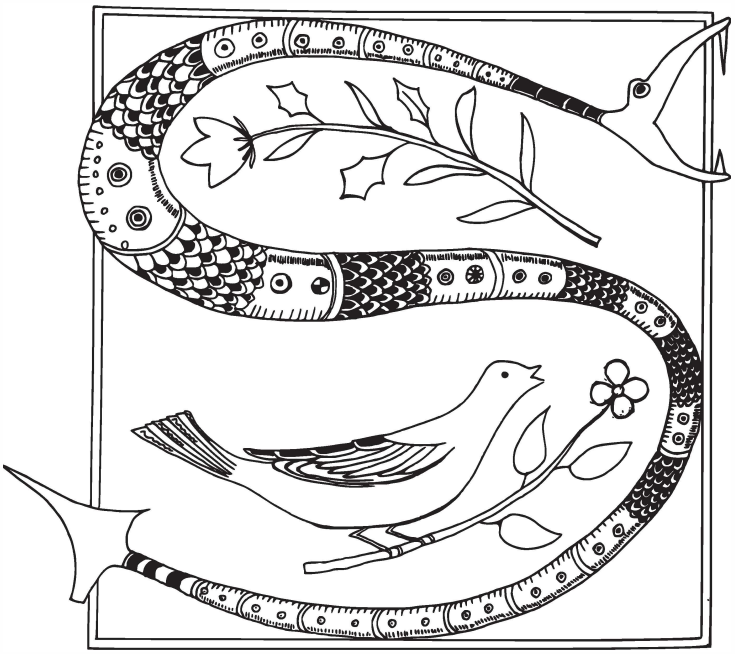
SELIM 32

Book of Abstracts



Spanish Society for Mediaeval English Language and Literature

Logroño, September 14-16, 2022

UNIVERSIDAD DE LA RIOJA

PLENARY LECTURES

GENERAL SESSIONS

What Did(n't) Happen to English? A Re-evaluation of Some Contact Explanations in Early English

Cynthia Allen (*Australian National University* – cynthia.allen@anu.edu.au)

Wednesday 11:30, Salón de actos

In his 2002 article 'What Happened to English', John McWhorter argued that English is sharply distinguished from all other Germanic languages in the amount of simplification its grammar has undergone, simplifications that he attributes to contact with the language of Scandinavian invaders. Specifically, McWhorter argues that poor language acquisition on the part of these Norse speakers learning English was responsible for the loss in English of features that all early Germanic languages inherited. In the twenty years since the publication of McWhorter's article, there have been advances in contact linguistics, and the explosion in electronic resources has made it possible to examine the loss of each of these features in more detail. The present paper examines contact explanations for only one of these, namely the Dative External Possessor construction, found in examples like *Seo cwen het þa ðæm cyninge þæt heafod of aceorfan* 'the queen then ordered the king's head cut off', where the possessor *ðæm cyninge* is in the dative case, rather than in the genitive, as in the Modern English translation. A systematic examination of the available texts shows that the timing is wrong for Norse contact to have been the culprit in the demise of the construction. However, another contact explanation namely the Celtic Hypothesis, is more promising, albeit not in the more extreme version that assumes suppression of the construction by Germanic scribes. The gradual decline of the construction within the Old English period and the fact that even in the earliest writings, the construction was more limited in its range than it is in modern German, for example, suggests that it is plausible that Celtic speakers learning Old English did not simply fail to learn the construction, but rather restricted its use by reserving it for descriptions of events in which possessors were adversely affected by an action to a body part.

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Digitizing Historical Texts: Bosworth-Toller's Anglo-Saxon Dictionary Online

Ondřej Tichý (*Charles University Prague* – ondrej.tichy@ff.cuni.cz)

Friday 11:30, Salón de actos

The *Anglo-Saxon Dictionary* by Joseph Bosworth and T. N. Toller has been the leading lexicographical resource in the study of Old English since its publication over a century ago. However, for that same period of time it has also proven to be a highly contentious resource and sometimes downright an irritating tool to use.

This talk will briefly introduce the history of the *Dictionary* and it use, but the focus will be squarely on the project of its digitization that has over the years lead to the online application used almost two million times every year at *bosworthtoller.com*.

The aim of this digitization project has been to create a faithful representation of what the printed *Dictionary* has to offer and present it freely online for the widest audiences adding new features made possible by its transformation.

The talk will cover the history of the project and the basic methodology of the digitization – from OCR to XML and finally the online app. It will introduce the educational or pedagogical aspects of its development; the tools and standards similar digitization projects may or should use and the follow-up projects that may be encouraged by the adherence to these standards.

Finally, it will also tackle the technical and lexicographical difficulties encountered during the development: such as the structural inconsistency of the *Dictionary*, the level of fidelity in its digital representation, the disambiguation of some of its data and the reliability of its sources. These are shown to be on one hand common to all similar digitization efforts, but on the other hand often intimately associated with the peculiar history of the *Dictionary* that may, in its new digital form, finally overcome some of its limitation and after more than 150 years realise its full potential online.

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"Terrible Letters": Bad Handwriting and its Implications, 1020-1220

Elaine Treharne (*Stanford University* – treharne@stanford.edu)

Thursday 11:30, Salón de Actos

In this talk, I'm going to focus on the role of one of the most fundamental of medieval figures—the scribe, as well as on the products of scribes in the eighth to thirteenth centuries. I'll chiefly address how writing seems to have functioned and been conceived of and how present-day scholarly palaeographical methods do not always adjudicate medieval writing practices sensitively or convincingly. This matters, and especially so in our age of the digital aspect, since the inherited categories of description simply no longer hold force. What constitutes 'bad handwriting' then and is it, in fact, a description that can be validated by close analysis of scholarship and medieval writing practices?

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Thursday 11:30, Salón de Actos

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Scribal practices and the Prick of Conscience (LIT MS D 13)

Sara Albán-Barcia (*Universidade de Vigo* – salban@uvigo.es)

Thursday 9:00, Aula 107

This paper examines the manuscript Lit MS D 13 from a palaeographic perspective. This is an imperfect copy of the mediaeval poem Prick of Conscience held at the Canterbury Cathedral Archives & Library, which, to the best of my knowledge, has remained unexplored. The poem has been discussed from the literary viewpoint in recent years (e.g. Fitzgibbons 2012); however, attention to the palaeography of the manuscripts in which it is preserved has been scarce to date (Ker 1977; Lewis & McIntosh 1982). My study thus aims to fill the gap by offering a descriptive analysis of its codicology and of the use of palaeographic features such as the script, litterae and figurae, abbreviations, and decorative elements.

The analysis is based on a manual transcription of the Prologue from the digital images (folios 6r-12v) to XML format, making use of customised TEI-tags and special characters for orthography and palaeography features (Albán-Barcia, Forthcoming). We can observe, overall, a high frequency of orthographic variants, and certain patterns can be discerned to explain their distribution; for instance, there is a clear preference for the scribe to use þ over <th>, while the distribution of g and ȝ seems to respond to the presence of certain neighbouring litterae, as happens with c <ζ> and k as well. Word-position can also help explain variation between the figurae for r and those for s. For their part, abbreviations are relatively frequent, especially with some Latin symbols, while it is also worth noting the poor decorative elements. A final note concerning codicology is that the text is written on paper but the flyleaves are parchment. All in all, the findings reported in this study will contribute to a large-scale doctoral project which will offer a comparative analysis of five different manuscripts of the poem Prick of Conscience.

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Metaphysical Space in *Guthlac A*

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

Thursday 12:30, Salón de Actos

The Old English poem *Guthlac A* devotes considerable attention to the landscape occupied by the hermit saint, making the space around Guthlac key to his sanctity. Yet, unlike the detailed descriptions of Guthlac's hermitage and its surrounding landscape found in Felix's eighth-century *Vita sancti Guthlaci*, which represents real fenland sites that pose physical as well as spiritual challenges, the space of *Guthlac A* is curiously abstracted. While the poem's companion in the Exeter Book, *Guthlac B*, evidently draws on Felix's work, and appears, in the brief allusions made, to have that same fenland landscape in mind, *Guthlac A* is set in a very different kind of space, one that relates to the fens on a symbolic rather than literal level. The poem takes place not on a named island in the fens, but on a raised mound in an unidentified landscape; the saint, caught between heaven and hell, is tormented by demons who want to evict him from the site.

By constructing an ambiguous landscape, the poet of *Guthlac A* actively resists placing the saint in a geographical context; rather Guthlac is located in a supernatural landscape that reflects both the eremitic tradition more generally and his own individual sanctity struggle. The poet of *Guthlac A* foregrounds a metaphorical reading of space and is evidently concerned with the Doctrine of Replacement: Guthlac's battle for a *setl* (seat) on the mound is directly related to his claim for one of the seats in heaven vacated by the fallen angels who now torment him. This paper will examine how the poet of *Guthlac A* constructs the landscape of the poem as a metaphysical space, and what this suggests about the reception of Guthlac (and hermit saints more generally) in the periods when the poem was composed, copied, and consumed.

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The Gersum Typology applied to the Middle English Lexis of *Havelok the Dane* and Chaucer's *Canterbury Tales*

Marina Asián (*University of Almería* – mac994@ inlumine.ual.es)

Wednesday 12:30, Sala de Grados

The close relationship between Old English and Old Norse and the influence and impact of the latter on the native language has been widely acknowledged. The Danelaw, established in the north-east of England, gave rise to cohabitation between the neighbouring communities of Anglo-Saxons and Scandinavians, which is evidenced by the significant amount of Norse loans that remain prevalent in the English language today.

My research focuses on the Norse-derived terms recorded during the Middle English period through the study of two works belonging to different dialectal areas in order to classify these Norse loanwords into lexico-semantic fields and evaluate their impact within the text and the dialect areas where they are spoken. These two works are *Havelok the Dane* and the first three tales of Geoffrey Chaucer's *Canterbury Tales* (being "The Reeve's Tale" included due to the northern dialect displayed).

The tradition of scholars such as Erik Björkmann (1900-02) and, more recently, Matthew Townend (2002) has been significantly enriched by the Gersum Project (Dance, 2003), which identifies Norse loanwords with unprecedented systematicity after an exhaustive study of the word, in order to classify each term within levels of probability of Scandinavian derivation according to established parameters (see The Gersum Project online).

The aim of my work is to provide a detailed assessment of the evidence for the Norse origin of each word after a thorough analysis of its history and etymology and to classify these terms following the Gersum typology, always with reference to the highest authorities in the field (including dictionaries such as the Oxford English Dictionary and The Middle English Dictionary, among others).

In this presentation, I will first refer to some terms in my data that have already been analysed by the Gersum Project and will then briefly discuss some terms not included in the project's database.

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Plain Old Letters? Reassessing the Semantics of OE *rūn*

Tom Birkett (*University College Cork* – t.birkett@ucc.ie)

Wednesday 15:30, Salón de Actos

In her seminal essay on 'Runes and Semantics', Christine Fell surveyed the use of OE *rūn* in Old English literature, arguing that the word was associated primarily with spiritual mysteries and contemplation in the English tradition, and that it was not used to refer to written letters.[1] In this, Fell followed the doyen of English runes, Ray Page, who also discussed the semantics of *rūn* in an earlier attempt to dissociate English runes from magic, and came to the similar conclusion that any connection with inscribed characters was 'tenuous'.[2] It is clear that modern English 'rune', used to refer to letters of the runic writing system, was reintroduced in the post-medieval period and is based on ON *runa* and a Scandinavian tradition in which the word was primarily used to refer to inscribed letters. However, in the years since the publication of the articles by Fell and Page, several English runic inscriptions have come to light in which OE *rūn* does seem to be used to refer to the letters or inscription. These finds include the Baconsthorpe page turner, which includes the statement *Bēaw þās rūnæ āwrāt*, in which context 'the probability that *þās rūnæ* means "these runes" is overwhelming'.[3]

In light of this new evidence, this paper will revisit the corpus of Old English literature to reassess whether the conclusions of Fell and Page stand up to scrutiny. Using a corpus based analysis, and consideration of the surrounding literary context, it identifies several literary uses of OE *rūn* where the meaning is almost certainly 'written letters', raising the question of which meaning was primary, and whether written letters would have been brought to mind even when using the term to refer to mysteries, secrets and contemplation.

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[2] Raymond I. Page, 'Anglo-Saxon Runes and Magic', *Journal of the British Archaeological Association*, 3rd Ser. 27 (1964): 14–31 (20).
[3] John Hines, 'New Light on Literacy in Eighth-Century East Anglia: A Runic Inscription from Baconsthorpe, Norfolk', *Anglia* 129:3–4 (2011): 281–96 (293).

Fearsome lessons of kings: On the psychosomatics and functions of fear in *Beowulf*

Rafał Borysławski (*University of Silesia* – rafal.boryslawski@us.edu.pl)

Wednesday 15:30, Salón de Actos

The world and the poetics of *Beowulf* are dominated by fear, which, quite literally, envelops it from the *egsode eorlas* (l. 9) of the opening to *heregeongas herde ondrede* (l. 3153) of the Geatish woman's closing lament. As *broga*, *egsa*, and *gryre*, but also, in combination with the anxiety and oppressiveness of grief, as *modcearu*, fear serves as the epic's driving force and as one of the expected experiences of its audiences. Understandably, it has received scholarly attention chiefly focused on its contexts: from the numerous studies devoted to the poem's monstrosities, those devoted to its setting, colour, and soundscape, to those that engage with its fear-related vocabulary.

In my approach, I propose to consider the psychosomatics of fear as portrayed in *Beowulf*. As fear elicits utterly contrastive types of behaviour related to the "fight or flight" principle, I shall argue for their presence in Hrothgar's recollections of his Grendel-induced *modcearu*, a combination of sorrow and anxiety (ll. 1769-1778) and for its opposition later in Beowulf's musings on how to face the dragon (ll. 2324-2332). Both passages display different approaches to anxiety: the former bearing semblance to the flight-type of behaviour, the latter engaging in the fight mode. In these juxtapositions, fear gains gnomic dimensions that function as messages of emotional mitigation and a form of emotional practice. Within the Christian doctrine of the awareness of one's limitation and dangers of overweening pride, does the *Beowulf*-poet therefore claim that it is Hrothgar's stance that transpires as a model for a *rex utilis*? Lastly, given the historical context of the epic's manuscript as the period of the second-wave of Viking invasions, *Beowulf*'s attitudes to fear, along with those present in Wulfstan's and Ælfric's sermons, contribute to an understanding of the prescribed emotional approaches to confrontative and unexpected events of their time.

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1387: Year of Sir Gawain and The Green Knight

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

Wednesday 12:30, Salón de Actos

In her *Political Allegory in Late Medieval England* (Ithaca, 1999), Ann W. Astell relates lines 678 and 866 of *Sir Gawain and the Green Knight* to Robert de Vere (1362-92), Duke of Ireland. In line 678 is praise of Sir Gawain for beheading the Green Knight, so that he is worthy of being made a *duk* or 'duke'; in line 866 is comment on his flamboyant new clothes, resembling the bright colours of *ver* or 'spring'. Ann Astell sees *ver* and *duk* as mischievous allusions to de *Vere, Duke* of Ireland and notorious for his extravagant attire. Yet she fails to see how they may date the poem. Robert, favourite of Richard II, was made duke on 13 October 1386, the first non-royal duke in English history. That made dukedoms a topical allusion for a poet; *Sir Gawain* hence surely postdates that. On 20 December 1387, however, Robert's career collapsed on his defeat at the Battle of Radcot Bridge, when he fled abroad. After that he had less cash to spent on his wardrobe, and jokes on the subject became stale overnight. That puts *Sir Gawain and the Green Knight* before then. In short, the poem can be dated to 1386-7, and perhaps to late 1387, when it may have been written as a entertainment for Christmas at Chester Castle, where de Vere had spent that summer in lavish style, and sly digs at him would have special point.

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"I think I'm done with the (mead)hall, baby": Rendering and visualizing 'hæmedlaces' and the runic clues of *Exeter Book* Riddle 42

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

Wednesday 9:00, Salón de Actos

In the *Exeter Book* Riddle 42 two elements seem to be prominently at play: description and runic symbolism. As Bitterli (2009: 122) has stated, "once the runic clues are unravelled, the descriptive elements of the first part make full sense". The learned character of this poem, as Salvador (2015: 346-347) highlighted, is also connected with this double understanding. So, the visual/graphic interface is essential to understand the meaning of the text and the nuances of its language. Solving the runic clues is the way to "visualize" the solution; and to make full sense of that first section Bitterli defined, a satisfactory understanding of the term "hæmedlaces' (3a) is mandatory. Failing to do so conveys a failure to transmit the salacious humour that characterizes this riddle. It is most evident that a satisfactory rendering of both elements – "hæmedlaces' (3a) and the runic clues– need to be done when translating this text into any contemporary language.

The aim of this paper is to offer an in-depth analysis of how this issue has been dealt with in a wide corpus of prose and verse translations and glosses of Riddle 42 in English (Alexander 2007, Baum 1963, Bradley 1982, Cavell & Neville 2015, Crossley-Holland 2010, Mackie 1934, Muir 2000 & 2006, Raffel 1998, Rodrigues 1990 and Williamson 2017) and Spanish (Santano & Birtwistle 1992). I will discuss the problems, analyze the solutions offered by the aforementioned translators and collate them with my own solutions as offered in my Galician award-winning translation of the complete *Exeter Book* Riddles (Bueno 2021). As complement to this corpus, since the visual element is so fundamental, Alan Lee's visual representation of Riddle 42 (Alexander & Lee 2018) will be also be included in the analysis.

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Unstable Matter in the Exeter Book *Physiologus*

Rachel A. Burns (*Hertford College, University of Oxford* – rachel.burns@ell.ox.ac.uk)

Wednesday 9:00, Salón de Actos

In the Old English poem *The Whale*, a group of sailors land on what they perceive to be an island, and set up camp. But this "un-lond" is in fact a whale, which pulls the men underwater and drowns them. This poem, a translation in the Physiologus tradition and a forerunner of the medieval bestiary, presents an allegory for the devil in its crafty whale. Much scholarship has addressed the way that material ambiguities in this and the other Physiologus texts of the Exeter Book speak to anxiety around the acquisition and exercise of knowledge: one must be a skilled interpreter to avoid spiritual danger (Hoek; Salvador-Bello and M Gutiérrez-Ortiz; McFadden; DeAngelo). Unstable matter is a metaphor for interpretive danger. In this paper, I am interested not in human epistemology, but the first half of the metaphor: unstable matter. What do the Physiologus have to tell us about how contemporary readers viewed and experienced the material world? In dialogue with some of the animals of the Exeter Book Riddles (13, ox and 14, sheep), I will argue that the Physiologus provide evidence of a materialism comparable to that of Emmanuel Kant, positing the double existence of things as they are experienced, and things in themselves, beyond phenomenal observation. However, the non-phenomenal thing remains immaterially but truly accessible in the Old English texts, through the processes of spiritual reading and analysis.

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Punctuation Practice and Rhetorical Moves in Early English Medical Recipes

Javier Calle-Martín (*University of Málaga* – jcalle@uma.es)
Jesús Romero-Barranco (*Universidad de Granada* – jesusromero@ugr.es*)*
Thursday 9:00, Aula 107

In a seminal work by Parkes, punctuation is described as a linguistic device "to resolve structural uncertainties in a text, and to signal nuances of semantic significance which might otherwise not be conveyed at all" (1992: 1). From a grammatical perspective, punctuation has traditionally been of the interest of historical linguists, who have widely studied its use and development from a variety of perspectives (see, among others, Calle-Martín and Miranda-García 2005a, 2005b, 2008; Calle Martín 2019; Romero-Barranco 2019). Pragmatics, in turn, regards punctuation as part of an utterance that takes place in a specific discoursal context and is, consequently, subject to variation depending on the target audience (Carroll et al. 2013: 54-55). Punctuation and pragmatics are then at interplay when manuscripts are conceived as communicative objects designed for readers with different levels of literacy, where punctuation contributes to meaning conveyance (Jucker and Pahta 2011: 3).

Early English medical recipes constitute a text type characterized by a fixed text structure with a series of rhetorical moves: title, ingredients, application, efficacy and practitioner's personal experience (Romero-Barranco 2017). Being a text type to which members of all social classes had access, the study of early English medical recipes could shed some new light on the pragmatics on punctuation and, more specifically, on the way in which punctuation marks the transition from one rhetorical move to the next. As stated by Smith, "shifts in punctuation practices correlate with changing patterns of literacy [and] socio-cultural developments […] correlate quite closely with changes in the formal appearance of texts, including punctuation" (2020: 208; see also Smith 2013).

In this chapter we analyse the pragmatic dimension of punctuation in early English medical recipe books (1400-1700). For the purpose, medical recipes belonging to 15th, 16th and 17th centuries will be retrieved from *The Málaga Corpus of Early English Scientific Prose*

(http://hunter.uma.es – http://modernmss.uma.es) and, subsequently, their punctuation systems will be analysed. The study pursues the following objectives: 1) to compare the punctuation systems in the recipes both synchronically and diachronically; 2) to elaborate a typology of punctuation symbols that mark the beginning of a new rhetorical move in each period under study; and 3) to ascertain whether rhetorical moves are signalled using the same punctuation symbol over time.

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Lexical innovation in the Cely letters (1472-1488): code-switches or nonce borrowings?

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Wednesday 12:30, Sala de Grados

In this paper I examine the phenomena of code-switching and lexical borrowing by analysing the medieval collection of correspondence known as the Cely letters (1472-1488). Some researchers agree in situating these concepts at the opposite ends of a diachronic continuum, so that code-switches, in the course of time, may become integrated borrowings in the recipient language. There is, however, some controversy as regards the classification of other phenomena such as nonce borrowings (Poplack, Sankoff and Miller 1988). Some scholars claim that this is an inexistent category and that these one-word items are just instances of code-switches or, at the most, indistinguishable from them (Myers-Scotton 2002; Gardner-Chloros 2009). Research carried out by Shana Poplack (2018) has led her to reserve code-switches to stretches of text involving more than one word which are not grammatically integrated into the recipient language, so that all early one-word items are instances of nonce borrowing, which may later become integrated or not. Finally, other authors, like Yuron Matras (2009) have developed a set of criteria which may help categorise these elements within a continuum: (a) bilinguality, (b) functionality, (c) specificity, (d) structural integration, (e) compositional integration and (f) regularity of occurrence. In this paper, I will discuss these proposals on the evidence of a selection of French and Dutch-based items in the Cely letters not included in the canonical reference works, the *Oxford English Dictionary* and the *Middle English Dictionary* and, accordingly, clear candidates for this classification.

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J. R. R. Tolkien, the Inklings, and the Alliterative Revival

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Wednesday 16 12:30, Salón de Actos

J. R. R. Tolkien was in part responsible for the misconception that writers of Middle English alliterative verse were attempting a revival of some sort, and this is nowhere better expressed than in his work on the *Gawain*-poet. Tolkien must have held the work in high esteem for the *Gawain*-poet's brave effort of being part of what was then termed the Alliterative Revival of the fourteenth century, which clashed with the more popular poetry of the contemporary Geoffrey Chaucer and its characteristic end rhyme. That supposed movement failed, as the evolution of modern poetry attests, but Tolkien most likely found the whole attempt heroic and cherished the desire in *Sir Gawain and the Green Knight* to rescue the device of alliteration from Old English literature that was so natively English. This paper argues that Tolkien's theoretical interpretation had in part the purpose of supporting the Alliterative Revival of the twentieth century that he and his writer friends, the Inklings, attempted.

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On the Development of as well as in the History of English: A Case of Grammaticalisation

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

Thursday 12:30, Sala de Grados

The present study analyses the grammaticalisation path of the construction *as well as* in the history of English. Grammaticalisation is the process by which a lexical word having full meaning becomes a grammatical item (Fisher *et al*., 2000). The study of this phenomenon is concerned with different discourse segments insofar as "the development of grammatical forms is not independent of the constructions to which they belong" (Heine & Song, 2011). In the last decades, a number of studies have focused on the development of some constructions in English (Nevalainen & Rissanen 2002; Heine & Song, 2011; Rissanen, 2011; Davidse et al., 2015; Heine et al. 2021). The process of grammaticalisation of quasicoordinators, however, has been virtually neglected in the literature and, in the particular case of *as well as*, its diachronic development is still unexplored. In the light of this, the present paper traces the history of the quasi-coordinator *as well as* from chronological and sociolinguistic perspectives. In this fashion, the following objectives are pursued: a) to ascertain the origin of this quasi-coordinating construction, examining the linguistic causes that motivated the change; b) to describe its grammaticalisation path; c) to propose a functional taxonomy of the construction; and d) to assess the participation of sociolinguistic factors in its development and eventual standardisation. For the purpose, the *Parsed Corpus of Early English Correspondence* (PCEEC), the *Helsinki Corpus of English Texts* and the *Innsbruck Corpus of Middle English Prose* have been used as sources of analysis.

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The Middle English Versions of the *Capsula Eburnea*

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Irene Diego Rodríguez (*Universidad Antonio de Nebrija* – idiego@nebrija.es)

Thursday 9:00, Aula 107

Medieval treatises containing predictions to recognise the signs of death were based on works written by Hippocrates or attributed to him. In the case of the *Capsula eburnea*, the original text was written in Greek and translated into Latin in the Middle Ages. The Latin translations circulated widely in different versions: a translation from Greek between the fifth and the seventh centuries and a later translation from Arabic in the late twelfth century. During the late Middle English period, the *Capsula eburnea* was translated into English, among other vernacular languages. Thus far no complete list of manuscripts containing the Middle English versions has been elaborated. By consulting all the different catalogues and critical works available to us (Young & Aitken, 1908; Robins, 1970; Kibre, 1977, 1978; Keiser, 1998; Voigts & Kurtz 2000; Sloane Catalogue from the British Library Website 2021), and continuing with our previous research (De la Cruz-Cabanillas & Diego-Rodríguez, 2021), seven fifteenth-century Middle English witnesses have been identified. The seven copies are held in different British and American libraries. The present paper aims to collate the extant prognostic treatises in Middle English to see analogies and differences and to compare them with their possible Latin exemplars.

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A Matter of "Hanging": Form and Meaning of *hengen* in the Old English Legal Corpus

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Wednesday 14 9:00, Salón de Actos

Within the context of the Old English literary corpus, hengen has drawn scholarly attention in recent years due to its ambiguous meaning, ranging from 'torture by hanging' and 'prison, confinement' to 'that to which any one is attached so as to be punished'. The word occurs in Ælfric's hagiographies, where it stands for an instrument of torture used to torment the saints in scenes of martyrdom, be it a rack, a cross or gallows. Besides, **wǣpen-hengen* might well be the solution to the Exeter Book Riddle 55, as it skilfully suggests the idea of a wooden structure used to hang and store weapons. Similarly, Riddle 56 most likely features a different kind of *hengen*, the loom, which would imply a connection between the stretched fabric and the image of a man being stretched out on a rack as a form of judicial punishment. Indeed, *hengen* features in vernacular laws (*Af* 35.2, II *Cnut* 35) and compositions concerning social organisation (*Grið* 16), but it occurs in post-Conquest legal compilations as well. In this case, while the OE term appears in *Leges Henrici* 65.5, the word is also translated into Latin as *in carcanno/in suspendio* (*Quadripartibus*), *subeat captionem regis* (*Instituta Cnuti*) and *subeat suspendium* (*Consiliatio Cnuti*). The present discussion will give an overview of the semantic range of *hengen*, with special emphasis on its occurrences in the legal and political corpus. In particular, I will try to outline the shifts in the meaning of the word in pre- and post-Conquest laws and tracts, explaining whether *hengen* stands for 'imprisonment' both before and after the Norman occupation of England, or whether it points to a much more severe sentence, even involving torture. Moreover, cognates of OE *hengen* in other Germanic languages will be mentioned, comparatively analysing their meanings and contexts of use.

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Old English Verbs Denoting Locomotion: Morphosyntactic Alternations

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Wednesday 15:30, Sala de Grados

This paper deals with the relationship between the syntax and the semantics of Old English verbal classes of motion. Its aim is to determine the extent to which these classes are consistent in terms of their grammatical behaviour and to identify the morphosyntactic alternations in which they partake. The theoretical basis of the research draws on a description of the semantics of motion (Goddard 1997), the framework of verb classes and alternations (Levin 1993 and subsequent work) and the typological distinction between event-framed and satellite-framed languages (Talmy 1985). As for the descriptive part, previous research in the verbs of motion of Old English is reviewed, notably on verbs of general motion, neutral motion and manner of motion. Argument realization is analysed as described in *The Dictionary of Old English* (2016), concentrating on transitivity, morphological case, prepositional government, and reflexivity. As for meaning components, this study focuses on polysemy. The conclusions of this research refer to the main morphosyntactic alternations in which motion verbs participate and the correlation between these alternations and the verb classes of motion.

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Translation, adaptation and plot rewriting of *Sir Gawain and the Green Knight* in David Lowery's film *The Green Knight*

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Friday 16 12:30, Salón de Actos

This paper shall try to analyse the process of textual adaptation of the medieval English poem Sir Gawain and the Green Knight into 2021's film The Green Knight (director David Lowery, A24 studios). Special emphasis will be placed in studying the original plot structure of the original and its rendering for contemporary cinema viewers, bearing in mind the difference in the aesthetics of reception between its source medieval audience and the target cinema audience of the 21st century with specific analysis of certain key fragments from the film and the original poem.

Other important aspects of this paper will also have to deal with the transition of literary genres from the source alliterative composition to the contemporary cinema script, where different ways of approaching the narrative nature of the text will also be taken into account, together with the changes in the construction of the characters, the representation of fantastic environments, the added passages in the film which were not present in the original manuscript and their contribution in this new representation of medieval materials.

Our paper will be closed by a general reflection on the adaptation of medieval textual materials into different graphic categories such as films, television series, comics, etc, with special attention to the latest renderings of Sir Gawain and the Green Knight in the above-mentioned fields of study.

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Corpus Philology: Using the Dictionary of Old English Corpus to Get Big Data for Old English Spelling Variation

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Friday 10:30, Sala de Grados

This paper introduces "corpus philology", a technique that attempts to bring corpus linguistics' foundational commitment to total accountability (Labov 1972: 72; Leech 1992: 112), to philology, which as an 'example-based' approach (Jenset & McGillivray 2017: 8-10) often rests on only a small subset of the relevant forms. It showcases a technique for harnessing the attested spellings included in each entry in the Dictionary of Old English A-I (Cameron, Amos & Healey 2018) to recover large datasets for the representation of particular phonological segments across the 3,000+ texts and 3m+ words that comprise the Dictionary of Old English Corpus (Healey, Wilkin & Xiang 2009). It does so via a case-study of *h*-initial words, such as *habban*, 'to have'. The dataset for this segment comprises almost 286,000 tokens of over 17,000 spellings of almost 2,900 headwords. The paper assesses the precision of the method at over 95% and its recall over 90%, comparing its findings with some traditional philological work (e. g. Scragg 1970) and showcasing some of the applications of the data, for instance in challenging Hogg's claims about the distribution and significance of such forms (1992: §7.48); in deriving the full range of graphies for *h*; in conceptualising the relationship between occasional <h>-less spellings and hypercorrect forms with inorganic <h>; and as a tool for identifying texts where the representation of *h* is markedly abnormal. Semi-automating the processes that allow for the extraction of this dataset raises the possibility of developing a lemmatiser for Old English that is informed by the probabilities the different graphies a form contains representing different sounds, as well as the linguistic fingerprinting of texts to facilitate automatic comparison of different scribal languages.

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Semantic inheritance in the lexical paradigms of Old English Strong Verbs: The case of *Weaxan*

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Wednesday 9:00, Sala de Grados

This work presents a semantic examination of the Old English lexical paradigms based on strong verbs. Its aim is two-fold: to offer an innovative and systematized methodology for the analysis; and to describe the patterns of semantic derivation found in those paradigms which exhibit morphologically related words sharing the form and meaning of the base of derivation. Besides, the methodology designed is described in detail and illustrated through the paradigm of the Old English verb *Weaxan* ('to wax, grow, increase; to be produced; to prosper, flourish; to grow in honour; to become powerful; to take shape'). The analysis focuses on the part of speech of the verb, and its theoretical foundation is based on the English lexical database WordNet (Princeton, 2010). Research data, which has been thoroughly revised and updated, has been obtained from the lexical database of Old English *Nerthus* (Martín Arista et. al 2016). As a result of the examination, it has been possible to identify not only how the original meaning of a primitive verb derives into new meanings; but also, to specify what the nature of the deviation is in terms of meaning specification. The outcomes of the study turn out that semantic derivation in these paradigms can be enclosed within six conceptual-semantic relations, to wit: troponymy, -troponymy, backward presupposition, cause, synonymy, and opposition. Additionally, statistics on the frequency of occurrence of these relations are offered. The main conclusion is that there are significant differences in terms of frequency of the distinct semantic relations since both synonymy and troponymy clearly outnumber the relations at the opposite extreme, namely: opposition and troponymy.

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From the Arcane to the Mundane: Portrayal of Literacy in the Middle English Verse Romances

John Ford (*INU Champollion (Albi, France)* – ford.john@hotmail.com)

Thursday 9:00, Sala de Grados

The "Matter of England" Middle English verse romances—*King Horn*, *Havelok the Dane*, *Athelston* and *Gamelyn*—are often thought to attest to a relatively harmonious and homogenous continuity of insular society over the course of the genre's development from the late thirteenth to the mid–fourteenth century. Nevertheless, they demonstrate myriad ways in which the values of English society evolved over the course of these centuries, notably in respect to faith in law, divine justice, or kingship, but also in respect to attitudes towards social mobility, sexual equality, and conceptions of Englishness and otherness.

One fascinating but oft-overlooked aspect of such changing attitudes is the question of literacy. While the earlier romances such as *Horn* treat writing as a nearly mystical art reserved exclusively to noble men and numinous messengers on essentially private missions, it becomes less esoteric in *Havelok*, where it is used more publicly by less exalted savant servants, and is exploited by noble women as easily as men in *Athelston*, where noble boys are not above serving as messengers. Finally, writing ultimately becomes completely mundane in *Gamelyn*, which demotes literate messengers to errand boys, essentially portraying literacy as a clerical skill best eschewed by nobles or even gentry.

This evolution in attitudes towards literacy is particularly interesting given the compositors' ironic employment of increasingly elaborate expressions that mimic oral formulaicity as literacy expands, suggesting a loss of prestige as writing became more accessible and democratized, including amongst writing-dependent compositors themselves.

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Case Studies in Restorative Retention: the New Digital Editing of the Old English Poetic Corpus

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Thursday 12:30, Salón de Actos

It's been nearly twenty-five years and more since a number of scholars outlined a series of methodological changes that called for re-editing the corpus of Old English poetry (*e.g.* Conner, Doane, Gneuss, Robinson, Scragg). No such effort came to fruition until 2019, with the launch of the *Old English Poetry in Facsimile* project (oepoetryfacsimile.org), the open-access digital resource re-editing the entire surviving Old English poetic corpus to now-available digital manuscript facsimiles, and which has already reedited more than 150 works of Old English poetry, over one-third of the entire corpus.

Using the new open-source *Digital Mappa* (digitalmappa.org) editing platform, *OEPF* aims to make Old English poetry available to readers of all levels of scholarly expertise through annotatively linked semi-diplomatic editions, digitally edited manuscript images, and modern English translations, with a methodology. *Pace* J.R.R. Tolkien, who once claimed for editions of Old English literature, "it is futile to preserve forms which are supposed to have linguistic (dialect or period) significance", *OEPF* editions use an approach termed *restorative* retention, and center the surviving forms of manuscript texts, and the scribal, codicological, paleographical, metrical, dialectal and grammatical considerations that explicate those forms - to meet, in other words, the Old English poem and its manuscript at their own moments of production. Through this approach, in each of the 150+ works already re-edited in *OEPF*, between 30%-60% of modern emendations from previous standard editions, often now canonical and at times semantically significant, are found unwarranted when reviewed for phonological, orthographical or grammatical diversity within the Old English language, or considered more carefully within the larger interpretative frame of the poem itself. Through a series of case studies drawn from a wide variety of Old English verse-texts and their manuscript contexts, this paper reviews the wide range of editorial retention made possible by this approach, while showcasing the digital annotation and linking architecture that both presents the arguments for retention, and preserves the emendatory histories of previous editions, among numerous other features.

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Characterising the lexical field of holiness in Old English prose: *gebletsod and gehalgod "He is sunu witodlice þæs gebletsodan Godes"*

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Alena Novotná (*Department of English language and ELT methodology; Faculty of Arts, Charles University* – alena.novotna@ff.cuni.cz)

Thursday 12:30, Aula 107

The presented paper is a continuation of the effort of the authors to map all the adjectives in the lexical field of Holiness in Old English (defined in the Thesaurus of Old English online as: "Holiness: Characterized by holiness, blessed.") in the perspective of Trier's (1931) lexical field theory and its later modifications (Schwyrter, 1996). The Old English adjectives *gebletsod* and *gehalgod* are examined as to their syntactic use, semantic meaning, as well as genre distribution, following the methodology presented in Fúsik (2018) for *halig* and Fúsik and Novotná (forthcoming 2022) for *gesælig,* the two adjectives from the field that have already been investigated. The paper shall compare the meaning of *gebletsod* and *gehalgod* in the context of prose texts as they are presented in the *York Helsinki Toronto Parsed Corpus of Old English* (by using the queries [word=".*blets.*d.*" & tag="VBN.*|ADJ.*"] and [word=".*hal.*g.*d.*"&tag="VBN.*|ADJ.*"]) as well as identify their conceptual fields, i.e., who or what can be described as *gebletsod* and *gehalgod*.

The paper shall address the verbal nature of these adjectives as they are listed as past participles in Dictionary of Old English but are considered to be adjectives in the Thesaurus of Old English, for which reason the queries were updated to search for adjectives and past participles as well – the adjectival nature of the words will be determined on a case-by-case basis.

Lastly, the paper includes a comparative study of the findings on *halig* (Fúsik, 2018) and *gesælig* (Fúsik, Novotná, forthcoming 2022) with the newly examined *gebletsod* and *gehalgod* in order to reveal a more complete picture of the selected lexical field.

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Valency ambiguity and word order in Early Middle English prose

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Friday 9:00, Sala de Grados

This paper addresses the connection between lability and word order on evidence from Early Middle English (1150-1250). While the existing literature has focused on the effect of the loss of case marking on the fixation of word order in English and cross-linguistically, this paper examines the role played by the type of syncretism in verb morphology that leads to valency ambiguity, or lability. In Early Middle English, VO and OV stood in synchronic variation. Previous work shows that the position of objects in early English is conditioned by several variables, such as for instance object type (pronouns are more prone to OV than NPs). This paper explores the possibility that verb lability (i.e. the ability of a verb to alternate between an unaccusative and transitive frame without morphological change) might be one of them. The study puts to the test the hypothesis, advanced in García García (forthcoming), that the VO pattern, stable by 1400, is more frequent with labile verbs than with non-labile verbs, for the same functional argument as has been traditionally adduced to connect case loss with word order: a fixed word order helps disambiguate clausal arguments. The corpus includes the main Early Middle English prose texts and amounts to nearly 211.000 words. A total of 961 transitive clauses with labile and non-labile verbs are tagged for five variables, including lability. The effect of the variables on the choice between VO and OV is measured using Pearson's chi-squared test and Johnson's Rbrul. The quantitative analysis provides robust evidence that verb lability is a significant predictor of the placement of the object in Early Middle English. The results of the study are relevant to typological research as well as English morphosyntax.

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"La nave sobre la espuma, semejante á un pájaro": *Beowulf* and Nineteenth Century scholarship in Spain

Miguel Gomes (*University of Sunderland* – miguel.gomes@sunderland.ac.uk)

Wednesday 9:00, Salón de Actos

There seems to be a broad academic consensus in affirming that the earliest (indirect) contribution to research in Old English language and literature coming from the Spanish speaking world, can be found in the work of Salvador de Madariaga (*Shelley and Calderón*; 1920). Conde Silvestre and Salvador, in their historical review of Old English Studies in Spain (2007), identified Madariaga's comparative analysis of *Beowulf* and the Spanish epic *El Cantar del Mio Cid* as a pioneering effort, "followed by the Argentinian Jorge Luis Borges's *Antiguas literaturas germánicas* (1951), and the Chilean Orestes Vera Pérez's well-known translation of *Beowulf* into Spanish (1962)". Marijane Osborn (1997) rightly dated Orestes' first edition of the prose translations of *Beowulf* to 1959, and listed the less known adaptation of the poem for children published in 1934 (Vallvé). Eugenio Olivares Merino (2009) has reviewed in detail these and other early renderings and versions of *Beowulf* published in Spain by non- scholars of Old English.

It is my intention to travel further back in time and revisit the history of the reception of the poem in Spain. The question this paper will try to address is whether *Beowulf* was at all mentioned, analysed, (translated?), in nineteenth century scholarly publications in Spain. While there are no individual studies of the poem, *Beowulf* made appearances in unexpected contexts which I believe are worth reconsidering.

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The narrative of power in Lowery's *The Green Knight*: Ecocritical Perspectives

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Friday 12:30, Salón de Actos

This paper studies Lowery's film *The Green Knight* (2021), the most recent cinematic adaptation of the Arthurian matter. Released on a popular streaming video service platform, Lowery's project repurposes Sir Gawain's legend for international audiences. The film loosely adapts two insular romances mainly, *Sir Gawain and the Green Knight* (mid-14th c.) and *The Greene Knight* (late 15th c.), also incorporating the Fisher King motif to its plot. Approaching the topic from the paradigms of contemporary Medievalism and Ecocriticism, the current analysis deals with the discourse on power engaging in Lowery's (re)construction of the chivalric Middle Ages, and seeks to explain it as part of the cultural phenomenon of attuning medieval literature to the formulas of contemporary show business. Like the poems that inspire him, the director focuses on the exploration of Gawain's moral flaw, spinning around the knight's problematic relation with the female power orchestrating the trial his chivalric virtues must undergo. Also in the wake of the Middle English texts, the physical environment plays an important part, as Lowery visually translates Gawain's inner conflict into the landscapes and settings where his story unfolds. Thus, the liminal and uncanny spaces in which female power manifests subvert that of the patriarchal Camelot court, symbolically conveying the ethic scenario in which the chivalric establishment is tested and found wanting.

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Grief and Revenge in the Old English Orosius

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

Thusday 12:30, Salón de Actos

The *Old English Orosius* is a 'transformation' (Bately, 2014) of Paulus Orosius' *Historiae Adversus Paganos* written in the early fifth century, but widely circulated in early medieval England. The Old English text differs markedly from the Latin original, with significant cuts and additions, most famously the voyages of Othere and Wulfstan. There are also more subtle alterations, and the translator expands many of the accounts with additional motivations and emotions for the historical characters.

This paper will examine the changes made in revenge narratives. The Old English version the accounts of the Amazons' loss of their husbands and Queen Thamyris' loss of her son at the hands of Cyrus the Great, emphasise the women's grief as their main motivation for vengeance. In contrast, Orosius sees the Amazons as fugitives and exiles adrift without their husbands, and Thamyris' sadness as a ploy to entrap Cyrus. With comparisons to Old English poetry, such as Beowulf and the Wife's Lament, I suggest that there exists a wider cultural notion of revenge as a solution to emotional distress, at least in a literary context, and that this is represented in how the translator has chosen to interpret the passages surrounding revenge in the *Old English Orosius*.

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Towards a constructionist analysis of deverbal adjectival compounds in OE

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Wednesday 9:00, Sala de Grados

Our main aim in this paper is to put forward a comprehensive syntactico-semantic analysis of deverbal adjectival compounds in OE. Building upon work by Domínguez Barragán & Novo Urraca (2016), and drawing on data from the *ParCorOEv2 parallel corpus* (Martín Arista et al. 2021), we will explore in some detail the main different types of semantic relations between determinant and determinatum in the following two patterns: *Noun/Adjective + Present participle* and *Noun/Adjective + Past participle*. In (1) and (2) we illustrate some of the different semantic types that each pattern comprises (see Kastovsky, 1992, pp. 373–374):

(1) *hunigflōwende* 'flowing with honey'; *ealodrincende* 'beer-drinking'; *bencsittende* 'sitting on a bench'; *lindwīgende* 'fighting with a shield'; *rihtfremmende* 'acting rightly'.

(2) *ceorlboren* 'low-born'; *bēaghroden* 'adorned with rings'; *æhtboren* 'born in bondage'; *æwumboren* 'legally born'; *healfbrocen* 'half-broken'.

In Construction Morphology (CM), where "abstract schemas and individual schemas of those instances coexist" (Booij, 2009, p. 206), the schema in (3) generalizes over the class of right-headed compounds in Germanic languages (Booij, 2010, p. 95):

(3) $[X_i\ Y_j]Y_k \leftrightarrow [\text{SEM}_j \text{ with some relation R to } \text{SEM}_i]_k$

The NOUN/ADJECTIVE PRESENT PARTICIPLE COMPOUND construction and the NOUN/ADJECTIVE PAST PARTICIPLE COMPOUND construction illustrated in (1) and (2) would instantiate two different subpatterns of this general schema (see Hilpert, 2014, p. 93). At a lower level of abstraction, the specific meaning of the subclass of compounds with the form $[[X_N]\ [boren]_{PastP}]_A$ (as in *ceorlboren*, *pegnboren* or *cifesboren*) can be represented by the template in (4), a constructional idiom whose head is lexically specified:

(4) $[[X_N]\ [boren]_{pp}]_A$ – 'born with the legal status of an X'

Adopting Booij's (2009, 2010) constructionist model will enable us to specify the semantic relations existing between the two parts of these adjectival "verbal-nexus combinations" (Marchand, 1969, p. 17) at different levels of abstraction, thus refining and enriching previous classifications of OE adjectival compounds in the literature.

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Tolkien's Translation of Beowulf: An Overview from Translation Studies

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Friday 9:00, Salón de Actos

The Old English poem Beowulf has inspired numerous translations into Modern English (both in prose and verse), particularly since the beginning of the 20th century (Magennis, 2011). Each of these translations was made with a different reception context in mind, and each of them is also subject to the translator's interpretation of the poem, which is, in turn, an extremely challenging source text in terms of language and meaning.

Tolkien completed a prose translation of Beowulf in 1926, at the age of thirty-four. During the following twenty years as the Professor of Anglo-Saxon at Oxford, he included several modifications to his translation based on his study of Old English poetry and his lectures. We will never know whether Tolkien had any intention of seeing his translation of Beowulf published. His son Christopher brought together the translation and a selection of lecture notes on the poem for publication in 2014. Both, translation and notes, presented as a textual commentary, are a valuable source of analysis from the perspective of translation studies despite the clear limitations that its editorial structure entails.

The special nature of Tolkien's translation of Beowulf in terms of publication context, text typology and structure has to do with two major concerns that Tolkien had as a translator and that have been essential in the origin and evolution of translation studies: the target audience and the concept of loyalty towards the source text. This paper will explore these elements in Tolkien's translation of Beowulf from a functionalist approach by attending to four main considerations of this theory: the prospective and interpretative focus of any translation process, the specific cultural context of any text, the translator's responsibility as a professional expert, and the translator's social role in any translation process.

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Ic eom nealles eadige sunu: The Impact of The Vietnam War in 1970s and 1980s American *Beowulf* Adaptations

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Thursday 9:00, Salón de Actos

"I ain't no fortunate son." This famous line from Credence Water Revival's song "Fortunate Son" are almost ubiquitous in Vietnam War films. Two adaptations of the Old English *Beowulf* coincide with the American withdrawal from Vietnam in 1975: the six-issue DC Comics *Beowulf: Dragon Slayer* (1975-1976) and Michael Crichton's *Eaters of the Dead* (1976). And despite being published a decade later, *The Legacy of Heorot* (1987) by Larry Niven, Jerry Pournelle, and Stephen Barnes can indubitably be read as a commentary on American imperialism, and echoes of the war can be seen throughout its pages. These politically and culturally conservative works share features which can easily be tracked to the cultural context of a post-Vietnam era, implicitly engaging with widely recognisable elements of the war. The *misthliđ* and *fenhliđ* of the original poem are heavily featured and transformed in these medievalist works, underlining the hidden nature of the enemies as well as conjuring images of guerrilla warfare, of the swamps and mists of the Vietnamese jungle. Reading *Eaters of the Dead* and *The Legacy of Heorot* in their respective cultural contexts shows how their representations of violent encounters can be seen as an exorcism of the American withdrawal from Vietnam. Instead of a singular Grendel, these authors chose to pit their protagonists against a hidden multitude, emerging from the woodlands to wage war on the civilised world embodied by the fictionalised Northmen and space colonists. Reversing the political reality of the American defeat, in both novels a Beowulf figure arises and brings these groups to victory. In this way, the Old English tale is adapted by American authors in the decades following the Vietnam War, reworking the original text into conservative novels, and providing a fantasy of victory in line with the ideals of cultural imperialism.

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By whose example women may well lere How they shuld faith or trusten on any man: A corpus-based study of zero-derivation in Middle English

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Wednesday 12:30, Sala de Grados

The problem of zero-derivation has frequently been confronted in studies on English word-formation, usually, however, from the perspective of its usual place in the general theoretical framework of word-formation. Despite the fact that the process of zero-derivation, whereby a new word is derived from the already existing one with no accompanying change of morphological form, has been an inherent part of the English word-formational system since Old English (cf. Kastovsky 1968, Biese 1941), there is still a lot of controversy regarding the systemic nature of the process. One of the most frequent, and perhaps the most neutral with respect to theoretical affinity is the approach where the process is seen as morphological conversion, as it merely implies the shift of a given lexeme to a different word-class. Still different approaches treat this morphological process as a kind of syntactic recategorization within a single paradigm (cf. Vogel 1996, see also objections towards zero-affixes raised by Štekauer 1996) or as a kind of metonymic shift (cf. Schönefeld 2005). Although much has been said so far about zero-derivation from a theoretical point of view, very little attention has been paid to the historical aspects of this process. Still, the only comprehensive and systematic study of the development of zero-derivation in English is the publication by Biese (1941).

The present paper is a corpus-based study of zero-derived types sampled in the corpus of Middle English texts. Both formal properties, such as the motivation, directionality, and the availability of the process, as well as qualitative aspects of zero-derivation, such as the most common semantic patterns resultant from the zero-form application, have been taken into consideration. Also, etymological data has been incorporated into the present analysis, which has allowed to further speculate on the productivity of the process as far as the intake of foreign bases is concerned. The period of Middle English is especially important for the emergence of zero-derivation as one of the most productive word-formational patterns, as it has witnessed the truncation of the verbal infinitival suffix *–en*, which eventually eliminated

formal differences between verbs and nouns in the nominative case. This inflectional loss has led to a significant rise in the productivity of the process in subsequent stages of the morphological development of the English language. Therefore, despite the fact that the present study is synchronic in nature, some diachronic aspects comparing the morphosemantic properties of Middle English zero-derivatives with their later development have also been briefly discussed, as the analysis has revealed substantial diachronic differences with respect to the availability, productivity, and semantic output of the process in question.

Primary Sources

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Is *Soð* Trickiest? *Maxims II* 10a Reconsidered

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Thursday 9:00, Salón de Actos

It has long been debated whether the gnome in *Maxims II* 10a means 'truth is most deceptive' or 'truth is most evident'. The former is a translation based on the manuscript text, where the half-line reads *soð bið swicolost*, whereas the latter reflects an emendation, with the manuscript *swicolost* changed to *switolost*/*swutolost*. Opinions of the editors of the major editions of *Maxims II* are divided, and the debate is still ongoing as reflected in Stanley (2015), Neidorf (2019), and Bammesberger (2020). Having these and other discussions in mind, I shall reconsider the issue, reaching a conclusion that the manuscript text needs emending at this point. Scholars, and especially those justifying the manuscript text, have tended to discuss 'truth' rather than *soð*, as typically exemplified in Robert E. Bjork's argument for the retention of the original reading based on what John Donne and Francis Bacon wrote on truth (see Bjork 2014). Yet truth and *soð* are not exactly the same, and it is necessary to discuss *soð* itself without mingling it with the modern ideas of truth. When discussing the issue, scholars have also tended to overlook the concept and usage of the adjective *swicol* 'deceptive, treacherous, tricky' as well as the nuance of the gnomic *bið* and that of *bið*-gnomes with a superlative collected near the beginning of *Maxims II* where the gnome in question occurs. With these problems in mind, I shall reexamine the concept of *soð* in Old English poetry, and argues that *soð* can reasonably be regarded as *switolost*/*swutolost*, whereas it could hardly be described as *swicolost* in the Old English literary tradition.

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Mind the Gap: Language, Class, and Hagiographic Tropes in the *South English Legendary*

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Friday 12:30, Salón de Actos

The earliest extant manuscript of the *South English Legendary*, Bodleian Library Laud Misc. 108, is known for its marked and hardly subtle anti-Norman sentiment. While the use of Anglo-Norman in the collection by pagan antagonists has been understood to be a means of demonising the Anglo-Norman elite, the valence of this common hagiographical trope (the pagan persecutor) to undermine and deflate earthly authority has not received as much attention. Building on the work of Robert Mills, Thea Summerfield, and Anne Thompson, this paper draws attention to the writer/s' continued use of Anglo-Norman tag phrases as a means of mocking and belittling not just the Anglo-Norman elite, but likely also those with aspirations of social advancement. Additionally, I consider how the collection displays an awareness of and plays with the superficial and duplicitous use of language – and the dangers therein. With attention to contemporary political events, I make a particular case that the use of the pagan persecutor to disparage certain groups was a means of community-building (both inside and outside the narrative) continued from pre-Conquest vernacular saints' lives. As such, this paper will also make reference to the use of the pagan persecutor in some Old English saints' lives, notably those by Ælfric of Eynsham.

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A digital collation of Earl Rivers' *Dicts and Sayings of the Philosophers*

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Friday 12:30, Sala de Grados

Anthony Woodville, Earl Rivers' version of the *Dicts and Sayings of the Philosophers* (*Dicts*) is one of the earliest books printed by William Caxton at Westminster. This compilation of proverbial literature is extant in four editions and seven manuscripts, which testify a widespread circulation in England between the end of the fifteenth and the beginning of the sixteenth century. Unfortunately, the work lacks a critical edition and a comprehensive study of its tradition. Although previous scholarship assumed that all manuscript witnesses are almost *verbatim* copies or epitomized versions of the prints, specific analyses disclose a more complex situation, characterized by a) authorial interventions in one of the manuscripts copied from the first edition (Lambeth Palace Library 253) and b) the presence of variants in two others (BL Add. 22718 and Add. 60577), which imply the existence of *codices interpositi* in the tradition. Substantial variations have also been recorded in the printed editions, but they have never been exhaustively mapped.

The largeness and intricacy of this tradition, which combines prints and manuscripts, full copies, fragments, and epitomes, represents an ideal testing ground for the use of digital collation procedures.

The article proposes a comparison in the use of *Juxta* and *CollateX*. Despite its user-friendliness, *Juxta* has the limit to allow the identification of variations of one witness with all the others. On the other hand, *CollateX* provides alignments of texts and multiple output formats, which favour a more neutral analysis of the variants; however, it must be determined whether this software can be effectively used for a collation of a text as long as the *Dicts*. A detailed description of the collation workflow developed with each tool will result in a comparison of their efficacy in the establishment of a critical text of the *Dicts*.

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Seaxy Beast: Grendel's mother and a Response to Third Wave Feminism in Zemeckis's and Baker's *Beowulf*s

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Thursday 9:00, Salón de Actos

Adaptations, as with their original counterparts, are products of their own environment and in the sphere of *Beowulf* adaptation, nowhere is this more obvious than in the numerous film adaptations of the poem, especially those released in the 1990s and 2000s. Of course, the most notable of these are Graham Baker's 1999 and Robert Zemeckis's 2007 adaptations, where Grendel's mother appears to viewers as both a hyper-sexualised seductress and a bestialised monster. In both films, Hrothgar also plays the role of Grendel's father, bringing an extra layer of familial drama to the story. While Zemeckis's film was released almost ten years after Baker's, the latter bears no influence on the former, its first treatment having been completed by 1995.

The coincidental parallels which link these works suggest that there is rather a common cultural influence at work here. As with the 1950s and 1980s, the late 1990s and 2000s also saw a backlash against feminism, this time in the form of "Raunch culture", in which the image of the sexually objectified woman appears throughout mainstream media. While these images are often disguised as female empowerment, they often still reflect latent fears of female sexuality. As with other films of the era (see Transformers: Revenge of the Fallen, Species, Jennifer's Body, etc) Baker's and Zemeckis's films perpetuate the idea that sexually powerful women are dangerous and unnatural. Using theoretical concepts from Kristeva, Lacan, Mulvey, and Sarkeesian, I explore the ways in which these films relate to *Beowulf* itself and their own cultural contexts, while also comparing them to adaptations which provide less problematic views towards women in their depiction of Grendel's mother.

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The Renewal of Norm-related Comparatives in Old and Middle English

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Friday 15:30, Sala de Grados

Old English nominal comparatives are not equivalent to clausal comparatives as generally assumed, but differ from them by an extra meaning component. They are norm-related (in the sense of Bierwisch 1989 and Umbach 2008) in that they imply that the thing compared has the property to at least the degree expressed by the positive. Thus *hyrre ic eom heofone* (Exeter 18, 38) 'I am higher than heaven' implies 'heaven is high', and *sunnan beorhtra lig* (Elen. 424) 'a fire brighter than the sun' implies 'the sun is bright'. Clausal comparatives do not imply this. *Se hwæl bið micle l¯æsse ðonne¯ oðre hwalas¯* (Orosius) 'That whale is much smaller than other whales' does not imply 'other whales are small', and *ælc sunu bið gyngra þonne se fæder on þysum life* (ÆCHom) 'every son is younger than his father in this life.' does not imply 'the father is young'. This semantic contrast between nominal and clausal comparatives is established for Latin (Panagl 1975, Torrego 2002, Itziés 2021) and in a recent study I have confirmed it for the corresponding Greek constructions.

In ME, after the erosion of the case system eliminated nominal comparatives, norm-related comparison became expressed by *more+Adj* and by double comparatives *more Adj-er*. Double comparatives became frequent, but only in the norm-related sense. I found no examples like **It is more better to wedde þen to brenne in leccherye* or **More better is a chylde vnborne þen vnlerned* . Some authors also express norrelated comparison by periphrastic comparatives with short adjectives, e.g. *þis zenne is more hard* 'this sin is [even] worse' (Ayenbite). Combinations of regular comparatives with the new discourse par ticles *still*, *even*, *yet* eventually superseded these constructions.

Our findings refute recent DM proposals to derive synthetic comparatives morphologically from periphrastic comparatives.

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Cristes mæl – eschatology in nature

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Friday 15:30, Salón de actos

The image of the celestial cross appears in multiple Anglo-Saxon writings. The imagery derives from the Bible and from apocalyptic tradition and is connected to eschatological ideas. Brandon W. Hawk lists thirteen Old English texts in which this heavenly sign appears in various associations. The present paper adds two more instances of the symbol's appearance, both from entries of *The Anglo-Saxon Chronicle*. For 773/774, seven MSS of the *Chronicle* describes a *read Cristes mæl* or – as the *Bilingual Canterbury Epitome* words it – *crucis signum* visible in the sky after sunset. Again, for the year 806, MS F states that on 4 June the sign of the holy cross appeared in the Moon at around dawn. In the manuscript, on f. 51. r., a tiny sketch of a circle with lines stretching out from it is embedded into the chronicle entry. The text makes it clear that the drawing was intended to be an illustration of a phenomenon that was seen in the sky that year. My aim is to place these two descriptions of the celestial cross in the Anglo-Saxon tradition, and to offer an alternative reading to the origins of the apparition. Portents of the apocalyptic doom, such as the *crucis signum* floating in the air are frequently passed over as workings of the medieval imagination. I will argue that accounts of such "heavenly signs" are frequently misjudged and misinterpreted, and are rarely recognised as descriptions of a simple weather phenomenon: atmospheric halos.

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Old English verbs of teaching and learning within the framework of Role and Reference Grammar

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Wednesday 15:30, Sala de Grados

This paper aims at analyzing the syntax and semantics of Old English verbs of teaching and learning from a synchronic point of view. The theoretical basis is provided by Role and Reference Grammar (Van Valin & LaPolla 1997; Van Valin 2005, 2014), more specifically, internal aspect, lexical representation, logical structures, and the syntax-semantics interface as put forward by this theory of grammar. The lexicological data for the selection of verbs have been gathered from the dictionaries of Bosworth-Toller, Clark Hall-Meritt, Sweet, and the *Dictionary of Old English* as well as the *Thesaurus of Old English*, the *Historical Thesaurus of the Oxford English Dictionary,* and the lexical database of Old English *Nerthus*. The inflectional forms of the resulting verbs of teaching (*ālǣran, ātrahtnian*, *(ge)intimbrian*, *(ge)lǣran*, *(ge)tǣcan*, *(ge)tȳn*, *ontimbran*, and *sēpan*), and verbs of learning *(ge)cneordlǣcan*, *gefrāgian*, *(ge)fricgan*, *(ge)frignan*, *(ge)leornian*, *ofācsian*, and *onfindan*) have been searched in the *Dictionary of Old English Corpus* to compile a sub corpus for the analysis. The main conclusions drawn from this research are that Old English verbs of teaching correspond to Causative Accomplishments and Causative Achievements. Additionally, the states of affairs depicted by Old English verbs of learning correspond to Accomplishments, Achievements, and the causative versions of these *Aktionsarten*. Finally, the fact that both verbs of teaching and verbs of learning may represent Causative Accomplishments or Causative Achievements allows Role and Reference Grammar to analyse these two types of verbs in a similar way.

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Locative inversion in the history of English: a diachronic study

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Friday 9:00, Sala de Grados

The grammatical construction known as locative inversion can be traced back in English to the Old English period. In this type of constructions, a locative or directional PP in initial position is followed by finite-verb inversion (Levin and Rappaport 1995, Webelhuth 2001). Recent work by López Martínez (2019) suggests that this phenomenon was not restricted to main clauses in Old English, as it has been traditionally assumed (Haeberli 2007, Sluckin et al. 2021), but that locative inversion was also productive in subordinate clauses, with discourse-related factors prompting the apparent embedded V2 word order.

The aim of this paper is to present an overview of the situation concerning locative inversion in subordinate clauses after the Old English period, focusing on Middle English. In order to do so, a selection of key texts from the YCOE and the PPCME2, respectively, will be analysed using Corpus Search, thus studying the evolution of this construction and testing whether the situation in Middle English resembles that in Old English or if, on the contrary, subordinate clauses are more restrictive in this regard.

Our prediction is that, with the progressive loss of V2, locative inversion should become less productive both in main and embedded clauses, since this construction, among other types of inversion, was already in decline by the beginning of the Early Modern English Period (Dreschler 2015).

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Old English by proxy: the authority of the exemplar and the study of medieval dialectology

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Friday 10:30, Sala de Grados

Cartulary copies of Old English charter material constitute important witnesses to our understanding of the development of Middle English given the paucity of fresh composition between 1150–1350. It has long been understood that the evidence they offer, is, in Laing's words, 'difficult to assess' (1993: 10) because of the early date of their ultimate exemplars.

Two cartularies from Bury St Edmunds in Suffolk, a foundation remarkable for the amount of pre-Conquest vernacular charter material surviving from its archive, have attracted particular attention from historical linguists, as they offer relatively well modernised versions of their texts. Behind these manuscripts appeared to lie a third, lost, cartulary of similar date. In a seminal study, McIntosh (1996) localised its language based on the evidence supplied by the two cartularies to West Norfolk, noting how remarkable it was that the scribes should have followed its language so closely. Although some details of McIntosh's argument have since been refined (Lowe 1992), the force of this observation remains undiminished.

Although the monastic community of Bury St Edmunds is known to have included a strong Norfolk contingent in the thirteenth century (Lowe 2010), it remains surprising that all scribes responsible for copying this material appear to hail from Norfolk rather than Suffolk; we are aided here by a series of robust diagnostic linguistic criteria which separate the two counties dialectally. The research presented here demonstrates that almost all copies of its Old English material in the fourteenth and fifteenth centuries are from a very small number of proximate, not ultimate, exemplars. The linguistic and dialectal choices of these high-status proxies, products of the thirteenth century, are transmitted in later copies as faithfully as is their pre-Conquest syntax and lexis. In this paper I discuss the difficulties this presents for the study of medieval dialectology.

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Interface of Old English dictionaries. Sorting out headword spelling and format differences

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Friday 9:00, Sala de Grados

The aim of this paper is to present the interface of Old English dictionaries that has been designed and implemented with the Knowledge Base of Old English. The Knowledge Base of Old English is a grid of relational lexical databases that comprises textual and lexicographical sources and is currently being used for annotating ParCorOEv2. An open access annotated parallel corpus Old English-English (Martín Arista et al. 2021). The dictionary interface is a relational lexical database that links a given headword to its correlates in the other dictionaries filed in the database. The dictionary interface is comprised of two building blocks: a lemmatised and an unlemmatised component. The lemmatised component addresses the question of stem spelling, while the unlemmatised component waives format differences between headwords. The method, therefore, includes both type analysis (the various headword spellings in the dictionaries) and token analysis (the different inflectional forms provided by the lexicographers). The following dictionaries have been considered in this study: A Concise Anglo-Saxon Dictionary (Hall 1894), The Student´s Dictionary of Anglo-Saxon (Sweet 1896), Anglo-Saxon Dictionary (Bosworth and Toller 1898) and the Dictionary of Old English (Healey et al. 2018). Inflectional forms and morphological tags have been extracted from The York-Toronto-Helsinki Parsed Corpus of Old English Prose (Taylor et al. 2003). The lemmatised component turns out pairs and triplets of dictionaries, such as, respectively, ǣ-wrītere_SW>>>ǽ-wrítere_BT and þúsend-feald_BT>>>ðūsendfeald_CHM>>>þūsend-feald_SW. The result of queries in the unlemmatised component has the form kycenan_N^G_CYCENE_BT>>>cycene_DOE, which includes the YCOE inflection and morphological tag, as well as the corresponding lemma in BT and the DOE. With these results, the dictionary interface bridges the gap between the available lexicographical products of Old English, which opt for various headword spellings (as Ellis 1993 points out) and for divergent formats. It also enhances the recoverability of information in corpus analysis by directly relating textual forms to the relevant dictionary entry. Finally, the dictionary interface sheds light on the making of the

dictionaries in general and the choice of headword in particular. Conclusions will be drawn in these areas.

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Identifying the Old English exponent of the semantic prime DIE

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Wednesday 15:30, Sala de Grados

This research takes the approach of the Natural Semantic Metalanguage (NSM) model (Goddard 2002) which states that semantic primes are universal concepts that can be used to describe complex meanings in terms of simpler ones. The NSM team has worked on the identification of prime exponents in living languages; however, some authors have focused on exponent identification in a historical language such as Old English (Martin Arista and Martin de la Rosa 2006, de la Cruz Cabanillas 2007). Recent research on this topic has proposed a methodology that allows for the identification of primes by analysing candidate words in terms of their morphological, textual, semantic and syntactic features (Mateo Mendaza 2013, 2021). Within this framework, the aim of this research is to identify the Old English exponent of the semantic prime DIE. To do so, a full description of DIE in terms of the NSM model facilitates the selection of candidate words for prime exponent since, given the metaphorical implications of the verb under analysis (Ower 1996), the extensive list of Old English verbs presented in the *Historical Thesaurus of the Oxford English Dictionary* (Kay et al. 2009) expressing the meaning 'to die' can be reduced to the verbs *sweltan, steorfan, cwelan* and *deadian*. Following the methodology established in previous research, these verbs are examined by means of the information found in relevant sources such as *The Dictionary of Old English* (Healey *et al.* 2018) and its corpus (Healey *et at.* 2009), and *Nerthus* database (www.nerthusproject.com). The analysis of the verbs against the four aforementioned criteria selects *sweltan* as the most appropriate candidate for prime exponent. Nevertheless, since for some criteria *sweltan* and other verbs show similar results, the search for examples within different Old English texts of *sweltan* along with the adjuncts related to DIE confirms the suitability of this verb as prime exponent.

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The role of proximity senses in negative aesthetic experience: An analysis of DISGUST and UNPLEASANT PERSONAL EXPERIENCE in Old English Poetry

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Wednesday 15:30, Salón de Actos

Following the latest developments of the cognitive study of Old English poetic texts, the purpose of this paper is to look into the lexical domains of DISGUST and UNPLEASANT PERSONAL EXPERIENCE, and the emotional responses that are associated with them in the Old English poetic corpus. Using corpus-based lexical semantic methods and applying cognitive linguistics methodologies, this paper explores the role of proximity senses in negative aesthetic experience in Old English verse. This research proves that, despite the fact that these two these two emotional responses should prototypically be triggered by sensory stimuli, they have an important cognitive and moral dimension. In this literary context, the terms from these lexical domains almost always refer to cognitive evaluations, which are oriented towards the preservation of social order. Moreover, this paper also indicates that the emotion of DISGUST, particularly the dimension of DISGUST that is triggered by an appraisal of moral taint, is the most prevalent negative aesthetic emotion in Old English poetry, and, potentially, the most effective as well.

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Ecofeminism and the Epic Genre: The Case of *Beowulf*

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Wednesday 15:30, Salón de Actos

Current issues such as global warming and the destruction of the environment have turned landscape into one of the main critical foci of interest. Following the same tendency, the role that landscape plays in literature has gradually become one of the main objects of analysis among scholars. This has provoked the flourishing of theories such as Ecofeminism, which explores the connection between environmental and gender cultural conceptions in literature. The deep influence that femininity seems to have on the topographic descriptions appearing in the Anglo-Saxon literary corpus makes it necessary to reevaluate its canonical works through the lens of this theory so as to get a better understanding of their plot. In fact, in the Old English poem *Beowulf*, the rhetorical function of landscape contributes significantly to the definition of gender questions, as the principles of order, authority, and power are manifested in the dichotomy of the public and private settings in which characters are framed. These spaces translate into the text's poetics the concepts of civilisation and nature, belonging and otherness, and normativity and marginality, thus delimiting the universe of action of the protagonists according to their sex. Therefore, the purpose of this paper is that of exploring *Beowulf*'s scenery as the expression of the anxiety existing within the patriarchal, military, and aristocratic value system typical of the Anglo-Saxon culture that produces and to which this text is addressed. So, the ecofeminist analysis of this influential work will hopefully contribute to understand the evolution of a gender discourse that has so marked Western history.

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Justice for Grendel's mother? Representing women in Maria Dahvana Headley's *Beowulf* translation

Andrea Nagy (*Károli Gáspár University* – nagy.andrea@kre.hu)

Friday 15:30, Salón de actos

Grendel's mother is undoubtedly one of the villains of *Beowulf*. Modern English translators of the poem, however, often cast the character in a more negative light than the original, exaggerating the terms used to describe her, and even adding ones that do not appear in the Old English text. This bias is not only apparent in translations, but also colours the glossing of certain terms in the Bosworth–Toller dictionary. Maria Dahvana Headley's 2020 translation of the poem, advertised as a feminist interpretation, is aware of this problem and promises "to shine a light on the motivations, actions and desires of the poem's female characters, as well as to clarify their identities" (xxiii). Continuing my earlier research on the subject of Grendel's mother, in my paper I will compare Headley's text with previous verse translations, and investigate how her choices and solutions create a more balanced representation of the character.

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Performance: Fitts and their purpose in *Beowulf*

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Friday 9:00, Salón de Actos

How the fitts of *Beowulf* in this poem's sole surviving manuscript, BL, Cotton Vitellius A.XV, might be related to its narrative structure is a question which has been deemed incapable of resolution. The assumption by Mitchell and Robinson (pp. 6-7), that these sections are the work of the poet of *Beowulf*, has been revised by a suggestion (2006) that they were instead determined by the scribes of this manuscript. The fourth edition of Klaeber's *Beowulf* (pp. xxxiii-xxxv) leaves the question open, though with an inclination to favour the scribes rather than the author. The numbering of these fitts is certainly the work of its scribes, although this poses problems of its own. The manuscript gives 44 sections which were numbered starting with the second after the copying of this poem, possibly by both scribes in different directions, with a third scribe correcting. Perhaps, then, the scribes were told to number 43 fitts after an epic proem or 'prologue'. Related to these questions is *Beowulf*'s narrative structure, a matter which has has usually been considered separately: does this poem fall into two parts or three, or is it a continuum? Even if one opts for the last, also the simplest, of these ideas, the form of the poem in the manuscript makes it seem unevenly divided, with some fitt divisions working in perfect alignment with narratology as we understand it today, and with others occurring seemingly without rhyme or reason *in medias res* in what appears to be the middle of a sentence. This paper will reconsider the fitts, their numbering and the structure of *Beowulf* though the lens of performance, with the aim of reviving the old assumption that it was not the scribes but the poet of *Beowulf* who made up the sections of this poem.

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Wulfstan as a Developing Stylist: Stylistic Analysis of Two Versions of the *Institutes of Polity*

Shun Ogawa (*Rikkyo University* – shun.ogawa620@gmail.com)

Wednesday 15:30, Sala de Grados

This paper explores stylistic characteristics of Wulfstan (d. 1023), Archbishop of York. In order to reveal his stylistic characteristics and their transition in his later years, it makes a stylistic comparison between two versions of his text known as the *Institutes of Polity*. Wulfstan seems to have revised the text of *Polity* continually in his career, and it is generally believed that, while the first version known as *I Polity* (Cambridge, Corpus Christi College 201) represents Wulfstan's first draft of the text, *II Polity* (Oxford, Bodleian Library, Junius 121) is his last version (Jost, 1959, pp. 16–34). Therefore, *Polity* provides a valuable material for examining the transition in Wulfstan's style and thought later in his career. Although the importance of *Polity* has often been recognised by many scholars (e.g., Bethurum, 1957, p. 46; Wormald, 2004, p. 10; Rabin, 2015, pp. 101–102), little scholarly attention has been paid to this text so far. By examining and comparing several stylistic features of *I* and *II Polity* (e.g., the proportion of principal and subordinate clauses, the length of both types of clauses, the average number of words in a clause, and his usage of specific types of words such as pronouns and interjections), I will argue that the two versions of *Polity* show different stylistic traits, reflecting the development of Wulfstan's style. Wulfstan's writings consistently show his unique style and vocabulary, and scholars such as Bethurum (1966) and Hollowell (1977) pointed out that he even changes his style in accordance with the text and context. This paper will provide a deeper understanding about such transition in Wulfstan's style and vocabulary in his career. The examination of the development of Wulfstan's style will also contribute to the discussion on the dates of, and interrelationship between, the different versions of *Polity*.

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Old English genitive deverbal nominalisations with verbs of inaction. An RRG-based study

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Wednesday 9:00, Sala de grados

This paper deals with Old English derived nouns that entail a verbal predication. More specifically, it aims at analysing the role of deverbal nominalisations in the genitive on a semantic and syntactic basis. Deverbal nominalisations can be defined as verb-derived noun phrases with a syntactic structure parallel to a verbal predication, as in *The enemy destroyed the city* vs. *The destruction of the city by the enemy*. Thus, this study considers the morphological relations holding between derived nouns and their verbal bases of derivation on the one hand, and the derived constructions that revolve around deverbal nominals, on the other. The verbs in focus are those belonging to the classes of inaction, namely, *Fail* verbs, *End* verbs, *Try* verbs, *Hinder* verbs, *Refrain* verbs, *Prevent* verbs and *Forbid* verbs. The theoretical basis is provided by Role and Reference Grammar (Van Valin and LaPolla 1997; Van Valin 2005). The data have been retrieved from the *Dictionary of Old English Corpus* and the York corpora of Old English, including the prose and the poetry segments. Lexical information on the bases of derivation and derivational paradigms of the items under analysis has been retrieved from NerthusV3 (Martín Arista *et al.* 2016). The results show that, with few exceptions, these sets of verbs take part in nominalisations implying nouns inflected for the genitive. Up to 37 nominalisations of this kind have been found with these verbs, which can be classified into four types on semantic and syntactic grounds. The main conclusion is that deverbal nominalisations give rise to constructions parallel to verbal predications, thus contributing to the acquisition of verbal features by noun phrases (Fischer 1992: 252), which anticipates the subsequent development of syntactic verbal properties that takes place during the Middle English period.

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The morphology-orthography interface: A needful study

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

Thursday 9:00, Aula 107

The affix *-ful* in words like *needful* and *hopeful* originates in the Germanic adjective *full*, meaning "filled to capacity" (*OED*, s.v. *full*, adj.), and has cognates in most languages of its family, both as a free-standing form and as an adjectival suffix. Though the early *-ful* formations retained the sense of "full of", its gradual loss of meaning throughout history has substantiated claims about its grammaticalization. Hopper and Traugott (2003: 7) contend that *-ful* was first part of a phrase (e.g., "a basket full (of eggs)"), later part of a compound (e.g., "a cup*ful* (of water)"), and, finally, a derivational affix (e.g., "needful"), a hypothesis that Wischer (2011: 359) also supports, though with reservations. At any rate, the shift from an independent lexeme into an adjective-deriving suffix on the part of *-ful* does not only involve changes to syntax and morphology, but also to orthography (Welna 2000: 45). Today, its affixal status is reinforced by its spelling: though minimal, the difference between *-ful* and *full* is substantial. In the same way that grammaticalization often entails phonetic erosion, the process seems to have taken a toll on spelling as well. However, the complexity of English spelling in the Middle and Early Modern periods and the speakers' erratic relationship towards it make it highly unlikely for users to have intentionally marked this grammaticalization in orthography. The present paper thus aims to analyse the availability of the syntax/morphology-spelling interface from this particular case study, paying closer attention to the aforementioned periods and by means of a corpus-based investigation that draws data from the *Helsinki Corpus of English Texts*.

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Towards a New Edition of *Judgement Day II*

Rafael Pascual (*University of Oxford* – rafael.pascual@ell.ox.ac.uk)

Thursday 12:30, Salón de Actos

This paper will show why *Judgement Day II*, despite the existence of a relatively recent scholarly edition, still requires editorial attention. The focus of the paper will be on those areas of current editions that are still in need of substantial revision, as well as on those features of the poem that have so far been insufficiently or inadequately explored. *Judgement Day II* is one of a number of Old English poetic works that translate a known and available Latin source in a word-for-word fashion. It therefore has the potential to cast considerable light on the vernacular method of poetic composition and on the intricacies of Old English metrical grammar (a potential not fully exploited by previous editors of the poem). Recent advances in textual criticism, moreover, afford the opportunity to re-evaluate the poem's multiple cruces and to establish a reliable version of its text. This new edition of *Judgement Day II*, it is to be hoped, will arouse new interest in a poem that is a landmark of medieval apocalyptic literature, and which has some fascinating affinities with classics of Old English poetry such as *The Dream of the Rood*, *The Wanderer*, and *Beowulf*.

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Asche tre or *aschen tree*? The use of 'tree' adjectives ending in *–en* in Middle English

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Wednesday 12:30, Sala de Grados

Based on data in the *OED*, it can be established that Middle English inherited about 30 adjectives from Old English which had been formed from nouns with the suffix *–en*, meaning "'made of, consisting of, characterised by, manifesting"' (Kastovsky, 1992, p. 389). In Middle English, about 40 more adjectives in *–en* were attested for the first time. This means that there are about 70 such adjectives for which we have written evidence from the period between 1100 and 1500. Some of these (*aldern, ashen, aspen, beechen, birchen, eldern, elmen, firren, hazelen, holmen, linden, oaken*) refer to trees or shrubs or to objects made of them, and as one would expect of adjectives, they often occur in compounds with certain nouns. However, in Middle English they get competition from the corresponding *–en*-less forms that had originally functioned only as nouns, so, for example, both *asche tre* (assh(e, n., *MED*) and *aschen tree* ("asshen", adj., *MED*), *birche stalk* ("birch(e", n., *MED*) and *birchen stalke* ("birchen", adj., *MED*), *hoke lewes* ("ōk(e", n., *MED*) and *oken leues* ("ōken", adj., *MED*) are attested. These are thus 'doublet compounds'.

A corpus of these compounds will be investigated with the aim of trying to find the answer to the following research questions:

How many different doublet compound pairs of the above types are attested in Middle English?

How many of these are attested for the *first time* in Middle English?

Are there pairs that are attested in the same text, or various manuscripts of the same text?

Does the second element of the compound influence the choice of the first?

Do certain authors or certain dialect areas tend to prefer one or the other type?

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Tendrils of desire: a 'wantonness' word in late Old English sainthood texts

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Friday 9:00, Salón de Actos

This paper would use corpus linguistics software (AntConc) to examine the use of Old English *gālnes* (wantonness) in late Old English vernacular saints' lives and connected texts;[4] this word family can apparently denote sexual desire, wantonness, wickedness, or playfulness/pranks, and existing dictionaries and thesauruses vary in definition and categorisation.[5] The proposed approach—simultaneously quantitative and qualitative—unites corpus-based analysis with close-reading.

Outlining word-family occurrences across corpora would be followed by summarising key patterns of use, including demonstrating how close-readings can illuminate understanding of word meaning and metaphorical connections and perhaps take us beyond the existing lexicographical material concerning the semantic field of lust.[6] A synopsis of what we might *expect* to find would then be tested against two further passages: attending to examples which may subvert our preconceptions makes room to consider ambiguity, context, genre, and cultural richness.[7]

The paper will draw on digital resources such as the Dictionary of Old English (A-I) and its metadata, The Historical Thesaurus of English (HT) and connected Mapping Metaphor project, and the Thesaurus of Old English (TOE). This latter project involved comprehensive dissection of/cross-referencing with existing OE dictionaries, making it a thorough, fascinating resource.[8]

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[4] 'Connected texts' here refers both to texts grouped with saints' lives in manuscript collections (e.g. many of such texts in Ælfric's Lives of Saints) and to relevant contemporaneous homiletic material dealing with sainthood and lust/chastity.

[5] Though the Historical Thesaurus (HT) does not class it as specifically a 'lasciviousness/lust' term the Thesaurus of Old English (TOE) does, also filing it under 'bad, evil, fickle, inconstant'.

[6] Corpora: one comprised of lives ordinarily classed as 'Old English', the second of Ælfric's Catholic Homilies, the third of the Lambeth and Trinity homily collections. Corpus texts taken from the Dictionary of Old English Corpus and, where later texts are commented upon, the Innsbruck Corpus.

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The paper would also highlight the changes these resources anticipate in post-Conquest and Early Middle English texts (in which *galnes* appears as *gōlnesse,* 'lasciviousness'). A brief discussion of the benefits of a more diachronic approach spanning the transitional phase of English would be included,[9] as this would facilitate closer comparative analysis with how the word-family's meaning is operating in post-Conquest texts—for example, considering developments such as that suggested by materials enumerating the main collocates for the OE form as corporeal, while it appears that ME *gōlnesse* takes on figurative collocative patterns (*drinken, brine, stinch*). Focusing on Saints' Lives enables close comparison across a particular literary tradition and context.

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[9] This will reference the work and ideas of Mark Faulkner, such as those discussed in 'Archaism, Belatedness and Modernisation: "'Old" English in the Twelfth Century', *Review of English Studies* 63 (2021): 179-203 and the forthcoming *A New Literary History of the Long Twelfth Century: Language and Literature between Old and Middle English* (Cambridge: Cambridge University Press, 2022); and 'Corpus Philology, Big Dating and Bottom-Up Periodization', in Stephen Pink and Anthony Lappin (eds.), *Dark Archives: the Medieval Unread and Unreadable*. It may also make use of Elaine Treharne's 'The Production and Script of Manuscripts Containing English Religious Texts in the First Half of the Twelfth Century' *in Rewriting Old English in the Twelfth Century* (2000), particularly in reference to the text *In Festis de St Marie* which forms part of one of my corpora.

Hybridisation and the transmission of exempla in Middle English

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María José Esteve-Ramos (*Universitat Jaume I/GREMI* – resteve@uji.es)
Thursday 9:00, Sala de Grados

Exempla are tale-like types of narrative literature which academics divide into three different categories. First, the sermon-exemplum, associated with sermon literature; second, the public or classic exemplum, most prominent in mirrors for princes; and third, the literary exemplum. The latter, described as the response of vernacular authors to the other types of the form (Scanlon, 2017, p. 766), appears with particular prominence in the vernacular poetry produced in late mediaeval England, thus emphasising the narrative form, or literary complexity, of the story. The wide range of contexts in which exempla can appear attests not only to the popularity of the form, but also to its capacity for hybridisation.

In the present paper, we shall analyze the presence of exempla in Arthuriana, and in particular in the Middle English poem The Awntyrs off Arthure. The structural complexity of the poem, which has been interpreted as constituting a diptych by A.C. Spearing, emphasises the audiences' role in the construction of the meaning of the poem, at the same time that raises questions about the intended message of the writer. This situation becomes even more complicated when considering the author's adaptation of an exemplum belonging to the sermon tradition in the figure of Guinervere's mother's ghost. Our objective in this paper is to explore the intersection of exemplary literature and Arthurian romance by paying attention to its manifestation in The Awntyrs off Arthure. In particular, we aim at demonstrating how the hybridisation of exempla -understood in this case as the form's capacity for adaptation to the idiosyncrasy of the British Isles and its combination of different traditions- ensured the successful survival of the form even in a context so alien to it as chivalric romance. In order to do so, we shall explore the way in which mediaeval audiences engaged both with exempla as well as with texts of a similar nature to the Awntyrs.

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Plural-marking strategies in the 'English' vocabulary of medieval account rolls

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

Thursday 12:30, Sala de Grados

In this presentation, I will survey the plural formation mechanisms of vernacular nouns in a set of texts produced in Medieval Latin, Fowler's (1898-1901) *Extracts from the Account Rolls of the Abbey of Durham* [1278-1538], from the original MSS (henceforth, DAR). It draws on a database of c. 1,600 lexical items (excluding orthographic variants of the same item) coming from the vernaculars (Middle English/Anglo-French), which were manually culled. The etymological analysis of my data was organised by the main source language (primarily French, Old English, Old Norse, and Middle Dutch). The vocabulary in the DAR exhibits a variety of plural-formation mechanisms, namely a suspension mark (editorially rendered as <'>), *-(e)s*, *-is/-ys*, *-ez*, and a zero-morpheme. The findings suggest that there are no plural morphemes specifically linked to given sets of lexemes (see, e.g., the wide range of morphemes in *potclyppez*, *potclyppys*, *potclyps*, and *potcleppes*, 'pot-clips (a device for suspending a cauldron/pot over a fire)', all recorded in the DAR). Rather, the choice seems to have been conditioned by the scribes' own morphological preferences. As such, both Old English-origin lexical items (e.g. *hoggez* 'hogs') and borrowings from languages other than French are pluralised with -ez (e.g. *gyrthez* 'girths' from Old Norse or *tubbez* 'large wooden vessels formed of staves and hoops' from Middle Dutch). I will, thus, explore how the effects of language contact in late medieval England crystalise in the production of these accounts and will prove how a static conception of morphemes as being part of just one language is repeatedly refuted in these administrative texts.

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Modes of Lament: Biblical Tradition and Literary Genre in Old English Poetry

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Friday 9:00, Salón de Actos

In Old English literary studies, the term "biblical" refers to Old English texts that are primarily based on one or more specific sections of the Bible, and which usually take the form of an extended poetic paraphrase. Hence, the genre category "Old English biblical poetry" usually designates the texts contained in the Junius 11 MS, as well as *Judith*, and sometimes the metrical Psalms and *Azarias*, but not *Pharaoh* or *Riddle* 46, despite them being also biblical in inspiration. In turn, some poems that do evidence the influence of biblical language and imagery have not been considered as part of the canon of Old English biblical poetry, owing to their not being ostensibly based on a single textual source. The application of the term 'biblical' is thus governed by a principle of source-target relationship between the Latin original and the Old English end-product that overlooks indirect or non-literal intertextuality, thereby reducing the possibilities of reading and interpretation through a specific set of genre and reader-response expectations extraneous to the Old English cultural milieu. Second, and ignoring the social life of both Latin and Old English texts.

Using the language of lament as a case study, this paper examines the influence of biblical diction, phraseology, and imagery in a series of Old English poems that have never been considered 'biblical' in inspiration to demonstrate how the application of the term in its narrowest taxonomical sense oversimplifies the processes of adaptation and recontextualisation carried out by Old English poets, effectively reducing it to an act of mechanical paraphrasing. Through comparative reading of biblical lament and Old English texts, this paper aims to provide new insight into the complex mechanisms of poetic composition employed by poets working across languages, cultures, and traditions, and to challenge conventional ideas of genre, canon, and intertextuality as applied to the study of Old English poetry.

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English pilgrims, crusaders and merchants in Cyprus in the Middle Ages and the construction of the island as a pilgrimage site and a commercial hub

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Thursday 9:00, Sala de Grados

A number of English travel accounts included a visit to Cyprus during the Middle Ages. Following Claude Delaval Cobham's *Excerpta Cypria* (1908, 1986), I have reviewed the main medieval English travel accounts which included a stop, a visit and a description of the island, its sites, its population and its mores, whether real or imaginary from the 8th to the 16th centuries. My goal in this paper is to reflect on the evolution of medieval English travel writing on Cyprus and the social role it exerted on the English interests in the Mediterranean. Medieval English travellers started considering Cyprus as a minor pilgrimage/crusade destination. Later they conveyed in their books a new critical Anglican perception of pilgrimages to Cyprus and the Holy Land, depicted at this stage as fraudulent examples of Catholic religious zeal; then they ended up constructing an image of Cyprus as hub of commercial potential, despite the widely acknowledged danger of sailing in waters frequented by both Ottoman and Christian pirates. Among those who initially patronised medieval Cyprus were the Anglo-Saxon pilgrims St Willibald (8th century) and Sæwulf (early 11th century). During the Lusignan period (12th-15th centuries), Roger Howden (Richard I's royal chronicler throughout his crusade); the monk, chronicler and cartographer Matthew Paris; probably Sir John Mandeville, and the pilgrim William Wey used the island as a last obligatory stop on the maritime route to the Holy Land as part of a pilgrimage or a crusade. During the Venetian period (from the late 15th to the late 16th centuries), Cyprus received the visit of the reformist Anglican pilgrim and merchant John Locke, equally interested in demythologizing and deconstructing Cyprus's sacred worshipping sites and praising the country's products such as carob, wine, vinegar, cotton wool, and even pickled songbirds. After the Ottoman conquest of Cyprus (1571), the safer land route to Jerusalem was preferred. The island was almost solely visited by English merchants on the lookout for the building of factories on Eastern Mediterranean shores. The reputation of wealth and fertility of Cyprus in the Middle Ages and the Early Modern period turned it into the epitome of a

land of plenty and abundance of much-valued products, ranging from jewels, gems, salt, sugar, cotton, minerals, fruit, etc. Indeed, Cyprus became a relevant Ottoman factory with ample commerce with England.

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The inflection of feminine Latin proper names in *The Old English Martyrology*

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

Thursday 12:30, Aula 107

Loanwords are a major concern in the study of the vocabulary of Old English. Latin influence is the one that has been more thoroughly studied. Works normally lay emphasis on the types of words that entered the language and when (Kastovsky 301-17; 2006: 220-6), while others concentrate on aspects such as morphology (Baker 1998, Gneuss 1996, VI). This paper focuses on the inflectional system of a specific type of Latin loanwords, namely, personal names, such as Lucia. These words present a lot of variation in their inflections, ranging from Latin inflections to Old English or a mixture of the two (Campbell 1959: 219). This study serves as a follow-up to Ruiz Narbona (forthcoming) where the inflections of masculine Latin proper names in *The Old English Martyrology* (Herzfeld 1900, Rauer 2013) were analysed. This piece of research showed that the inflections of these names are the result of a combination of the Latin and the Old English systems. Nominative and accusative inflections were almost invariably Latin, while genitive and dative ones present a fusion of Old English and Latin based on some similar inflectional endings shared by both languages. The main objective of this paper is thus, to analyse the inflections of the 126 attestations of feminine Latin personal names in *The Old English Martyrology* and check whether they have been adapted following similar patterns to masculine names or whether they behave in a different way. Preliminary results show that feminine names tend to be more systematically adapted into the Old English system. While nominatives mostly retain the Latin *-a* ending, oblique cases show the Old English weak declension ending *-an*, as most late feminine Latin loanwords do. The late Latin genitive ending *-e* is not uncommon, although it tends to appear only as part of an introductory formula at the beginning of each text section.

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Chaucer and the Movements of the Soul: A New Perspective on *The Book of the Duchess*

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Wednesday 12:30, Salón de Actos

Written during the plague, Chaucer's *Book of the Duchess* commemorates Blanche, the Duchess of Lancaster, who was one of its victims. And yet the fictional Black Knight, who mourns her loss, is offered very little explicit consolation. This aspect of the poem has spurred an ongoing critical debate over why its ending is so inconclusive and why the Black Knight is not offered more advice. The most frequently provided reason is related to the rule of social decorum that the poet was obliged to follow in addressing his social superior. In my presentation I am going to offer a different explanation related to Christian spirituality and the concept of the discernment of spirits, which was most comprehensively described by St Ignatius of Loyola and referred to by pre-Ignatian writers and theologians, such as John Cassian and Jacobus de Voragine. My contention is that the experience of loss and despair that is characteristic of Chaucer's Man in Black may be traced to the Ignatian idea of desolation, which refers to a negative movement in the soul, a movement which the student is instructed to discern through spiritual exercises and the assistance of a spiritual director. Reading *The Book of the Duchess* against St Ignatius of Loyola's *Spiritual Exercises*, I am going to argue that this pneumatological interpretation accounts for various aspects of the poem which have not been sufficiently explained, such as the apparent lack of consolation as well as the poem's inconclusive ending.

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S-genitive extension in West-Saxon

Carmen Salas García (*Universidad de Sevilla* – carmensalasgarcia@hotmail.es)

Thursday 12:30, Aula 107

The *-s* inflexion of genitive singular of the *a*-stems in Old English was preserved and spread to other noun classes in Middle English, contrary to what happened to other case endings (loss of the accusative singular and tendency to lose the dative singular *–e*). The aim of this paper is to assess, from a diachronic standpoint, the frequency of this process of extension in its earliest stage in the Old English period. While the analogical extension of the *-s* genitive in particular is well documented in northern dialects (Rodríguez Ledesma 2018 and 2022), there is no literature to date on similar processes in the southern ones. My research focuses on the West-Saxon dialect. Firstly, I establish its theoretical framework and explain the corpus on which my study is based. This first section addresses several analogy-related processes, such as the differences between analogical extension and leveling, and their role in the competition between structures (Fertig 2013, Kiparsky 1968). It also provides a revision of the literature on syncretism, as well as its relation to other areas of grammar such as semantics, syntax or morphology (Baerman 2009, Caha 2019). Secondly, I conduct an analysis of the genitive singular inflexion in nouns and adjectives in a variety of texts from the West-Saxon dialect, extracted from the *York-Toronto-Helsinki Parsed Corpus of Old English Prose* (2003). Taking into account variables such as stem, position and function, my preliminary results show a low percentage of genitive extension from the *a*-stems to other noun classes, which might be explained by the fact that the West Saxon literary standard acted as a brake on processes of linguistic change that are observed in other dialects such as northern Old English.

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Frequency effect in the glosses to the Lindisfarne Gospels and the Durham Collectar: e/a variation in the verbal inflexion

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Friday 15:30, Sala de Grados

Past scholarship has acknowledged that the 10th-century Old Northumbrian glosses show variation in the orthographic representation of the vowels of the verbal inflexions (Hogg & Fulk, 2011; Ross, 1937, 1960). Previous analyses of the language of the glosses to the Lindisfarne Gospels (London, British Library, MS Cotton Nero D. iv), and the Durham Collectar (Durham Cathedral Library A.IV.19) support the hypothesis that the e/a alternation in the verbal inflexions shows evidence of a phonological merger of unstressed vowels into a schwa-like vowel (Sierra-Rodríguez, forthcoming). This change, moreover, seems to affect low-frequency items first.

This is particularly interesting if we consider that, according to Bybee (2007, 2015), sound change affects high-frequency items first while morphological levelling is the type of change that affects low-frequency forms first. This would mean, thus, that the type of change reflected by e/a variation is of a morphological nature. However, the previously mentioned statistical analyses show that the distribution of e/a spellings is not dependent on type and class of verb. Therefore, the theory proposed by Phillips (1984), which defends that there is a type of phonological change that is originated in the conceptual sphere and constrained by morphology, seems to be the one that best explains the data.

Nonetheless, frequency effect has not been statistically tested, but only considered in an impressionistic way. Thus, the aim of this paper is to analyse how the frequency of the lexical items under analysis affects the rate of distribution of e/a spellings, by subjecting the data to statistical analysis. This will offer further insight on the relation between frequency and language change, while providing further support (or refutation) for the consideration of e/a variation in theses glosses as evidence of a phonological merger.

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Not-so-lost in Translation: Alan Lee as the visual translator of *The Wanderer and Other Old English Poems* (2018)

Adriana Taboada González (*Universidade de Vigo* – ataboada@uvigo.es)

Thursday 9:00, Salón de Actos

Since the publication of the illustrated edition of *The Lord of the Rings* (1992), Alan Lee has undeniably become *the* illustrator of Middle-earth, his drawings accompanying not only the author's most recognised works (*The Hobbit*, 1997), but also the compilations of those shorter stories set in and out his quasi-mythical land (as are the Great Tales and *Tales from the Perilous Realm,* 2008). His skills at the time of illustrating the selected scenes from these texts, perfectly conveying the tone, and even portraying different narrative techniques, are certain proof that the visual representations are also a true "visual translation" of the Professor's words (Taboada González, 2020, 2022). Thus, the same way in which "Tolkien's works have shaped the fantasy genre since they were first published" (Bueno, 2022), one cannot but recognise that Lee's illustrations have served the same purpose, even more so after his work as Art Director in Jackson's adaptions (2001, 2002, 2003, 2012, 2013, 2014).

The apparent easiness with which the illustrator manages to faithfully represent Tolkien's fantastic world while evoking a medieval past the Professor was deeply fond of is certainly motivated by his own interest in the said era, which has led him to the publication of *Castles* (1984) and the more recent illustrated edition of *The Wanderer and Other Old English Poems* (2018). This paper aims to provide an analysis of how Alan Lee's illustrations for the latter bring a fresh view of the Old English poems that is highly influenced by Tolkien's Middle-earth, which is at the same time a reflection of our medieval past. In this way, I will also explore how the duet Tolkien-Lee has been key to further representations of the (fantastic or not) Middle Ages, thus becoming a fundamental part of our social imaginary.

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Index of Middle English Prose: developing a search tool

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Friday 12:30, Sala de Grados

Our chances of success at locating texts surviving in medieval manuscripts depends on the search and reference tools available to us. The Index of Middle English Prose (IMEP), an expanding record of incipits and explicits (opening and closing lines), is the most important reference tool for prose texts written in Middle English. Digitisation of more than twenty printed volumes is underway. Incipits and explicits are already browsable on the IMEP website, and we have been developing a search tool for it. What makes developing an efficient search tool challenging is that copies of a single work will not have identical incipits or explicits. They will differ in orthography, morphology, syntax, and lexicon; but what users ideally need is to be able to search up all copies of a work using the incipit found in one copy as their search string. A simple string search will find all occurrences of that specific string and no other. Searches using regular expressions will also fail to meet the target since they presuppose the user can predict every possible variation. We have overcome these challenges through employing existing natural language processing (NLP) techniques capable of coping with both the more straightforward orthographic variation and the more open-ended lexical and syntactic variation. A specific challenge followed from the relative nature of the similarity metrics the tool relies on: our NLP-enhanced search will identify the incipit that is most similar to a user-input search string but this identification is not always useful, for example if the incipit relates to a different work. We therefore needed to build in an automatic quality assurance mechanism to sift out such incipits. In this paper, we demonstrate the tool, and how we have solved challenges such as those mentioned above.

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Ballistic motion in Old English

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Friday 9:00, Sala de Grados

The aim of this paper is to verify if ballistic motion exists in Old English double object constructions and, if so, to describe how it operates. Adele Goldberg's proposal (1995: 38) about the polysemy of the ditransitive construction in current American English guarantees verbs of ballistic motion (*throw*, *toss*, *flip*, *slap*, *kick*, *poke*, *fling*, *shoot*, *blast*, etc.) a place at the core of this construction, together with verbs of giving (*give*, *hand*, *pass*, etc.) and continuous causation (*send*, *bring*, *take*, etc.). Ballistic motion is believed to be an elaboration of the core sense, actual physical transfer. In Malchukov, Haspelmath and Comrie's semantic map proposal for the ditransitive construction in contemporary English (2007, 2010), there is a cline going from the Theme-Recipient Construction (GIVE) to the Theme-Goal Construction (PUT, PULL) with intermediate points for SEND first and then THROW. In the domain of Northern Germanic languages, Barðdal (2007: 9-30) has proved that ballistic motion is only present nowadays in Överkalix, with verbs like *kasta*, *lyfta* and *slunga* specifying translational motion. Since Visser (1963) does not include this verbal class in his work and the latter is also absent from current Icelandic —the most conservative Germanic language— and Old Norse, Barðdal concludes that ballistic motion is a relatively recent constructional class. In this paper, we will focus on the lists of terms provided by *A Thesaurus of Old English* (Roberts, Kay and Grundy, 2000) for verbs of throwing (*weorpan*, etc.), shooting (*sceotan*, etc.) and related (*torfian*, *bescufan*, etc.), but will also cover verbs of sending (*sendan*, *forsendan*, etc.). After a detailed study of the terms involved in the *Dictionary of Old English Web Corpus* (Healey *et al.*, 2009) and the related entries at the *Dictionary of Old English* (Healey *et al.,* 2007), preliminary results show that ballistic motion existed but was expressed by units like *sendan* within continuous causation.

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Analysing affixal entries in Old English lexicographical sources: problems and solutions

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Wednesday 9:00, Sala de Grados

This paper seeks to examine how affixal entries are organized in the main Old English dictionaries, inlcuding *An Anglo-Saxon Dictionary* by Bosworth and Toller (1973), *A Concise Anglo-Saxon Dictionary* by Clark-Hall (1996), *The Student's Dictionary of Anglo-Saxon* by Sweet (1976) and the *Dictionary of Old English* (Cameron *et al.*, eds. 2018) to identify possible weaknesses and unsystematic patterns in these entries and to offer a proposal of improved affixal entries that represents a solution to inconsistency and meaning coverage limitations. Considerable differences have been found in the sources consulted regarding the number and type of word formation elements attested or the degree of accuracy in the information provided by each entry. In addition, one and the same source may address affixal meaning diversely. In light of this situation, this paper suggests a solution to the aforementioned shortcomings by resorting to a framework of lexical functions (Author 2013, 2016, 2018) that capture the form and meaning relations found in the lexicon of a language in a consistent way. The lexical database of Old English *Nerthus* (Martín Arista, ed., *et al.* 2016) has contributed the main morphological information and has enabled data relations and the construction and description of meaning. The example below illustrates a suggested entry for the suffix *frēa-*:

> ***frēa-***. As a nominal affix, it attaches to nouns to designate a higher position both in an organizational or in an intensity hierarchy: ***frēa-****bregd* 'mighty device', *-drihten*, *-meaht*, *-miht*, *-reccere*, *-wine*, *-wrāsn*. As an adjectival prefix, it derives adjectives with a greater intensity: ***frēa-****beorht* 'glorious', *-fætt*, *-glēaw*, *-hræd*, *-mǣre*, *-micel*, *-torht*, *-wlitig*.

The model presented has thus permitted both a closer approximation to the affixal assortment of meanings and also a greater descriptive systematization.

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Towards a Digital Edition of John of Garland's *Dictionarius*

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Friday 12:30, Sala de Grados

John of Garland's *Dictionarius*, a thirteenth-century Latin lexicographic work, survives in at least 26 manuscript copies disseminated across England and the Continent. Originally conceived as a tool for teaching Latin through the medium of French, later copies of the work circulating in England, northern France and the Low Countries attracted glosses in Middle English, Old French, and other languages, offering insights into the process of language teaching as well as textual communities for language learning.

The texts of the *Dictionarius* pose a challenge to would-be editors; while any gloss material requires careful consideration if an edition is to convey information about both layout and textual meaning (Kuhry 2020), the text of the *Dictionarius* with its associated commentary has evolved over time, and the subsequent layers of Latin and vernacular glosses vary widely in their content and layout. Currently, there is no exhaustive study of the glosses contained in these manuscripts. Previous editions were not comprehensive, focussing on a limited number of witnesses or on glosses from only one language (Wright 1857; Rubin 1981; Hunt 1991).

This paper presents a new project (Pagan *et al* 2021) to edit the entire gloss corpus of the *Dictionarius* using a TEI XML framework, using Gloss Corpus (2022) as a platform. It will exemplify some of the challenges of working with the *Dictionarius's* gloss material, and it will outline preliminary work undertaken towards making the edition. A case study on selected Middle English glosses will demonstrate some of the diatopic and diachronic differences in the material, including how French words are integrated into Middle English vocabulary.

The aim of the project is to make the *Dictionarius's* gloss material comparable across manuscripts. This paper demonstrates what a digital humanities approach has to offer in comparing the witnesses and elucidating the transmission of this underexplored text.

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