

The Poetics Of Old English

This book traces the evolution of traditional English verse structures from their Old and Middle origins to the Modern English period.

Why is Old English poetry so preoccupied with mental actions and perspectives, giving readers access to minds of antagonists as freely as to those of protagonists? Why are characters sometimes called into being for no apparent reason other than to embody a psychological state? Britt Mize provides the first systematic investigation into these salient questions in *Traditional Subjectivities*. Through close analysis of vernacular poems alongside the most informative analogues in Latin, Old English prose, and Old Saxon, this work establishes an evidence-based foundation for new thinking about the nature of Old English poetic composition, including the 'poetics of mentality' that it exhibits. Mize synthesizes two previously disconnected bodies of theory - the oral-traditional theory of poetic composition, and current linguistic work on conventional language - to advance our understanding of how traditional phraseology makes meaning, as well as illuminate the political and social dimensions of surviving texts, through attention to Old English poets' impulse to explore subjective perspectives.

The well-known reference works and analyses of Old English literature show little agreement about the definition and exemplification of style in the poetry of the period. Medieval poetry, particularly its style, is often described as 'complex, ' 'sophisticated, ' 'extraordinarily compressed, ' or simply 'as dense and difficult.' This collection of papers, dedicated to medievalist Constance B. Hieatt, considers the prosody and poetics of Old and early Middle English. The contributors concern themselves with the details of how poems and their metre work and employ a variety of approaches, including traditional text analysis, historiographical consideration of the works and responses to them, linguistics-based analysis, application of pragmatic theory, computer analysis, and a comparative-literature perspective. The writers suggest both implicitly and explicitly that whatever cultural constructions are relevant to the poetry of Anglo-Saxon and Anglo-Norman England, the poems remain worthy of study in and of themselves. The collection ranges from Old English to Old Norse to early Middle English, and the contributors include internationally known scholars, as well as young scholars whose research is just gaining recognition. The essays are previously unpublished; some are controversial, many are innovative, and all engage the scholarly issues of the day. They will contribute greatly to early medieval stylistics and the poetics of English literature.

This volume contributes to the study of early English poetics. In these essays, several related approaches and fields of study radiate outward from poetics, including stylistics, literary history, word studies, gender studies, metrics, and textual criticism. By combining and redirecting these traditional scholarly methods, as well as exploring newer ones such as object-oriented ontology and sound studies, these essays demonstrate how poetry responds to its intellectual, literary, and material contexts. The contributors propose to connect the small (syllables, words, and phrases) to the large (histories, emotions, faiths, secrets). In doing so, they attempt to work magic on the texts they consider: turning an ordinary word into something strange and new, or demonstrating texture, difference, and horizontality where previous eyes had perceived only smoothness, sameness, and verticality.

Readings of Medieval English Alliterative Verse

The Old English Poetics of Mentality

Signs that Sing

Traditional Subjectivities

The Poetics and Anthropology of Oral Literature

Homo Narrans

Ideas about the human mind are culturally specific and over time vary in form and prominence. *The Life of the Mind in Old English Poetry* presents the first extensive exploration of Anglo-Saxon beliefs about the mind and how these views informed Old English poetry. It identifies in this poetry a particular cultural focus on the mental world and formulates a multivalent model of the mind behind it, as the seat of emotions, the site of temptation, the container of knowledge, and a heroic weapon. *The Life of the Mind in Old English Poetry* treats a wide range of Old English literary genres (in the context of their Latin sources and analogues where applicable) in order to discover how ideas about the mind shape the narrative, didactic, and linguistic design of poetic discourse. Particular attention is paid to the rich and slippery vernacular vocabulary for the mind which suggests a special interest in the subject in Old English poetry. The book argues that Anglo-Saxon poets were acutely conscious of mental functions and perceived the psychological basis not only of the cognitive world, but also of the emotions and of the spiritual life.

Maring considers several types of Old English verse: oral poetry, with its simultaneity of composition, dissemination, and reception and dynamic of performance; written poetry and its reliance on intertextual referencing; and liturgical works, heavily laden with Christian meaning. Maring's project examines the expressive possibilities created by hybridization as well as how these expressions influence our interpretation of individual poems from the ninth to eleventh centuries.

The Poetics of Old English Ashgate Publishing, Ltd.

English Alliterative Verse tells the story of the medieval poetic tradition that includes *Beowulf*, *Piers Plowman*, and *Sir Gawain and the Green Knight*, stretching from the eighth century, when English poetry first appeared in manuscripts, to the sixteenth century, when alliterative poetry ceased to be composed. Eric Weiskott draws on the study of meter to challenge the traditional division of medieval English literary history into Old English and Middle English periods. The two halves of the alliterative tradition, divided by the Norman Conquest of 1066, have been studied separately since the nineteenth century; this book uses the history of metrical form and its cultural meanings to bring the two halves back together. In combining literary history and metrical description into a new kind of history he calls 'verse history', Weiskott reimagines the historical study of poetics.

Style, Form, History

Old English Literature

Strange Likeness

From Song to Book

The Evolution of Verse Structure in Old and Middle English Poetry

Reading the Runes in Old English and Old Norse Poetry

Combining literary analysis and theoretical linguistics, Tiffany Beechy's timely and engaging study provides a critical reassessment of Old English texts that challenges the distinction between Anglo-Saxon prose and verse, ultimately recognizing an inherent poetic nature present in all Old English texts. While the poetic nature of Beowulf, due to the regular meter and heroic story, is recognized, this study demonstrates that poetry is a more widespread phenomenon than previously thought; poetic patterning can be found across the Old English corpus, both in verse and in so-called prose. Informed by Jakobsonian linguistics and oral theory, Beechy's analysis focuses on the text itself to identify unique poetic strategies. This demonstration includes a comparison between King Alfred's Old English version of Boethius' Consolatio Philosophiae and the Latin original; the poetic quality of prose homilies; poetic epistemology in law codes, riddles, and charms; and unconventional poetics even in traditional verse texts, such as the short lyric 'Deor' and the long poem Christ I. The Poetics of Old English brings interrelated developments in linguistics and literary theory to the study of Anglo-Saxon language and culture, showing that Old English texts, when considered at the level of language, are surprisingly sophisticated.

References to weaving and binding are ubiquitous in Anglo-Saxon literature. Several hundred instances of such imagery occur in the poetic corpus, invoked in connection with objects, people, elemental forces, and complex abstract concepts. Weaving Words and Binding Bodies presents the first comprehensive study of weaving and binding imagery through intertextual analysis and close readings of Beowulf, riddles, the poetry of Cynewulf, and other key texts. Megan Cavell highlights the prominent use of weaving and binding in previously unrecognized formulas, collocations, and type-scenes, shedding light on important tropes such as the lord-retainer "bond" and the gendered role of "peace-weaving" in Anglo-Saxon society. Through the analysis of metrical, rhetorical, and linguistic features and canonical and neglected texts in a wide range of genres, Weaving Words and Binding Bodies makes an important contribution to the ongoing study of Anglo-Saxon poetics.

Bibliography and guide to scholarly literature on the genre of Old English wisdom poetry.

This study examines Exeter riddles, Anglo-Saxon biblical poems (Exodus, Andreas, Judith) and Beowulf in order to uncover the poetics of spolia, an imaginative use of recycled fictional artefacts to create sites of metatextual reflection. Old English poetry famously lacks an explicit ars poetica. This book argues that attention to particularly charged moments within texts – especially those concerned with translation, transformation and the layering of various pasts – yields a previously unrecognised means for theorising Anglo-Saxon poetic creativity. Borrowed objects and the art of poetry works at the intersections of materiality and poetics, balancing insights from thing theory and related approaches with close readings of passages from Old English texts.

The Poetics of Writing in Old French Lyric and Lyrical Narrative Poetry

The Use of Old English in Twentieth-Century Poetry

Writing the Oral Tradition

Borrowed objects and the art of poetry

Oral Poetics and Literate Culture in Medieval England

Old English Poetics

Informed by multicultural, multidisciplinary perspectives, The Cambridge History of Early Medieval English Literature offers a new exploration of the earliest writing in Britain and Ireland, from the end of the Roman Empire to the mid-twelfth century. Beginning with an account of writing itself, as well as of scripts and manuscript art, subsequent chapters examine the earliest texts from England, Ireland, Scotland and Wales, and the tremendous breadth of Anglo-Latin literature. Chapters on English learning and literature in the ninth century and the later formation of English poetry and prose also convey the profound cultural confidence of the period. Providing a discussion of essential texts, including Beowulf and the writings of Bede, this History captures the sheer inventiveness and vitality of early medieval literary culture through topics as diverse as the literature of English law, liturgical and devotional writing, the workings of science and the history of women's writing. 'Signs that Sing' argues that Anglo-Saxon poets wrote by drawing from a broad range of verbal resources: oral tradition, ecclesiastical literature, and Christian liturgy.

Reading the Runes in Old English and Old Norse Poetry is the first book-length study to compare responses to runic heritage in the literature of Anglo-Saxon England and medieval Iceland. The Anglo-Saxon runic script had already become the preserve of antiquarians at the time the majority of Old English poetry was written down, and the Icelanders recording the mythology associated with the script were at some remove from the centres of runic practice in medieval Scandinavia. Both literary cultures thus inherited knowledge of the runic system and the traditions associated with it, but viewed this literate past from the vantage point of a developed manuscript culture. There has, as yet, been no comprehensive study of poetic responses to this scriptural heritage, which include episodes in such canonical texts as Beowulf, the Old English riddles and the poems of the Poetic Edda. By analysing the inflection of the script through shared literary traditions, this study enhances our understanding of the burgeoning of literary self-awareness in early medieval vernacular poetry and the construction of cultural memory, and furthers our understanding of the relationship between Anglo-Saxon and Norse textual cultures. The introduction sets out in detail the rationale for examining runes in poetry as a literary motif and surveys the relevant critical debates. The body of the volume is comprised of five linked case studies of runes in poetry, viewing these representations through the paradigm of scriptural reconstruction and the validation of contemporary literary, historical and religious sensibilities.

It would be difficult to imagine what human life would be like without stories—from myths recited by Pueblo Indian healers in the kiva, ballads sung in Slovenian market squares, folktales and legends told by the fireside in Italy, to jokes told at a dinner table in Des Moines—for it is chiefly through storytelling that people possess a past. In Homo Narrans John D. Niles explores how human beings shape their world through the stories they tell. The book vividly weaves together the study of Anglo-Saxon literature and culture with the author's own engagements in the field with some of the greatest twentieth-century singers and storytellers in the Scottish tradition. Niles ponders the nature of the storytelling impulse, the social function of narrative, and the role of individual talent in oral tradition. His investigation of the poetics of oral narrative encompasses literary works, such as the epic poems and hymns of early Greece and the Anglo-Saxon Beowulf, texts that we know only through written versions but that are grounded in oral technique. That all forms of narrative, even the most sophisticated genres of contemporary fiction, have their ultimate origin in storytelling is a point that scarcely needs to be argued. Niles's claims here are more ambitious: that oral narrative is and has long been the chief basis of culture itself, that the need to tell stories is what distinguishes humans from all other living creatures.

Beowulf and Other Old English Poems

A History of Old Norse Poetry and Poetics

How the Anglo-Saxons Read Their Poems

Fourth Edition

Cognitive Approaches to Old English Poetry

Old English Philology

"This is a splendid, rewarding book destined to reshape critical thinking about medieval poetry in English. Amodio combines groundbreaking theory with a deep, wide-ranging command of relevant scholarship to offer a uniquely inclusive perspective on an enormous and disparate collection of Old and Middle English poetry." --John Miles Foley, University of Missouri, Columbia

"This is a well-conceived, well-structured, and well-written book that fills a significant gap in current scholarly discourse. Amodio is extremely well-informed about current oral theory, and presents a beautifully integrated thesis. This clear-sighted and provocative book both promises and delivers much." --Andy Orchard, University of Toronto

Mark Amodio's book focuses on the influence of the oral tradition on written vernacular verse produced in England from the fifth to the fifteenth century. His primary aim is to explore how a living tradition articulated only through the public, performance voices of pre-literate singers came to find expression through the pens of private, literate authors. Amodio argues that the expressive economy of oral poetics survives in written texts because, throughout the Middle Ages, literacy and orality were interdependent, not competing, cultural forces. After delving into the background of the medieval oral-literate matrix, *Writing the Oral Tradition* develops a model of non-performative oral poetics that is a central, perhaps defining, component of Old English vernacular verse. Following the Norman Conquest, oral poetics lost its central position and became one of many ways to articulate poetry. Contrary to many scholars, Amodio argues that oral poetics did not disappear but survived well into the post-Conquest period. It influenced the composition of Middle English verse texts produced from the twelfth to the fourteenth century because it offered poets an affectively powerful and economical way to articulate traditional meanings. Indeed, fragments of oral poetics are discoverable in contemporary prose, poetics, and film as they continue to faithfully emit their traditional meanings.

For the Anglo-Saxons, Latin was a language of choice that revealed a multitude of beliefs and desires about themselves as subjects, believers, scholars, and artists. In this groundbreaking collection, ten leading scholars explore the intersections between identity and Latin language and literature in Anglo-Saxon England. Ranging from the works of the Venerable Bede and St Boniface in the eighth century to Osbern's account of eleventh-century Canterbury, *Latinity and Identity in Anglo-Saxon Literature* offers new insights into the Anglo-Saxons' ideas about literary form, monasticism, language, and national identity. Latin prose, poetry, and musical styles are reconsidered, as is the relationship between Latin and Old English. Monastic identity, intertwined as it was with the learning of Latin and reformation of the self, is also an important theme. By offering fresh perspectives on texts both famous and neglected, *Latinity and Identity* will transform readers' views of Anglo-Latin literature.

Research into the emotions is beginning to gain momentum in Anglo-Saxon studies. In order to integrate early medieval Britain into the wider scholarly research into the history of emotions (a major theme in other fields and a key field in interdisciplinary studies), this volume brings together established scholars, who have already made significant contributions to the study of Anglo-Saxon mental and emotional life, with younger scholars. The volume presents a tight focus - on emotion (rather than psychological life more generally), on Anglo-Saxon England and on language and literature - with contrasting approaches that will open up debate. The volume considers a range of methodologies and theoretical perspectives, examines the interplay of emotion and textuality, explores how emotion is conveyed through gesture, interrogates emotions in religious devotional literature, and considers the place of emotion in heroic culture. Each chapter asks questions about what is culturally distinctive about emotion in Anglo-Saxon England and what interpretative moves have to be made to read emotion in Old English texts, as well as considering how ideas about and representations of emotion might relate to lived experience. Taken together the essays in this collection indicate the current state of the field and preview important work to come. By exploring methodologies and materials for the study of Anglo-Saxon emotions, particularly focusing on Old English language and literature, it will both stimulate further study within the discipline and make a distinctive contribution to the wider interdisciplinary conversation about emotions.

Unique and beautiful, *Beowulf* brings to life a society of violence and honor, fierce warriors and bloody battles, deadly monsters and famous swords. Written by an unknown

poet in about the eighth century, this masterpiece of Anglo-Saxon literature transforms legends, myth, history, and ancient songs into the richly colored tale of the hero Beowulf, the loathsome man-eater Grendel, his vengeful water-hag mother, and a treasure-hoarding dragon. The earliest surviving epic poem in any modern European language. Beowulf is a stirring portrait of a heroic world—somber, vast, and magnificent.

Spolia in Old English verse

The Complete Old English Poems

The Cambridge History of Early Medieval English Literature

Old English Wisdom Poetry

English Alliterative Verse

Where Clauses Begin

From the riddling song of a bawdy onion that moves between kitchen and bedroom to the thrilling account of Beowulf's battle with a treasure-hoarding dragon, from the heart-rending lament of a lone castaway to the embodied speech of the cross upon which Christ was crucified, from the anxiety of Eve, who carries "a sumptuous secret in her hands / And a tempting truth hidden in her heart," to the trust of Noah who builds "a sea-floater, a wave-walking / Ocean-home with rooms for all creatures," the world of the Anglo-Saxon poets is a place of harshness, beauty, and wonder. Now for the first time, the entire Old English poetic corpus—including poems and fragments discovered only within the past fifty years—is rendered into modern strong-stress, alliterative verse in a masterful translation by Craig Williamson. Accompanied by an introduction by noted medievalist Tom Shippey on the literary scope and vision of these timeless poems and Williamson's own introductions to the individual works and his essay on translating Old English poetry, the texts transport us back to the medieval scriptorium or ancient mead-hall, to share a herdsman's recounting of the story of the world's creation or a people's sorrow at the death of a beloved king, to be present at the clash of battle or to puzzle over the sacred and profane answers to riddles posed over a thousand years ago. This is poetry as stunning in its vitality as it is true to its sources. Were Williamson's idiom not so modern, we might think that the Anglo-Saxon poets had taken up the lyre again and begun to sing once more.

As the visual representation of an essentially oral text, Sylvia Huot points out, the medieval illuminated manuscript has a theatrical, performative quality. She perceives the tension between implied oral performance and real visual artifact as a fundamental aspect of thirteenth- and fourteenth-century poetics. In this generously illustrated volume, Huot examines manuscript texts both from the performance-oriented lyric tradition of *chanson courtoise*, or courtly love lyric, and from the self-consciously literary tradition of Old French narrative poetry. She demonstrates that the evolution of the lyrical romance and dit, narrative poems which incorporate thematic and rhetorical elements of the lyric, was responsible for a progressive redefinition of lyric poetry as a written medium and the emergence of an explicitly written literary tradition uniting lyric and narrative poetics. Huot first investigates the nature of the vernacular book in the thirteenth and fourteenth centuries, analyzing organization, page layout, rubrication, and illumination in a series of manuscripts. She then describes the relationship between poetics and manuscript format in specific texts, including works by widely read medieval authors such as Guillaume de Lorris, Jean de Meun, and Guillaume de Machaut, as well as by lesser-known writers including Nicole de Margival and Watriquet de Couvin. Huot focuses on the writers' characteristic modifications of lyric poetics; their use of writing and performance as theme; their treatment of the poet as singer or writer; and of the lady as implied reader or listener; and the ways in which these features of the text were elaborated by scribes and illuminators. Her readings reveal how medieval poets and book-makers conceived their common project, and how they distinguished their respective roles.

In this book, Curtis Gruenler proposes that the concept of the enigmatic, latent in a wide range of medieval thinking about literature, can help us better understand in medieval terms much of the era's most enduring literature, from the riddles of the Anglo-Saxon bishop Aldhelm to the great vernacular works of Dante, Chaucer, Julian of Norwich, and, above all, Langland's *Piers Plowman*. Riddles, rhetoric, and theology—the three fields of meaning of *aenigma* in medieval Latin—map a way of thinking about reading and writing obscure literature that was widely shared across the Middle Ages. The poetics of enigma links inquiry about language by theologians with theologically ambitious literature. Each sense of enigma brings out an aspect of this poetics. The playfulness of riddling, both oral and literate, was joined to a Christian vision of literature by Aldhelm and the Old English riddles of the Exeter Book. Defined in rhetoric as an obscure allegory, enigma was condemned by classical authorities but resurrected under the influence of Augustine as an aid to contemplation. Its theological significance follows from a favorite biblical verse among medieval theologians, "We see now through a mirror in an enigma, then face to face" (1 Cor. 13:12). Along with other examples of the poetics of enigma, *Piers Plowman* can be seen as a culmination of centuries of reflection on the importance of obscure language for knowing and participating in endless mysteries of divinity and humanity and a bridge to the importance of the enigmatic in modern literature. This book will be especially useful for scholars and undergraduate students interested in medieval European literature, literary theory, and contemplative theology.

"This study is the first concentrated investigation of the Old English Book of Consolation Meters, associated with King Alfred's court. These Alfredian poems, which have long been neglected, recapture poetic ideas from their Latin model, Boethius' *De Consolatione Philosophiae*. This volume examines the Meters as poetic responses to the prose passages of the *Froferboc*. The poetry provides allusive commentary on the prose as it echoes poetic ideas in Boethius' poetry. It is the first study to benefit from the recent edition of the *Froferboc*, the first printed edition to restore the *prosimetrum* format presented in the earliest manuscript."--Publisher's website.

Hybrid Poetics in Old English Verse

Studies in Honour of R.D. Fulk

A Linguistic Approach to the Poetics of Old English

Aspects of Old English Poetic Syntax

A Technical Handbook

A new approach to the study of Old English Poetry, featuring close reading of the text, its form and style.

This innovative and intriguing introduction to Old English literature is structured around what the author calls 'figures' from Anglo-Saxon culture: the Vow, the Hall, the Miracle, the Pulpit, and the Scholar. An innovative and intriguing introduction to Old English literature. Structured around 'figures' from Anglo-Saxon culture: the Vow, the Hall, the Miracle, the Pulpit, and the Scholar.

Situates Old English literary texts within a cultural framework. Creates new connections between different genres, periods and authors. Combines close textual analysis with historical context. Based on the author's many years experience of teaching Old English literature. The author is co-editor with Seamus Heaney of *Beowulf: A Verse Translation* (2001) and recently published with Blackwell *Lady Godiva: A Literary History of the Legend* (2003).

"Distinguished by a remarkable combination of erudition and lucidity, *Aspects of Old English Poetic Syntax* provides new insight into the rules that govern syntactic relationships and indicates how these rules differ for prose and verse. Blockley considers the functions of four of the most common and most syntactically important words in Old English, as well as such features of clauses as verb-initial order, negative contraction, and unexpressed but understood subjects. Picking up where Bruce Mitchell's classic *Old English Syntax* left off, Blockley shows how such common words and structures mark the relationships between phrases and clauses."

References to weaving and binding are ubiquitous in Anglo-Saxon literature. Several hundred instances of such imagery occur in the poetic corpus, invoked in connection with objects, people, elemental forces, and complex abstract concepts. *Weaving Words and Binding Bodies* presents the first comprehensive study of weaving and binding imagery through intertextual analysis and close readings of *Beowulf*, riddles, the poetry of Cynewulf, and other key texts. Megan Cavell highlights the prominent use of weaving and binding in previously unrecognized formulas, collocations, and type-scenes, shedding light on important tropes such as the lord-retainer "bond" and the gendered role of "peace-weaving" in Anglo-Saxon society. Through the analysis of metrical, rhetorical, and linguistic features and canonical and neglected texts in a wide range of genres, *Weaving Words and Binding Bodies* makes an important contribution to the ongoing study of Anglo-Saxon poetics.

The Aesthetics of the Familiar in Anglo-Saxon England

Prosody and Poetics in the Early Middle Ages

Christian Poetics in the Old English *Froferboc* Meters

On The Exeter Anthology of Old English Poetry

Latinity and Identity in Anglo-Saxon Literature

The Poetics of Human Experience in Old English Literature

Essays bringing out the crucial importance of philology for understanding Old English texts.

This monograph is a critical study of the medieval manuscript held in Exeter Cathedral Library, popularly known as 'The Exeter Book'. Recent scholarship, including the standard edition of the text, published by UEP in 2000 (2 ed'n 2006), has re-named the manuscript 'The Exeter Anthology of Old English Poetry'. The book gives us intelligent, sensitive literary criticism, profound readings of all of the poems of the Anthology. *God's Exiles and English Verse* is the first integrative, historically grounded book to be written about the Exeter Book of Old English poetry. By approaching the Exeter codex as a whole, the book seeks to establish a sound footing for the understanding of any and all of its parts, seen as devout yet cosmopolitan expressions of late Anglo-Saxon literary culture. The poems of the Exeter Book have not before been approached primarily from a codicological perspective. They have not before been read as an integrated expression of a monastic poetic: that is to say, as a refashioning of the medium of Old English verse so as to serve as an emotionally powerful, intellectually challenging vehicle for Christian doctrine and moral instruction. Part One, consisting of three chapters, introduces certain of the book's main themes, addresses matters of date, authorship, audience, and the like, and evaluates hypotheses that have been put forth concerning the origins of the Exeter Anthology in the south of England during the period of the Benedictine Reform. Part Two, the main body of the book, begins with a long chapter, divided into seven sections, that introduces the contents of the Exeter Anthology poem by poem in a more systematic fashion than before, with attention to the overall organization of the Anthology and certain factors in it that have a unifying function. The five shorter chapters that follow are devoted to topics of special interest, including the volume's possible use as a guide to vernacular poetic techniques, its underlying worldview, its reliance on certain thematically significant keywords, and its intertextual versus intratextual relations. The riddles, especially those of a sexual content, receive attention in a chapter of their own. In addition, there is a translation of the popular poem *The Wanderer* into modern English prose, a folio-by-folio listing of the contents of the Exeter Anthology, and a listing of a number of the poems of the Anthology with notes on their genre, according to Latin generic terms familiar to educated Anglo-Saxons. This book is the first of its kind - an integrative, book-length critical study of the Exeter Anthology.

The scribes of early medieval England wrote out their vernacular poems using a format that looks primitive to our eyes because it lacks the familiar visual cues of verse lineation, marks of punctuation, and capital letters. The paradox is that scribes had those tools at their disposal, which they deployed in other kinds of writing, but when it came to their vernacular poems they turned to a sparser presentation. How could they afford to be so indifferent? The answer lies in the expertise that Anglo-Saxon readers brought to the task. From a lifelong immersion in a tradition of oral poetics they acquired a sophisticated yet intuitive understanding of verse conventions, such that when their eyes scanned the lines written out margin-to-margin, they could pinpoint with ease such features as alliteration, metrical units, and clause boundaries, because those features are interwoven in the poetic text itself. Such holistic reading practices find a surprising source of support in present-day eye-movement studies, which track the complex choreography between eye and brain and show, for example, how the minimal punctuation in manuscripts snaps into focus when viewed as part of a comprehensive system. *How the Anglo-Saxons Read Their Poems* uncovers a sophisticated collaboration between scribes and the earliest readers of poems like *Beowulf*, *The Wanderer*, and *The Dream of the Rood*. In addressing a basic question that no previous study has adequately answered, it pursues an ambitious synthesis of a number of fields usually kept separate: oral theory, paleography, syntax, and prosody. To these philological topics Daniel Donoghue adds insights from the growing field of cognitive psychology. According to Donoghue, the earliest readers of Old English poems deployed a unique set of skills that enabled them to navigate a daunting task with apparent ease. For them reading was both a matter of technical proficiency and a social practice.

Based on a conference held at the U. of Western Ontario in March 1993, this collection of papers, dedicated to medievalist Constance B. Heatt, considers the prosody and poetics of Old and early Middle English. The contributors address the details of how poems and their meter work and employ a variety of approaches, including traditional textual analysis, historiographical consideration of the works and responses to them, linguistics-based analysis, application of pragmatic theory, computer analysis, and a comparative-literature perspective. No index. Annotation copyright by Book News, Inc., Portland, OR

The Life of the Mind in Old English Poetry

A Short Introduction

Reading the Heart in Old English Language, Literature and Culture

Poetic Tradition and Literary History

Prosody and Poetics in the Early Middle Ages: Essays in Honour of C.B. Heatt

Essays in Honour of C.B. Heatt

No description available.

The most important poetry reference for more than four decades—now fully updated for the twenty-first century Through three editions over more than four decades, *The Princeton Encyclopedia of Poetry and Poetics* has built an unrivaled reputation as the most comprehensive and authoritative reference for students, scholars, and poets on all aspects of its subject: history,

movements, genres, prosody, rhetorical devices, critical terms, and more. Now this landmark work has been thoroughly revised and updated for the twenty-first century. Compiled by an entirely new team of editors, the fourth edition—the first new edition in almost twenty years—reflects recent changes in literary and cultural studies, providing up-to-date coverage and giving greater attention to the international aspects of poetry, all while preserving the best of the previous volumes. At well over a million words and more than 1,000 entries, the Encyclopedia has unparalleled breadth and depth. Entries range in length from brief paragraphs to major essays of 15,000 words, offering a more thorough treatment—including expert synthesis and indispensable bibliographies—than conventional handbooks or dictionaries. This is a book that no reader or writer of poetry will want to be without. Thoroughly revised and updated by a new editorial team for twenty-first-century students, scholars, and poets More than 250 new entries cover recent terms, movements, and related topics Broader international coverage includes articles on the poetics of more than 110 nations, regions, and languages Expanded coverage of poetics of the non-Western and developing worlds Updated bibliographies and cross-references New, easier-to-use page design Fully indexed for the first time

Strange Likeness provides the first full account of how Old English (or Anglo-Saxon) was rediscovered by twentieth-century poets, and the uses to which they put that discovery in their own writing. Chapters deal with Ezra Pound, W. H. Auden, Edwin Morgan, and Seamus Heaney. Stylistic debts to Old English are examined, along with the effects on these poets' work of specific ideas about Old English language and literature as taught while these poets were studying the subject at university. Issues such as linguistic primitivism, the supposed 'purity' of the English language, the politics and ethics of translation, and the construction of 'Englishness' within the literary canon are discussed in the light of these poets and their Old English encounters. Heaney's translation of Beowulf is fully contextualized within the body of the rest of his work for the first time.

God's Exiles and English Verse

Ræd and Frofer

Weaving Words and Binding Bodies

Riddles, Rhetoric, and Theology

The Poetics of Old English

Anglo-Saxon Emotions