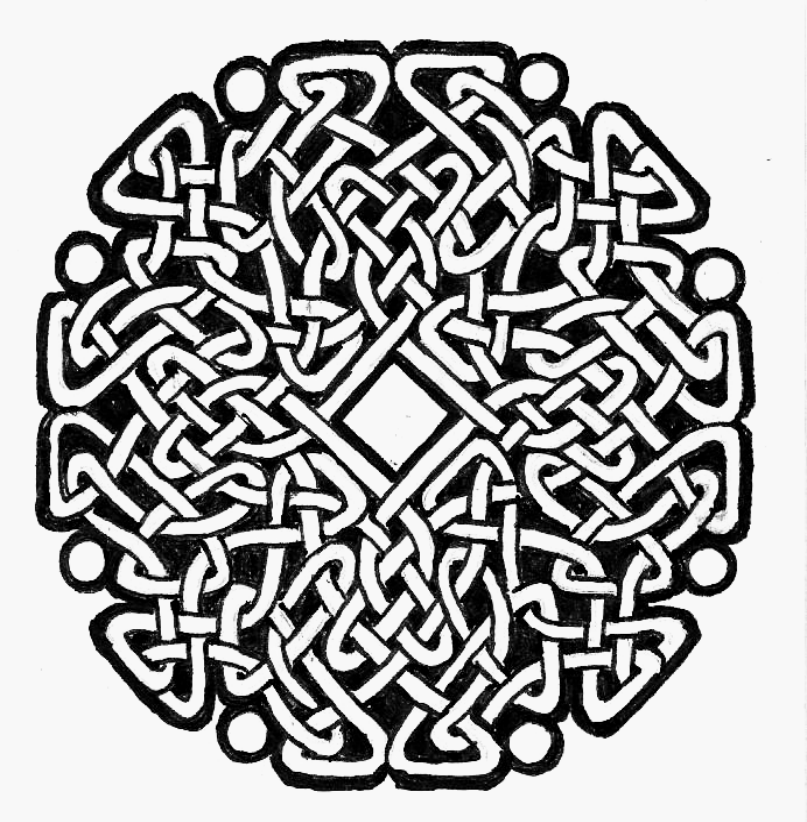
Daniel B

Professori Danieli Donoghue,
mentori amicoque,
poema lingua anglica antiqua,
sexagesimi primi diei natalis causa

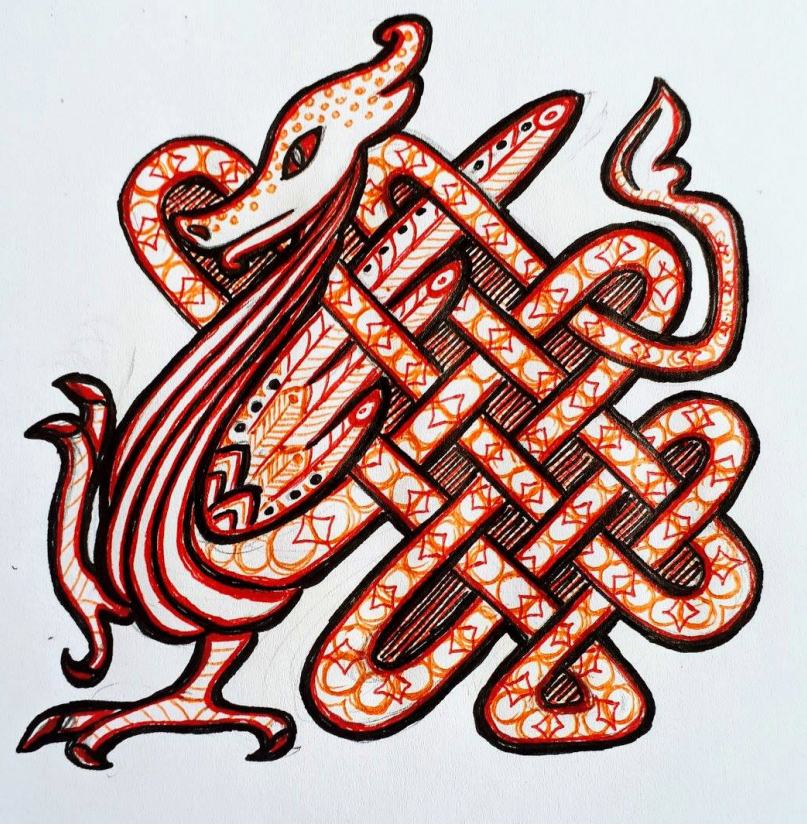
Uton nū hūru herian heofona Dryhten,
Metodes miltse ond His mōd-lufan,
Þenġel Hāliġ, swā Hē þearfe onġeat,
ġęōmran ġiohþe, þā sē ġęonga drēah
Spēon-landum in. Þonne hē spēdiġ wearþ,
ēadiġ ond un-forht, þonne him ed-wenden,
bōt bealo-nīða, blīþ-heortum cōm,
þām þe æror wæs ēste bedæled.
Daniel wæs dryhtliċ! Drēam-healdende,
ġęogoðe ġēocend, þone God sende,
Rafan tō rǣde. Hē þā ræste ġebād,
worolde wynne, ond þās word ġecwæþ:
'Wes þū, Daniel, hāl, dēora hlāford!
Nū iċ seċġe þē, sōþ-fæst wine,
þīnre helpe þanc. Hlūde iċ cȳðe
þæt þū eart sōðlīċe seċġ betesta,
rinca sēlest ond rūm-heortost.'

Indeed, let us now praise the Lord of heaven, God's mercy and the love of His heart, that Holy Prince, for He perceived the need, the mournful sorrow that the young man was suffering in the lands of Spain. Then he became prosperous, happy, and unafraid, when a change, a remedy for his dire afflictions, came to him, to that cheerful one who had earlier been deprived of favor. Daniel was noble! A holder of joy, a savior of the youth, whom God sent to Rafa's advantage. He then experienced relief, worldly joy, and spoke these words: 'Be well, Daniel, dear lord! I offer you thanks for your help, true friend. Loudly I proclaim that you are, in sooth, the best of men, the most excellent of humans, and the most generous.'

Rafael J. Pascual
Cambridge, Massachusetts
April 2017



Original Artwork



Hannah Bailey, Lecturer at the University of Oxford, has shared with us some hand-drawn artwork based on the interlace designs so common in early medieval England. We present them here for your enjoyment.

See more of Hannah's artwork on p. 38.

Remembering the Middle Ages

5–6 April 2018, King's College London and Notre Dame London Global Gateway

Conference Report

"Remembering the Middle Ages" brought together researchers working on the afterlives of Old and Middle English texts and histories, and the reception of early medieval and classical culture in post-medieval material cultures. A one-off event, it was intended to interrogate the linguistic, material, social, and political networks created by medieval things over time.

The organisers – Mimi Ensley (then Notre Dame, now Georgia Tech), Ivy Li, and I (both KCL) – were determined that the conference should welcome participants at different career levels, and we were absolutely thrilled that undergraduate and MA students shared their work in the same spaces as PhD researchers, early career academics, and professors. Thanks to generous grants from Notre Dame and KCL, we were able to provide travel and accommodation bursaries for students, early career, and independent presenters.

We were overwhelmed by fantastic abstracts and the varied programme covered teaching strategies and papers on texts and objects that jumped across period boundaries. I will not be able to do full justice to the papers given. Instead, I will highlight ideas that have stayed with me since the conference, and that should interest TOEBI members.

Kisha Tracey and Hilary Rhodes began with ideas of the Middle Ages that students bring to class influenced by popular culture, and offered strategies for rethinking lecture contents, reading lists, and seminars. Tracey asks her students to consider not the 'relevance' of the Middle Ages, but the 'significance': bringing together medieval and modern ideas of disability and gender to encourage students to engage and critique both. Such framing disrupts ideas of linear progress or models of 'civilisation', and demands students engage their own attitudes and values while appreciating different historical contexts and semantics. Rhodes discussed how the imagined heightened violence against women and racism of the Middle Ages is used as a way to justify reproducing each in modern media (for instance, in *Game of Thrones*) and inaugurate the fallacy that such violences are particularly medieval crimes. Both papers reminded us of the various 'baggages' of prejudice or stereotype that students may bring with them, and highlighted resources and links to reading lists, such as the Medieval Disability Glossary (https://medievaldisabilityglossary.hcommons.org/the-glossary/), and the Race and Medieval Studies bibliography (https://link.springer.com/article/10.1057/s41280-017-0072-0), which can help us teach both the diversity of the Middle Ages and medieval criticism.

Alison Killilea, Erik Wade, and Ethan Doyle White came together on a panel we titled 'Re-Imagining Anglo-Saxons'. Their papers revealed how myths of 'the Anglo-Saxons' have tangible effects on the literature and history we study, implicating them into contemporary politics. Killilea discussed *Beowulf*'s appropriation in the conservative – misogynist and colonial – science fiction of Larry Niven's 1987 novel *The Legacy of Heorot*, the poem providing a model for heroic colonialism. Wade attended to the phenomenon of the poem (and by extension the early medieval period) being read as pre-colonial, which enables stories set in the present era that use the text to avoid responsibility of addressing how colonial values operate within and reverberate across time. Doyle White explained the logical fallacies that enable white supremacist, ethno-nationalist movements in Britain to appropriate early medieval symbols and stories to fit their ideas of ethnic purity. *Beowulf* and ideas of the early medieval world are deployed in these new cultural productions to frame violences of colonialism and white supremacy as a correc-

tive moral right, an obligation on the part of the white, male protagonist (in books, film, or leaders of ethno-nationalist pagan groups).

Mike Horswell and Christine Robson discussed filmic and literary re-tellings and reconfigurations of Crusade narratives. Horswell discussed three unusual Crusade-inspired stories, which seem to subvert usual Hollywood tropes of glorifying Christians and violence against Muslims, or involve space-alien races. However, the attitudes that are valued in the Arab characters simply reproduce East–West dichotomies and ideologies of ethno-nationalism. Robson's paper examined how T. H. White's novels saw the author visiting the Middle Ages to teach values of pacifism and the idea of just war. The evil of dictatorships become elevated through comparisons with ferocious giants.

Mimi Ensley, Andrea Di Carlo, and Helen Young spoke on manifestations of 'English Heritage' from the early modern to the present. Together their papers demonstrated how, from John Milton, through William Faulkner, to Paul Kingsnorth and other contemporary writers and political actors, categories such as 'Anglo-Saxon' and 'Norman' have continued to hold real currency as inspiration for action, or identities to organise under or to rally against. Letha Ch'ien, Megan Henvey, and David Matthews discussed seemingly disparate material phenomena: neo-medieval art and real-medieval spolia in Renaissance Venice, medieval Irish stone crosses, and a Victorian train tunnel entrance and air shaft. Yet each revealed how mythic histories are enfolded into new moments, with landscape and buildings as set pieces and theatres for performances of identity, and displays of the ability of a dominant culture to absorb and command the 'other'.

Amy Franks and A. W. Strouse shared two rather different perspectives between medieval and contemporary gender politics. Strouse gave close readings of work by three poets – Miller Oberman, Jos Charles, Julian Brolaski – and examined how gender-queer and trans poets negotiate tensions and pleasures between traditions – Christian and pagan, new and old languages, heteronormativity and gender binaries and queerness – through playing with medieval-inspired macaronic forms, puns, and stories. In the medieval is found nonsense and/or the fractal expansion of meanings. Franks discussed the gross misogynistic, anti-Semitic trolling directed at her that was triggered by a series of tweets about the relationship between racism and contemporary Viking metal, and queer readings of Old Norse. Turning such attacks into objects of analysis is a vital critical move: by analysing the language and thought patterns evident in harassment, scholars of the Middle Ages may (re)consider how to frame our subjects such that they cannot be so easily misappropriated. As so much discussion – led by women of colour, and independent and early-career scholars – around the fate of the group formally known as the International Society of Anglo-Saxonists has elucidated, early medieval scholarship must be explicitly anti-racist and anti-misogynist, if it is not to be easily instrumentalised by white supremacist patriarchy.

Undergraduate and MA participants – Natalia Fantetti, Rose Griffiths Evans, Charles Tolkien-Gillett (all KCL), Will Jones, Grace Larson, Riley North, Ellis Sargeant (all ND) – shared their medievalism research on posters. Mimi Ensley had run a pre-conference workshop on poster presenting for the participants, and here was proof that the exercise of presenting humanities ideas visually and succinctly is a useful pedagogical tool for distilling and sharing ideas. Students spoke mostly without any additional notes, resulting in fluid, exploratory, and engaging discussions with other attendees.

Each evening of the conference closed with public events: a poetry reading featuring Vahni Capildeo and Ian Duhig, chaired by Clare Lees; and a keynote panel with Haruko Momma and Sarah Salih. Capildeo and Duhig honoured us with specially arranged poems, including selections from Capildeo's *Utter* collection and Duhig's *The Speed of Dark*. Themes of the universal, love and belonging, chaos and trouble were all played with, troubled, or celebrated. I do not have the space here to explain further the merits of including their work on medieval poetry syllabi, except to urge everyone to read their work and reflect on how the medieval might offer alternate pasts and presents, parallel to and resistant of the misappropriations

that make us despair.

We felt it was vital to invite keynotes that would span the early and late medieval. Haruko Momma's paper, 'Boy Meets Girl (?): Pedagogy and the World of Old English Literature', discussed Old English pedagogical practices. She urged teachers to rethink the canon of teaching texts, to look for the easily accessible as well as the strange, and to trouble the continued use of the same selections as were available in Thorpe and Sweet's readers. Prose and works translated from Latin into Old English have been overlooked in favour of, on the one hand, biblical works, and on the other, idealised pagan worlds, yet Momma has found that the narratives, humour, and pathos of texts such as *Appolonius* or *Mary of Egypt* help students in her classes connect with the subject. Finally, for us teachers, Momma reminded us of how many textbooks assume knowledge of grammar of contemporary English that many undergraduates will not have. How can we both address needs of undergraduates, but also take steps to improve teaching of grammar, and exposure to medieval texts, in pre-university classrooms?

In her paper, 'Medieval Aspirations: Nation and Migration here and now', Sarah Salih discussed the various political uses of not only the Middle Ages but also medievalisms. She traced stories of idealised assimilation, from the story of Thomas Becket's hijab- then Christian-head-covering-wearing mother, who changes her name to become English. Although overwhelmingly her story is one of loss of an identity and enforces assimilation, in a millennia-old literary corpus it offers a rare example of how to love an immigrant. Salih explained the ambivalence of the medieval, and how an inclusive and humanitarian medievalism exists at odds with state medievalism. For instance, the Refugee Tales project, which remembers the medieval experience of landscape, of being embodied as a human, and creates real and important bonds between walkers who eat and sleep alongside each other while stories are shared; may be contrasted with David Cameron's use of H. E. Marshall's *Our Island Story* (1905) as a model for a united Britain with shared patriotic values of English exceptionalism and celebration of Empire.

Above all, as I hope is clear from the summaries so far, "Remembering the Middle Ages" was a chance to carefully think over tensions that exist in exploring history over the *longue duree*: yes we should examine how the past has influenced the present, but how can we do this in a way to not make history, and therefore the future, seem inevitable, something that is human nature or fixed? At the end of the conference, participants wrote down keywords which I have taken with me as starting point for my teaching this year: (Mis)Communication; Genre; Debunk; Inclusion; Decolonising; Teaching; "Live" medieval(ism); Academic responsibility; Empowerment. Questions collected from participants mostly record anxiety about misappropriation of the Middle Ages: How best to deal with the racists? How many people know what 'medievalism' is and how do we reach them? How do we get rid of the Nazis? How do we lay the best foundations for future students/medievalists in the present moment?

I have found myself returning to many of the ideas raised at "Remembering the Middle Ages" throughout the year. I am teaching an introductory medieval literature course this term, and am further reminded how students and scholars have the difficult task of parsing misinformation and appropriations of the Middle Ages. The practical skills of careful close reading, interrogation, and knowledge of precise and shifting historical contexts that we all need in order to identify revisionist histories are useful not only for medieval scholarship but help us to confront news and narratives continually generated in politics today. I have found it a useful starting point to ask students to confront the Middle Ages as symbol: what it represents and why has it come to mean what it does. A continual shift between medieval and modern modes of thinking is necessary for considering difference, but also seeking out similarities that force us to trouble how phenomena that some political actors may name "medieval" – such as religious war or violence against women – are today fuelled by very modern ideologies. Finally, I am still thinking about how many presenters discussed the slow pace of medieval studies as a discipline, which has tended to struggle to embrace feminist, queer, or critical race approaches. Evidence of

resistance to these ideas has emerged again in the many blog posts and online activities of scholars across the US and UK. If we, as teachers of Old English, have collectively found those shifts difficult, then how soon can what "the medieval" signifies in the modern imagination be expanded, troubled, and opened up? Yet: I am hopeful. Every presenter modelled how to enact the nuanced, difficult and rewarding, exciting work of reading meaning in the Middle Ages, and in the new work that it continually creates.

Francesca Allfrey
King's College London

The Pre-TOEBI CLASP Workshop: A Graduate Training Day

19 October 2018, Pembroke College, University of Oxford

Workshop Report

The 2018 annual meeting of TOEBI was preceded by a one-day workshop in Oxford, facilitated by the team of the ERC-funded CLASP project. Graduate students and early career scholars attended a series of sessions at Pembroke College, led by Andy Orchard, Rachel Burns, Colleen Curran, and Rafa Pascual. Across the day, attendees were introduced to the project's databases and received some introductory training in their uses.

Rafa presented the database of metrical scansion, and delivered a crash course on the basics of scanning Old English verse. Colleen addressed the challenges of working with the Anglo-Latin corpus: manuscripts, editions, and texts. She discussed case studies in which the CLASP database will be able to help address these problems and make the study of Anglo-Latin more accessible. Rachel, a new member of the CLASP team that term, showed attendees a snapshot of the Errors and Emendations database, and used interactive exercises to explain the remit of the database and teach students to classify manuscript errors.

The day aimed to prepare younger scholars for the opportunities presented by the CLASP project, and the feedback from our attendees expressed an improved understanding of the project's aims and a sense of how it would impact their work.

Continuing the project's interest in pedagogical impact, Rachel Burns and Rafa Pascual are producing a digital teaching tool, designed to comprehensively teach Old English metre to undergraduate and graduate students. Too often there is insufficient space in the curriculum to teach Old English metre fully, leaving students with only partial knowledge, and frequently with an anxiety about applying metrical analysis to their work. The tool will adopt a modular approach, breaking down the teaching of metre into small sections bookended by graded questions. The tool will be ready for testing in 2020, after which the creators will share learnings and feedback.

Rachel A. Burns
Colleen Curran
Rafael Pascual
University of Oxford

Anglo-Saxon Metre and Literary Studies

30 October 2019, University of Oxford, CLASP Project

Workshop Report

I was able to attend the CLASP project's workshop on Anglo-Saxon Metre and Literary Studies, which followed on from their Graduate Training Day in Old English Metre. In addition to the introduction from Andy Orchard's CLASP team (Colleen Curran, Rafael Pascual, and Rachel Burns), there were papers from Jane Roberts, Hal Momma, Mark Atherton, Megan Hartman, Caroline Batten, Anna Feulner, Simon Thomson, and Nelson Goering, with a plenary by the legendary Rob Fulk. I had not imagined metre could be so much fun!

The CLASP team have announced development of a new digital tool that will provide the metre for *every* Old English poem at the touch of a button, measured according to both Sievers and Bliss (*au choix*). There will even be the possibility of complete glossaries for each of the poems. I cannot help envying the lucky PhD students who will begin their studies once this tool is up and running, and we can all look forward to the ways we can play with this new toy. We may have to wait a couple of years for the whole project to be finished, but it will be well worth the wait.

Tom Revell, a postgraduate student at Balliol College, attended the Graduate Training Day that preceded the conference and very kindly sent us a report about his experience.

Eleni Ponirakis
University of Nottingham

The CLASP Graduate Training Day was as informative as it was engaging and fun. Rafa's lecture took us from the process of identifying stress, alliteration, and syllabification, through the nature of drop expansion and resolution, equipping us to scan all types of verses in a manner that was comprehensive yet succinct. The quizzes allowed me to check my own understanding, and the affectionately named PhilLab (Philological Laboratory) showed us how the skills we had learned and practiced can be implemented in textual criticism (with a cameo from Professor Fulk, to boot). The roundtable summed up the main points of the day well, addressing the nature of both learning and teaching Old English metre. I felt empowered to go out and scan Old English poetry independently, and to be much more confident in using metricity productively in my own literary analysis.

Tom Revell
Balliol College,
University of Oxford

The conference speakers. Back (L-R): Nelson Goering, Simon Thomson, Megan Hartman, Andy Orchard, Mark Atherton, Nick White, Mark Griffiths. Front (L-R): Rafael Pascual, Jane Roberts, Hannah Bailey, Colleen Curran, R. D. Fulk, Caroline Batten, Hal Momma and Rachel Burns. Photo by David Fleming; used by permission of CLASP.

Award*Reports*

Reports from TOEBI Conference Award holders, 2018–19

54th International Congress on Medieval Studies

Western Michigan University, Kalamazoo, 9–12 May 2019

Chiara Giancoli, University of Nottingham

I am very grateful to TOEBI for giving me a conference award which contributed to the cost of my participation in the 54th International Congress on Medieval Studies at Western Michigan University, where I presented a paper titled 'Medical, Charitable, and Regulatory Responses to Leprosy in Two of the *Catholic Homilies* by Ælfric of Eynsham'. This analyzed the descriptions of leprosy in the homilies 'The Third Sunday after the Lord's Epiphany' and 'The Second Sunday after Pentecost' to demonstrate how Ælfric employed this theme in different ways to convey specific religious teachings to his audience.

My presentation was part of a very successful session sponsored by *Medica: The Society for the Study of Healing in the Middle Ages* that focused on the medical, charitable, and regulatory responses to leprosy in the medieval period and shed further light on how leprosy was understood in medieval society and literature. Moreover, thanks to the excellent papers presented at my session, I learnt more about how leprosy was interpreted in other medieval cultures. During the Congress I also attended several engaging presentations relating to various disciplines and topics within medieval studies and had stimulating conversations with scholars both within and outside my field, which allowed me to consider my research from a different perspective and to develop an interest in new topics.

The Congress was a wonderful tribute to the beauty and liveliness of the Middle Ages, as well as to their contradictions and still unknown mysteries, all of which contribute to our fascination with this period. Above all, my experience at the Congress has shown me how important the Middle Ages have been for later human development, and how relevant they still are nowadays.

International Society of XX (formerly ISAS) 19th Biennial Meeting

University of New Mexico, Albuquerque, 29 July – 2 August 2019

Jacob Runner, University of Nottingham

I am very grateful for the grant support I received from TOEBI, which helped me to travel from Nottingham to New Mexico in order to attend this year's ISXX conference. In addition to participating in the conference proceedings and the excellent pre-conference graduate student workshop, "Interacting with Anglo-Saxon Manuscripts," I was also able to present a paper entitled "Orientalism, Medievalism, and Questioning Essentialism in Old English Literature Studies." My paper compared the homogenizing propensities of Medievalist and Orientalist exoticism, as well as disciplinary responses, and it ultimately made the case not simply for continued promotion and study of the multicultural Middle Ages, but also for more active encouragement of theoretically valid cross-period and comparative cross-cultural research efforts and approaches to teaching. In seeking to highlight the potentials for fostering greater accessibility, positively enhancing subject area visibility, and diminishing exoticism, I was afforded a unique opportunity to discuss these challenging and timely issues with a diverse range of scholars in the field of Old English literature studies. As these pivotal issues are also highly relevant to my ongoing PhD thesis project, the debates had and the critical specialist feedback

that I received helped me to gain perspective on the positioning and potential impact of my current research.

Caroline Batten, University of Oxford

Thanks to a grant from the TOEBI Conference Fund, I was able to attend this year's biennial meeting of ISXX (formerly ISAS) in Albuquerque, NM. I presented my paper 'Whole, Holy, Healthy: The Poetics and Cultural Context of Metrical Charm 7'. Drawing on my thesis work, I argued for the validity of applying stylometric analysis to the metrical charms, demonstrated that the charms' metrical irregularities are predictably tied to their narrative structure and function, and, as a case study, engaged in a close reading of Charm 7, examining the ways the text's poetics clarify its meaning and illuminate its anxieties over the violation of the human body.

I was fortunate enough to be part of a fascinating panel on Old English medicine, which resulted in an exciting and thought-provoking question session, and I appreciate the encouragement and feedback I received from scholars in this subfield. My attendance would not have been possible without the generous support of the TOEBI committee and membership, and I was, and remain, very grateful for this opportunity to share my work, meet other scholars, and improve my own understanding of the field.

❖

Adversus Petri Jackson Peliculas

A Riddle

Iċ eom mihtiġ wiht, mæsta wyrma;
grǣdiġ iċ sēċe gomban for bēċe.
Hyġe-lēoht wearð hnāg: iċ þurh hōle slād.

Þorinn wæs þrymliċ, ac hine þēof ġenam.
Þrōres lāf þwān, þeġn Ætlan ārās;
iċ hine mid searwum slāt, sorgwīte þurh ād!
Dwēoras iċ dwelle, hīe tó dolum wende.

Hæfdon ylfe gamen unlȳtel, lā!
Āttorcoppan nū þā ylfe slēaþ.
Bōccræft binde, Bungan sunu forġietst!

Answer: *The Hobbit* movie trilogy, which is identified with a three-head dragon speaking in the first person. In his essay 'On Fairy-Stories', Tolkien praised literature—as opposed to the visual arts, where the spectator's imagination is not so powerfully stimulated—as the ideal medium for fantasy. The imposition of the director's representation of the book on the spectator to the detriment of his imagination and the movies' lucrative purpose are the two main ideas upon which the riddle is articulated.

Rafael J. Pascual

Rob Fulk (left) and Rafael Pascual, during the recent conference on Anglo-Saxon Metre and Literary Studies, sponsored by the CLASP project (more on p. 29). Photo by David Fleming; used by permission of CLASP.

Book*Reviews*

Recent publications reviewed by TOEBI members

A New Dictionary of English Field-Names

Paul Cavill, with an Introduction by Rebecca Gregory, Nottingham: English Place-Name Society, 2018. Field-Name Studies, vol. 4. lii + 495 pages, £24.00 to society members / £30.00 to non-members.

ISBN: 978-0-904889-98-X (hardcover); 978-0-904889-99-8 (paperback)

Place-names, it is sometimes said, are a subject too important to be left to place-name specialists. Yet in the absence of the expertise of the onomast, historians, archaeologists, and others would be obliged to fall back on amateur and antiquarian speculations. Those who employ place-name evidence in their research have relatively few problems accessing information about major names, for interpretations of individual examples and assessments of the significance of broad types of name, are freely available in published form. The county volumes of the EPNS, even the older ones, provide a rich and reliable source, which can be checked against the rather brief but often more up-to-date information available online, on the 'Place-Name Key' website provided by Nottingham University's Institute for Place-Name Studies. More general interpretations can be accessed in the books and articles by Margaret Gelling, Anne Cole, Della Hooke, and others. But minor names and field names are a different matter. While even the early EPNS county volumes provide some interpretations of such names, the sheer numbers encountered by researchers on maps and in documents, and the wealth of information they can provide, call for a different treatment.

For a long time, local and landscape historians and field archaeologists have relied on two excellent but now rather old volumes, both produced by the great pioneer in this area of study, the aptly named John Field: *English Field Names: A Dictionary* (1972); and *A History of English Field Names* (1993). As the Introduction to Paul Cavill's excellent new book explains, Field's plans for a revised and expanded treatment of the subject were cut short by his death in 2000. Cavill's *Dictionary* grew out of this enterprise, but also draws on the mass of new attributions arising from the research of the EPNS, and place-name scholars more generally, over the subsequent years. The result is a beautifully produced, immensely useful volume which will immediately become the standard reference work on the subject.

The book begins with a thoughtful introduction, written by Rebecca Gregory rather than by Cavill himself, which deftly addresses important general issues in field-name studies: the purpose, significance, and content of the names, their vocabulary, the collection and interpretation of names, and much else. It includes a welcome section on 'Landscape History and Archaeology', which could perhaps have been extended, given the character of a significant proportion of the book's likely audience. The way that names can be used to identify areas of late woodland clearance, or to elucidate the progress of enclosure, might have been discussed in more detail, as well as the manner in which they can often be combined with other kinds of information – the shapes of fields, for example. More on the phenomenological approach – what place-names can tell us about the way the world was ordered and experienced by our ancestors – would also have been welcome. But these are minor quibbles, of the kind any reviewer is obliged to make, and overall Gregory's essay is scholarly, readable, and packed with insights.

The main section of the *Dictionary* covers over 470 pages and in broad terms resembles Field's earlier (1972) volume, but with considerably more names and attestations. Interpretations are set out clearly, and while primarily intended as a work of reference, this is a wonderful book to dip in and out of. The last few pages

provide a glossary of the main elements in English field names, which readers will find both useful and fascinating. There are one or two very minor problems with the organisation and presentation of the material. In particular, in a few cases, quite common field names appear at first sight to be missing because they are treated as variants of some other name, usually one which reflects more directly an element's derivation, and are thus found there. A local historian might thus search in vain for 'Sart Field'; its status as a variation of 'Assart Field', under which heading it does make an appearance, might seem obvious to the place-name specialist but less so, perhaps, to many likely users of the volume. Field's *Dictionary* gave this particular name its own entry. Fewer attestations might have provided room for more individual headings. Indeed, on a few occasions the reader is left with the impression that the demonstration of onomastic rigour was of greater concern than the manner in which the *Dictionary* is likely to be used, and by whom. But this, once again, is nit-picking. It is hard to overstate the importance, and usefulness, of this book, and Paul Cavill is to be congratulated on what has been achieved. The term 'standard text' is too freely employed; but this really is such an animal. My own volume is already looking as well-thumbed as those by John Field, which sit proudly beside it on my bookshelves.

Tom Williamson
University of East Anglia

Medieval Clothing and Textiles 13

Robin Netherton and Gale R. Owen-Crocker (eds.), Woodbridge: Boydell, 2017. 182 pages, 12 colour, 33 bw, 11 line illustrations. Hardcover £40.00 / US$60.00

ISBN: 978-1-7832-7215-0

Within the pages of this volume are papers examining and analysing medieval material culture, with a focus on clothing and textiles. From medieval England to Italy and Germany, the work in this volume engages with a broad range of evidence, such as chemical analysis of the materials, discussion of the historical records, and examination of the images surviving from the medieval period.

The first article in the volume is Gale R. Owen-Crocker's 'Dress in the Bayeux Tapestry'. It is an examination of what the Tapestry has to offer and discusses the artistic choices made by the embroiderers. The various depictions of clothing and staging of scenes are analysed in the context of the early medieval manuscript tradition. The discussion then moves to examining the choices made during its creation. On the male side, the article focuses on general English male wear, the ruler's dress, the foreign elements in clothing, ecclesiastical dress, and armour used by combatants. The paper also examines women's dress and nakedness, before concluding that the Bayeux Tapestry is inconsistent in its accuracy, with Owen-Crocker suggesting that these were a combination of political choices, staging practices, and the reality of 11th century embroidery techniques. While perhaps these conclusions are not surprising, a detailed read of the article offers valuable insights that can inform scholars of more than just medieval textiles.

The second article takes us to a period a few centuries later. Mark Chambers' 'How Long Is a Launce? Units of Measure for Cloth in Late Medieval Britain' is a thorough examination of the terminology of cloth measures. He calls attention to the problems with using monolingual glossaries for the study of this historical period, labelling them 'insufficient'. The reason for this is the often mixed linguistic character of the surviving literature, giving examples of manuscripts that contain sentences casually written in both Latin and Middle English, or in Anglo-French. In the context of medieval textiles, this results in multilingual metrology for measuring cloth, which appears to have varied from place to place, much like the terms describing cloth, fur, and other commodities. By way of conclusion, Chambers notes that his paper is but the tip of the iceberg, calling for further examination of measurements in late medieval Britain, mainly due to the fact that thousands of manuscripts from this period have only recently been made available in digital format. Standing on its own, the paper sheds light on the multilingual reality of at least the educated people of the period

through the lens of measures' metrology.

The third article, Ana Grinberg's 'Robes, Turbans, and Beards: "Ethnic Passing" in *Decameron* 10.9', discusses how concealment is dealt with in medieval literature. She begins with a discussion of how adopting different clothing serves to disguise literary characters, with gender and social status being two of the most used tropes in medieval narratives. Grinberg's main focus however, is Boccaccio's novella 10.9 from the *Decameron*. Since it is set in the eastern Mediterranean, it allows for an investigation of the sartorial and cultural performances that define Christianity and Islam. For Grinberg, the interest lies in the nuance of identity representation through material and textile culture and what its literary purpose is for the narrative. For those unfamiliar with the wider literary tradition of the Late Middle Ages, the article discusses *Decameron* 10.9 in the context of narrative style often employed in this period, namely Saladin traveling to Europe incognito or donning merchants' robes, and contrasts cultural cross-dressing from the literature with historical realities. The examination of clothing imagery gives an insight into how both Boccaccio's characters and his contemporaries understood religious and cultural differences.

The fourth article, Christine Meek's '*Calciamentum*: Footwear in Late Medieval Lucca' is an examination of the importance of footwear for the economy and status in the Tuscan city of Lucca. She discusses the demand for and acquisition of footwear, along with its manufacture and supply through regulations and disputes in the city's records. After detailed discussion with the help of pictorial and textual evidence, she falls victim to the age-old issue that is the plight of medieval scholarship: the sources are incomplete and lack the detail we seek. While there is not enough material to piece together a full picture of the amount of footwear produced, or its availability and consumption by the inhabitants of the late medieval Lucca, there is enough evidence to show what types of footwear were available, what their cost was, and how that cost related to other articles of clothing. From the sources, we can also glimpse the circumstances of production, importation, and commerce, which can inform scholars of related fields about the economy of the region at this time.

The fifth article, Jane Bridgeman's '"*Bene in ordene et bene ornata*": Eleonora d'Aragona's Description of Her Suite of Rooms in a Roman Palace of the Late Fifteenth Century', is a discussion of a single letter sent by Eleonora to a high-ranking member of her father's court in Naples, a rare and important piece of written evidence due to its richness of detail testifying to the aristocratic and lavish interior of the late 15th-century palace. This letter served to inform her father of the welcome, generosity, luxury, and comfort she had received by Pope Sixtus IV. As such, this letter and the article itself offer a valuable insight into the character of late medieval diplomacy, as it corroborates written records from similar letters of Venetian ambassadors when abroad. On the regional scale, it also testifies to the political landscape of the period in the fact that Pope Sixtus IV wanted to honour the princess from Naples to extend the papacy's goodwill to her royal father.

The volume's last article, Jessica Finley's 'The Lübeck Wappenröcke: Distinctive Style in Fifteenth-Century German Fabric Armor' examines two pieces of garments located in Lübeck, Germany, that date to the mid-fifteenth century and represent a unique style in armour fashion in this period. She examines the materials used, the methods employed in its construction, and the results of chemical analysis of the black paints that decorate the backs of the garments. These two pieces of fabric armour indeed do shed light on how they were made, giving material evidence for how cotton was used both as fabric and as a filler, but also inform us about the methods of armour construction in the late fifteenth-century Germany, offering routes for later research in order to answer additional questions about this unique style of armour.

The book's last pages are devoted to brief reviews of relevant new studies of medieval clothing and textiles, along with the list of contents of the previous volumes in this ongoing series.

As this review appears in **TOEBI***Newsletter*, the most relevant articles for scholars of the Anglo-Saxon period will be those by Gale R. Owen-Crocker and Mark Chambers. The former offers a very detailed discussion of one of the most important historical artefacts in the history of England and the end of the Anglo-Saxon period, while the latter briefly touches on the Anglo-Saxon terminology of weights and measures and the legislative attempts to standardise it.

This volume is accessible to anyone interested in reading about this area of research on a scholarly level, with plenty of illustrations throughout to further clarify the subject matter and the articles of clothing discussed in the text. While not a must-own for researchers of the Anglo-Saxon period, it should not be missing from a university or museum library.

Gustav Lacok
University of Nottingham

'Charms', Liturgies, and Secret Rites in Early Medieval England

Ciaran Arthur, Woodbridge: Boydell Press, 2018. 262 pages, 3 bw illustrations. Hardcover, £60.00 / US$99.00.

ISBN: 978-1-7832-7313-3

Ciaran Arthur's monograph *'Charms', Liturgies, and Secret Rites in Early Medieval England* addresses a long-standing issue in the study of Old English remedies and ritual texts: to what genre do these texts belong, and how best can we define and describe them? Arthur suggests that the word 'charm', with attendant connotations of paganism and popular superstition, is itself poorly defined and does not accurately describe the texts to which it is often applied. He presents clear evidence that these rituals and remedies are thoroughly Christian texts, written down for learned audiences, and often indistinguishable from prayer; more provocatively, he suggests that the rituals in question were not distinguished from liturgical texts by early English scribes, and that these rituals were created in the late tenth and early eleventh centuries as part of a culture of ecclesiastical experimentation.

The Introduction (pp. 1–20) sets out the book's central thesis – putting to rest arguments that the charms are artefacts of paganism and suggesting, instead, that they are mainstream Christian texts – and offers a review of previous scholarship on Old English 'charms', emphasising early efforts on the part of scholars to unearth paganism in these texts and, fascinatingly, highlighting those authors' own ideological approaches to Old English literature. This overview also touches on more recent literature seeking to highlight the charms' Christian nature and biblical and theological references. The first two chapters (pp. 21–97) are essentially a large-scale word study: Arthur discusses the controversial and difficult OE word *galdor*, examining nearly every instance of the word's use in the extant Old English corpus, concluding that its usual translation as 'charm' is both inaccurate and inadequate, and that the word rather seems to mean a spiritual, verbal, often secret performance that requires particular skill, and is dangerous in heathen or unauthorised hands but powerfully beneficial in authoritative Christian ones. Some readers may take issue with Arthur's suggestion that *galdor* was redefined as a negative term during the Benedictine Reform, given that negative uses of the term appear in texts that predate the mid-tenth century. Arthur's analysis of the meaning of the word, however, is thorough and convincing. Twelve rituals that use the word *galdor* are given special attention. Arthur notes that the word is uncomplicatedly associated with Christianity in these texts, copied in manuscripts made at ecclesiastical centres.

Chapter 3 (pp. 101–133) makes the argument that these rituals and remedies were considered part of the liturgy by early English scribes and that the texts themselves are liturgical rites. Arthur offers close readings of a number of remedies that have been described as charms, but which feature significant liturgical quotation and parallel liturgical *ordines*. Arthur's readings of these texts are often informative, though in some cases he perhaps

Seeking Contributions

- articles on teaching methods & resources
- articles about teaching OE in countries outside the UK and Ireland
- book reviews
- new book announcements
- reports on conferences
- photos related to OE, AS Studies, and its teaching
- announcements of upcoming events and conferences
- reports of conferences and other events from the last year

To contribute, please contact the editors.

overstates the case for meaningful 'similarities' between texts (e.g., Metrical Charm 6 and a marital blessing in the Benedictional of Robert). Chapter 4 (pp. 134–165) applies these conclusions to a close examination of the remedies in London, British Library Cotton Vitellius MS E.xviii, ff. 15v–16r, highlighting liturgical parallels to these short texts and clarifying some of their enigmatic content. The fifth chapter (pp. 169–214) – the book's longest and, arguably, its most ambitious – suggests that 'gibberish' incantations are not mere nonsense or *voces magicae*. Here Arthur examines philosophies of language put forward by Jerome, Augustine, Isidore, Bede, Ælfric of Eynsham, and Byrhtferth of Ramsey, as well as examples of cryptograms and language play found in Old English and continental sources, to argue that some of these 'gibberish' texts were deliberately obscured to prevent unauthorised usage, while others may represent an attempt to recreate a pre-Babel universal language with theological significance.

Arthur has amassed significant and incontrovertible evidence that we should read Old English ritual and remedial texts as part of 'diverse, mainstream ecclesiastical traditions' of Christian devotion (p. 134) rather than as survivals of English paganism in ritual texts. The book might have benefitted from a sharper definition of the author's terms, especially words like 'magic' or 'liturgy'. Arthur uses the adjective 'liturgical' throughout to describe texts that do not include any liturgical quotations or references; he seems, often, to use 'liturgical' simply as a synonym for 'Christian' or 'biblical'. Indeed, the fact that many texts previously described as 'charms' do not include liturgical quotation presents problems for Arthur's designation of this genre as a collection of 'liturgical experiments'. The corpus Arthur examines is a heterogenous one, a stratum of texts belonging to a milieu of medical, religious, computistical, agricultural, and prognostic literature copied alongside, or in the margins or prefaces of, medical and religious texts. Many 'charms' contain traditional incantatory material found in other European remedies from Late Antiquity through the medieval period, suggesting that at least portions of these texts may have a non-ecclesiastical origin, though they are certainly compatible with Christian liturgy. Texts that lack liturgical quotation tend to receive little discussion from Arthur, and in some cases inconsistencies appear in his writing: for example, he suggests that Metrical Charm 3 contains a reference to Revelation because a beast leaves a 'mark' on the 'forehead' of its victim in the text, but the beast of Charm 3 lays reins (rather than a 'mark') on its victim's neck (rather than forehead), and Arthur translates the word as 'neck' in the body of the text and as 'forehead' in the footnote (p. 86).

Arthur's central argument, however, that early English scribes and ecclesiastics viewed the remedies we call 'charms' as powerful Christian practices is convincing. By reframing our approach to Old English ritual and incantatory texts, this book makes a valuable contribution to the field that will undoubtedly spark exciting and necessary future discussion.

Caroline Batten
University of Oxford

Compelling God: Theories of Prayer in Anglo-Saxon England

Stephanie Clark, Toronto: University of Toronto Press, 2018, x + 318 pages. Hardback £63.99.

ISBN: 978-1-4875-0198-3

This is a rather unusual book in some ways. There have been many useful and interesting studies of the liturgy of prayer in early England, and of the various texts in which liturgy is inscribed. But this book asks questions not particularly about what they prayed, but rather about what the precators (Clark's word, an elegant way of avoiding 'pray-ers') thought they were doing when they prayed. It has interesting things to say about the texts, but the core is about the ideas – biblical, patristic, medieval and modern, Latin and Old English – relating to prayer. There is a long introduction of nearly fifty pages, a longer one on 'The Anglo-Saxon Inheritance' (pp. 50–108), a chapter on Bede (pp. 109–173), a chapter on King Alfred (pp. 174–209) and a chapter on Ælfric (pp. 210–271), followed by a conclusion, bibliography and index.

The working hypothesis of *Compelling God* is that prayer in early England was based on the idea of gift, as in many ways was society at large. One of the intellectual pleasures of the book is that Clark subjects modern theories of both prayer and gift to searching critique. Since William James's *Varieties of Religious Experience* at the beginning of the twentieth century, prayer has been constructed as mystical communion with the divine, 'validated by individual feelings and stripped of words, form, and ritual' (p. 15); it is not petitionary and by this means it escapes accusation of being utilitarian. In each of these respects, Clark argues, early English prayer is diametrically opposed: it is not about the individual but rather the community; it is always words in the form of set prayers or texts; and it is often expressed in ritual. It is overwhelmingly petitionary and expects a response. This being the case, early English prayer has suffered occlusion in histories of spirituality as it is seen as rather mechanical and crudely transactional. Clark argues, however, that it is actually based on a system of gift-exchange; and since that could also be interpreted as 'economics', she critiques theories which reduce gift to the operation of mere self-interest. The arguments in these two areas, sustained throughout, are subtle and detailed: the material on theories of gift in particular is likely to be of wide interest (see, for example, recent work on *Beowulf*; Peter Baker's *Honour, Exchange and Violence* (Cambridge: D.S. Brewer, 2013); and Rory Naismith, 'The Economy of *Beowulf*' in Neidorf, Pascual and Shippey, eds, *Old English Philology* (Cambridge: D.S. Brewer, 2016), pp. 371–390, which deal with the idea of gift-exchange).

The first chapter, 'The Anglo-Saxon Inheritance', examines the language used in relation to prayer in both Latin and Old English, and also the kind of books that contained prayer. There were developments in the practice of prayer, Clark argues, particularly with the widespread use of Bede's Breviate Psalter in private devotion. But throughout the period, the key texts were the Paternoster and the Psalms. Clark concludes that prayer was fundamentally ritualised performance of these kinds of set prayer (p. 107), and that this was professionalized in the monasteries.

In her chapters on Bede and Ælfric, Clark focuses on how these writers frame theories of prayer which differ slightly but significantly from those in their sources, Gregory and Augustine in particular. Bede focuses on *gratia*, ambiguously both 'gift' and 'gratitude', and presents reception of a gift from God by using it as reciprocation, a return of a gift; this in turn attracts further gifts, and a cycle of grace is established. Gratitude is enacted in prayer and honour is exchanged. Clark starts her chapter on Ælfric noting that he commends people using the Paternoster, the Creed and the sign of the Cross before a journey, and this might seem like superstition since these have no relevance to travelling. She shows that these things are rituals to identify to whom the precator belongs, their identity, community and loyalty. This last feature, loyalty, allows Ælfric to deal sensitively with the question of unanswered prayer at the end of his homily on St Bartholomew: prayer does not compel God (as in the book title), and unanswered prayer obviates ideas of contract or commensurability in gift-giving, but the persistence of the preca-

tor demonstrates loyalty.

King Alfred sees prayer as work which God rewards. Part of the discussion here focuses on Asser's account of King Alfred's prayer for some illness that would subdue his sexual urges. Alfred got more than he expected, of course, but nevertheless Asser sees it as a gift, a reward for his prayer. The disparity between what Alfred expected and what he was given 'de-centres' the individual and his wishes, and this becomes a key feature of Clark's interpretation of the introductions to the Psalms and of the *Soliloquies*: these works put the individual into a narrative that is not their own so that in prayer the individual becomes engaged in the text's communication with God.

A selective summary such as this will perhaps give some indication of the arguments that are presented in the book. Mostly the ideas are exciting and the reader is carried along, but just occasionally the density of argument causes the reader to flag a little (in her acknowledgement Clark admits there won't be a movie). There is little to criticize: some of the references in footnotes are unspecific, without page-numbers; on p. 43, a chunk of the main text is repeated in footnote 139; on p. 57 there is a fairly accurate translation of a passage from the *Maxims*, and on p. 272 a different and rather wild one. I only spotted a couple of typographical errors.

The book changes the discourse relating to prayer in early England. It makes the apparent lack of continuity with present-day understandings of prayer comprehensible: the 'dearth of creative, affective, or mystical devotion' (p. 278) is not a flaw, but like the lack of the sonnet form, say, a difference of culture and language. Clark situates prayer in an early English context, and shows how prayer pictures 'the relationship between humans and God as open, generous and honour based' (p. 279). There is a great deal to enjoy in this book and its thesis is important. It is a substantial contribution to our understanding of early English culture in which prayer is ubiquitous.

Paul Cavill
University of Nottingham

Art by Hannah Bailey. See p. 24 for more information.

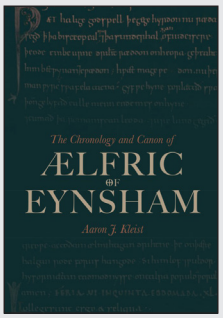
Recent*Publications*

The following titles, which may be of interest to TOEBI members, have recently been published:

The Chronology and Canon of Ælfric of Eynsham

Aaron J. Kleist, 2019, D. S. Brewer, 371 pp., 1 line illustration, hardcover, £75.00 / USD$130.00

ISBN: 9781843845331



God's Exiles and English Verse

John D. Niles, University of Exeter Press, 2019, 304 pages, hardcover, USD$112.00

ISBN: 9781905816095

The Codex Amiatinus in Context

ed. by Jane Hawkes and Meg Boulton, Brepols, 2019, 320 pages, 30 colour and 25 bw illiustrations, paperback, USD$98.00

ISBN: 9782503581422

Epistolary Acts: Anglo-Saxon Letters and Early English Media

Jordan Zweck, University of Toronto Press, 2018, 240 pages, hardcover, CAD$75.00, ISBN: 9781487501006

Priests and Their Books in Late Anglo-Saxon England

Gerald P. Dyson, Boydell Press, 2019, 296 pages, 9 bw illustrations, hardcover, £60.00

ISBN: 9781783273669

Preaching Apocrypha in Anglo-Saxon England

Brandon W. Hawk, University of Toronto Press, 2018, 296 pages, hardcover, CAD$65.00

ISBN: 9781487503055

Complete Old English: A Comprehensive Guide to Reading and Understanding Old English, with Original Texts

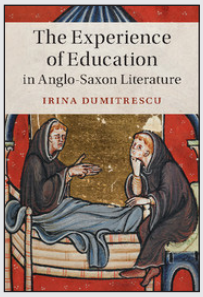
Mark Atherton, Teach Yourself, third edition, 352 pages, paperback, £20.99

ISBN: 9781473627925

Childhood and Adolescence in Anglo-Saxon Literary Culture

ed. by Susan Irvine and Winfriend Rudolf, University of Toronto Press, 2018, 360 pages, hardcover, CAD$90.00

ISBN: 9781487502027



The Experience of Education in Anglo-Saxon Literature

Irina Dumitrescu, Cambridge University Press, 2018, Cambridge University Press, 235 pages, hardcover, £75.00

ISBN: 9781108416863

Upcoming*Events*

English: Shared Futures 2020

June 26-28th 2020, Manchester/Salford

Hosted by Manchester Metropolitan University, the University of Manchester, and Salford University

An academic conference with a festival feel, English: Shared Futures is the largest event for academics in English literature, language, and creative writing. It is run by the major organisations of the discipline – The English Association and University English – and supported by the National Association of Writers in Education, with Institute of English Studies and National Association for the Teaching of English.

English: Shared Futures 2020 will have 750 attendees (roughly a third of academics in English literature, language, and creative writing in the UK). There will be plenaries, salons, panels, and sessions on emerging research and practice from across literature, language, and creative writing. As the call for panels and papers demonstrates, we also have some additional special themes.

There will be sessions on learning, teaching, and pedagogy, and on aspects of professionalization. We will be running our mentoring scheme; a strand of panels for, and organised by, early career academics; sessions organised by learned societies; attendance by major academic publishers and small presses; workshops on digital skills and technologies; panels on writing grant applications; sessions for Heads and colleagues at all career stages. We are also keen explore alternative forms of scholarly engagement, such as shared readings; pop-up workshops; staged conversations; master-classes; roundtables; interviews; dialogues; 'research in progress' sessions; *in situ* events around Manchester; and many other new forms of event.

The 2020 event features two TOEBI-sponsored panels, with talks from TOEBI members on issues related to Old English pedagogy:

Pedagogy and Public Engagement: Early English in and Beyond Higher Education

Beth Whalley, Fran Allfrey, Michael Bintley

This panel will explore the intersections between teaching, research, and knowledge exchange (KE) activities through the experiences of early and mid-career HE teachers and researchers working with early English language and literature. These papers represent a variety of collaborative public engagement projects across the Midlands, East Anglia, and the South East, and discuss ways in which their presenters have used connections between literature, language, landscapes, objects, and other forms of cultural heritage, in order to facilitate conversations with various constituencies within and beyond HE. They show some of the ways in which the study of early English (c. 400–1100) is of increasing relevance to English studies as a whole, and explore the subject's connections and relevance to various adjacent fields.

Translating Early English

James Paz, Francesca Brooks, Megan Cavell

Translation is a necessary part of teaching and researching early English literature, whether it takes place with or for the benefit of students and readers. This panel interrogates translation as process and practice, considering how translation intersects with (amongst other things): ecocriticism and the material turn; cross-period discussions of landscape, place, and identity; and as a means of introducing general audiences to the complexities of early medieval England's multilingualism. Together, these papers consider the way in which translation, as a fundamental element of teaching and research in early English studies, is being used to address issues including decolonization, environment, and transhistorical readings of the past and present.

The 2020 Plenary Speakers are:

- Creative Writing: Kate Clanchy, MBE, award-winning poet and teacher
- Literature: Professor Lyndsey Stonebridge, Professor of Humanities and Human Rights
- Language: a panel of Professor Devyani Sharma, Professor Jennifer Smith and Professor David Adger

Writers:

- Confirmed: Ali Smith reading from her last seasonal quartet novel, Summer.
- Salon: David Crystal, Bart Van Es, Priyamvada Gopal, Sandeep Parmar , Barbara Bleiman

For more information and to register, visit the website: www.englishsharedfutures.uk.

Did you know?

The TOEBI website keeps a curated collection of links to

resources

for teaching (and studying) Old English, including:

- online courses/exercises
- online dictionaries
- digital editions of OE texts
- digitized manuscripts
- databases in OE studies
- blogs
- videos
- Junicode font
- learned societies
- and more

http://www.toebi.org.uk/resources/

Medicine in the Medieval North Atlantic World

19–21 March 2020, Maynooth University, Ireland

This interdisciplinary conference explores the reception and transmission of medical knowledge between and across England, Ireland, Wales, Scotland, and Scandinavia during the medieval period, and will draw on history, literature, philosophy, science, religion, art, archaeology and manuscript studies. It will interrogate medical texts and ideas in both Latin and vernacular languages, addressing questions of translation, cultural and scientific inheritance and exchange, and historical conceptions of health and of the human being within nature.

Confirmed Speakers

- Dr Debby Banham (University of Cambridge)
- Prof. Guy Geltner (University of Amsterdam)
- Prof. Charlotte Roberts (Durham University)

Organising Committee

Dr Sarah Baccianti (Queen's University Belfast; Dr Siobhán Barrett, Dr Bernhard Bauer & Dr Deborah Hayden (Maynooth University)

For more information, visit the website: www.maynoothuniversity.ie/early-irish-sean-ghaeilge/medicine-medieval-north-atlantic-world.

SchEME

Scholars of Early Medieval England mentoring initiative

schementoring.wordpress.com

TOEBI*Information*

Teachers of Old English in Britain and Ireland (TOEBI) aims to promote and support the teaching of Old English in British and Irish universities, and to raise the profile of the Old English language, Old English literature, and Anglo-Saxon England in the public eye.

Membership

TOEBI welcomes new members. You do not have to be currently employed in teaching Old English to become a member. If you have any questions regarding membership, please contact the Membership Secretary, Dr Marilina Cesario (m.cesario@qub.ac.uk) or consult the website, www.toebi.org.uk/joinus.

Meeting

The next TOEBI meeting will take place at Manchester University on Saturday, 16 November 2019, with the theme 'Work and Play'. Please contact the meeting organiser, Dr James Paz, for further information: james.paz@manchester.ac.uk.

Conference Awards

TOEBI regularly awards bursaries to help postgraduate students attend conferences. Applications are welcome from both current postgraduates and those who have recently completed doctorates but do not yet have an academic post. The application form can be downloaded from the website (www.toebi.org.uk/grants-for-graduates) and should be submitted to Dr Helen Appleton (helen.appleton@ell.ox.ac.uk).

Spread the Word

We hope you have enjoyed this issue of the **TOEBI***Newsletter* and urge you to share it with colleagues and students who may be interested. We particularly encourage you to introduce TOEBI to your postgraduate students and to internationally based colleagues. Students can join for £5 a year and, as members, they will be able to apply for funding towards conference expenses, get experience writing and publishing book reviews, and enjoy discounts on select academic publications. They need not be teachers to join!

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