

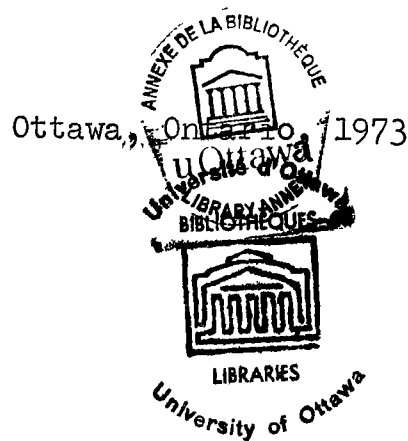
CONTRAST AS THE CONTROLLING

PRINCIPLE IN JULIANA

by

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Introduction

Critics have not generally dealt kindly with Cynewulf's Juliana.¹ Some recent studies on the essential characteristics of Anglo-Saxon poetry,² however, render a re-evaluation of Juliana necessary. The aim of the present work is to demonstrate that Juliana is an artistic work of high order when viewed from the standpoint of contrast, its controlling principle.

The importance of contrast among Old English poetic devices only recently emerged as scholars discovered its many uses. In 1959, Arthur Brodeur identified contrast as a "commonplace," noting its use in The Wife's Lament, Andreas, Daniel, The Ruin, and Beowulf.³ Brodeur saw contrast operating in two ways. First, describing it as the "essence of tragedy," he saw contrast as a "set piece" of the elegiac poems:

This is vividly illustrated in what is said of the bereft Hildeburg: 'Not at all without cause did the daughter of Hoc be-

wail her fate, when morning came, and she could see the murderous slaughter of kinsmen, where she had once possessed the greatest joy in the world!' When a poet projects such contrasts in general terms, thinking not of the griefs of an individual, the emotions of a participant in the action, the result is an elegiac set piece. (p.229).

Secondly, Brodeur saw contrast as an element of dramatic irony. When the poet indicates to the audience that a tragedy is about to occur, of which the parties involved have neither foreknowledge nor method of recourse, the contrast between their present prosperity and future ruin communicates tragic irony to the audience:

The most obvious and beautiful instance appears in the scene of the feast in Heorot, when the poet's first account of Hygelac's fall (lines 1202 ff.) warns the audience of the futility of Wealhtheow's appeals to Hrothulf to be gracious to her sons, and to Beowulf to protect them. This is reinforced later, when, with the fact of Hygelac's death and Geatish weakness in mind, we become conscious--as neither Beowulf nor his

Danish hosts are conscious--that Beowulf will be unable to give effective aid to Hrothgar or protection to Hrethric. (p.230).

In 1971, Jerome Mandel added The Wanderer, The Dream of the Rood, and Deor to Brodeur's list of poems using contrast, stating: "It is one thing to recognize contrast as commonplace and another to suggest that it is central and basic."⁴ Investigations carried out by Mandel show contrast to be a fundamental structural and thematic element of Old English poetry:

I find that much Old English poetry is built upon the principle of contrast, that contrastive collocation works constantly in the language of the poem to determine the position and force of particular words in the poetic line, and that the whole can often best be understood in terms of this contrast. Thus, on the one hand, the argument that the Anglo-Saxon poet consciously and all but methodically employed contrast to announce and amplify his theme, shift the focus and direction of his poem, develop an idea or sophisticate an argument, and add a certain excitement to his language, suggests that contrast is an absolutely

necessary rhetorical tool of the poet.

And on the other hand, the argument that Old English poems can often best be understood in terms of an essential contrast or sequence of contrasts suggests contrast as a basic structural principle (p.1).

Mandel finds contrast building from single-line constructions into larger units capable of juxtaposing entire scenes:

By the contrastive collocation of the word which ends the a half-line with that which begins the b half-line, the poet can create significant thematic tensions which reflect the poem's major concerns. And by using the technique of contrast in small, large, and larger blocks of lines, the poet creates a structure which, in itself, contains and communicates the essential concerns of the poem (p.3).

. . . that antithetical notions and scenes are juxtaposed, creates a particular tone or texture that can reflect theme (p.12).

Mandel's thesis is supported by James F. Doubleday who finds contrast the basic structural and thematic unit in Judith:⁵

The sharpening of the opposition between Judith and Holofernes, the introduction of a battle between the Jews and Assyrians, and the emphasis on irony--result . . . from a single principle. That principle is one of contrast. The main characters are reduced to two, and those two are made polar opposites. Judith's character is remade on the model of the saints' lives; Holofernes is made diabolical (p.438).

Contrast has not been studied in Juliana. Early studies of the poem were more preoccupied with the identity of the author, the establishment of the Cynewulf canon, the deciphering of the runic signature, the date of the poem, the dialect, and with source studies,⁶ than with the artistic merits of Juliana. As valuable as these studies are, they do not treat the text as a work of art.

In the Twentieth Century, scholars have tended to deal with all of Cynewulf's poems simultaneously. Accordingly, a substantial body of Cynewulfian scholarship has emerged, founded largely on Elene and Christ, while little scholarship based exclusively on Juliana has appeared. The tendency has been to extend generalizations based on other Cynewulfian works to

Juliana, where they do not wholly fit. Rosemary Woolf, in her recent edition, discusses the flaws commonly associated with the poem:

The kenning and the imaginative poetic compound were clearly by the date of Juliana extinct, except in so far as a few remained (e.g. swonrade) as a fossilized part of the poetic language, whilst the resulting bareness was hardly broken by the use of simile or metaphor The fullest account of heroic custom . . . is at ll. 683 ff, where the poet adds to his statement that Heliseus and his followers were drowned and went to hell the curious comment that there, on the benches of the winehall, the men had no need to look for gold from their lord: a typical example of Old English litotes, but one which produces here a grimly incongruous effect.⁷

Summarizing critical opinion to 1954, she states:

Juliana clearly comes at the end of a period. Though it parades remnants of the old heroic style, the spirit and general effect are different. There could be no poetic progress from it: beyond lie monotony or prose. Com-

petent in itself, though lacking the poetic mastery of the Elene or Christ, Juliana brings Old English poetry into a blind alley (p.19).

An examination of the artistry of Juliana from the standpoint of contrast, however, brings to light merits which have heretofore been overlooked. Juliana is a poem of conflict, the essence of which is conveyed through contrast. As Cynewulf's central principle of structure, contrast dominates his characterization of the chief adversaries, God and the devil, and of their earthly champions, Juliana and Eleusius. Through language that is carefully employed Cynewulf identifies not only the attributes of good and evil, but also the disparity between Juliana, who is a champion of good, and Eleusius, who is a force of evil. Contrast is also the main structural principle of the most dramatic scenes in Juliana. The language, sentiments, and emotions expressed in certain scenes contrast with those in others to exalt good and denounce evil. Finally, the irony evident in character portrayals and in Cynewulf's use of traditional imagery contrasts heroic values with Christian.

Footnotes

Introduction

¹Kenneth Sisam is one who has dealt harshly with Juliana. He states: "Cynewulf follows the once popular Latin prose legend that may be found in the Acta Sanctorum at 16 February. To a modern taste the subject is a poor one: the stock torments--imprisonment, hanging by the hair, scourging, a wheel set with swords, fire, molten lead--are eked out by St. Juliana's long dispute with a fiend who is too miserable to be interesting. Critics have not found much merit in Cynewulf's rendering . . .", Studies In The History Of Old English Literature (Oxford: Clarendon Press, 1953), p. 7. Stanley B. Greenfield describes Juliana as the "least impressive" poem by Cynewulf, A Critical History Of Old English Literature (New York: New York Univ. Press, 1965), p. 110; while Rosemary Woolf deals with the controversial aspects of Juliana at greater length in her edition of the poem, Juliana (London: Methuen, 1955), pp. 7, 17-19.

²Robert Creed, "On the Possibility of Criticizing Old English Poetry," ESLL, 3 (1961-62), 97-106. Jerome Mandel, "Contrast in Old English Poetry," The Chaucer Review, 6 (Summer 1971), 1-13. Mandel states:

Footnotes

Several years ago Robert Creed suggested that "We have only begun to learn how to read Beowulf." He might well have substituted the title of any other Old English poem for Beowulf. In effect Creed said that it is no longer sufficient to point at alliteration, kennings, variation, repetition, and, I would add contra Creed, formulas as the chief rhetorical and poetic devices available to the Old English poet. In a recent book I have examined very closely the language of a few important poems to reveal the remarkable similarity in the way that language is employed and to show how the structural principle governing the language of a particular poem reflects in small the structure of the poem as a whole. I find that much Old English poetry is built upon the principle of contrast . . . (p.1).

³The Art of Beowulf (Berkeley: Univ. of California Press, 1959), p. 228.

⁴"Contrast in Old English Poetry," p. 2.

Footnotes

⁵"The Principle of Contrast in Judith," NM, 72 (1971), 436-442.

⁶For a discussion of works dealing with Cynewulf's identity see Woolf, Juliana, pp. 7-8; for studies on the Cynewulf canon see A.S. Cook ed., Christ (Boston: Ginn & Co., 1900), pp. lii-lxv. Works dealing with the runic signature are discussed by Sisam, Studies, pp. 1-14; by Woolf, Juliana, pp. 8-9; and by R.W.V. Elliott, "Cynewulf's Runes in Juliana and Fates of the Apostles," ES, 34 (1953), 193 ff. Studies concerned with the date of Juliana written before 1954 are discussed by Woolf, Juliana, pp. 5-7, and there is also a later study by G. Storms, "The Weakening of O.E. Unstressed i to e and the Date of Cynewulf," ES, 37 (1956), 104-110. For a discussion of Cynewulf's dialect see Woolf, Juliana, pp. 2-4, and for works dealing with Cynewulf's source see Claes Schaar, Critical Studies in the Cynewulf Group (Lund: Hakan Ohlssons Boktryckeri, 1949), pp. 27 ff.

⁷Juliana, pp. 17-19.

Chapter 1

The Contrast of Good and Evil

Critics have recognized that the main theme of Juliana is the struggle between cosmic good and evil.¹ Though the conflict appears on earth as a struggle between the heathens and the Christians, and more particularly, between Juliana and Eleusius, this is but a microcosm of the cosmic battle involving God and the devil.

Cynewulf's use of contrast is visible in his depiction of God and Satan. God is identified as the sop Cyning (1.224) "true King,"² the Heofoncyninge (1.360) "King of heaven." Satan is also a king, but he, in contrast, is the hellwarena cyning (1.322) "king of hell dwellers." God Almighty is the cyninga Cyning (1.289) "King of kings," the sigora Frean (1.361) "Lord of victory," the Faeder engla (1.274) "Father of angels." He is the wuldres Ealdor/middangeardes 7 maegenbrymmes (ll.153b-154) "Lord of heaven, of the world and of the glorious host;" it is He who: þe leoht gescop,/heofon 7 eorþan 7 holma bigong,/eodera ymbhwyrft (ll.111b-113a) "created light, heaven and earth, and the vastness of

the seas, the circuit of the regions." Satan, in contrast, is the egesful ealdor (1.329) "dread prince," the morbres manfrea (1.546) "wicked murderous lord." God Almighty, a source of comfort, is mildne (1.213) "merciful;" He is the mundbora (1.156) "Protector," the helpend ⁊ haelend (1.157) "Helper and Saviour." Satan, on the other hand, is cruel and oppressive; the devil tempting Juliana says of him: Ne bip us frea milde (1.328) "(he) is not a merciful master unto us;" he is even geornfulra bonne ic (1.324) "more eager than I" yfla gehwaes (1.323) "for all evil things." Gif we yfles noht/gedon habbaþ; ne durran we sibban/for his onsyne ower geferan (11.329b-331) "If we have wrought no ill [evil], then we dare not go anywhere in his sight."

Cynewulf also contrasts life in the respective kingdoms of God and Satan. Hell is a grornhofs (1.324) "house of sorrow," a reongan ham (1.530) "mournful abode." If Satan finds the devils not performing evil, he sends others to praece raeran (1.333) "persecute them." In his description of the torments endured in hell the devil tells Juliana:

paet hi usic binden ⁊ in baelwylme
 suslum swingen. Gif soþfaestra
 þurh myrrelsan mod ne oþcyrreþ,
 haligra hyge, we þa heardestan

7 þa wyrrestan witu gepoliap
 purh sarslege (ll.336-341a).

(he bids them persecute, bind us,
 and scourge us with torments in
 the surging fire. If the heart
 of the righteous, the thought of
 the holy, is not misled by stum-
 bling-blocks, we suffer the harsh-
 est and most grievous torments by
 painful blows.)

Heaven is not elaborately described, but unlike hell,
 it is rodor araered (l.498) "set on high." Line 670
 says death brings Juliana to langan gefean "everlasting
 joy," and line 642 says the haligra "holy" who attain
 heaven experience hyht "bliss." Also, heaven is alluded
 to as the prymmes (l.280) "splendour."

The attributes of Christians and heathens also
 reflect the contrast of good and evil. The opening
 lines of the poem, which describe the persecution inflic-
 ted upon the Christians by the heathens, denounce the
 heathens as evil and exalt the Christians as blessed:

Hwaet! We þaet hyrdon haeleþ eahtian,
 deman daedhwate, þaette in dagum gelamp
 Maximianes, se geond middangeard,

arleas cyning, eahtnyse ahof,
 cwealde Cristne men, circan fylde,
 geat on graeswong Godhergendra,
 haepen hildfruma, haligra blod,
 ryhtfremmendra. Waes his rice brad,
 wid 7 weorþlic ofer werþeode,
 lytesna ofer ealne yrmenne grund.
 Foron aefter burgum, swa he biboden haefde,
 þegnas þryþfulle; oft hi þraece raerdon,
 daedum gedwolene, þa þe Dryhtnes ae
 feodon þurh firencraeft; feondscype raerdon,
 hofon haepengield, halge cwelmdon,
 breotun boccraeftge, baerndon gecorene,
 gaeston Godes ceman gare 7 lige.

(11.1-17)

(Lo! we have heard heroes declare, brave
 men announce, that which came to pass in
 the days of Maximian, the cruel king, the
 heathen war-chief, who stirred up perse-
 cution throughout the world, slew Chris-
 tian men, pulled down churches, spilled
 on the grassy plain the blood of the
 saints, the worshippers of God, the doers
 of right. Broad was his realm, wide and
 excellent among the nations, nearly cover-

ing the whole spacious earth. Fierce soldiers went through the cities as he had charged them; often they did violence, perverse in their deeds, they who in their sinful power hated the Lord's law; they roused enmity, they raised idols, killed the saints, destroyed the learned, burned the chosen ones, persecuted God's warriors with spear and fire.)

Maximianus, the cruel emperor, is responsible for killings and destruction. He orders warriors who are fierce and perverse, who hate God's law and wage violence, who raise up idols, to burn, destroy, and persecute the Christians. The Christians, in contrast, are the holy ones, the worshippers of God, the doers of right. They are the learned, the chosen, and the holy. By line 17, the good-versus-evil nature of their earthly conflict with the heathens is explicit.

As earthly champions of God and Satan, Juliana and the devil who tempts her are also contrasted. Juliana is eadge (1.130) "blessed," gleaw 7 Gode leof (1.131) "wise and dear unto God." She possesses ginfaeste giefte (1.168) "abundant grace." She is unforhte (1.147) "fearless," leahtra lease (1.566) "void of sins," the maegpa

bealdor (1.568) "chief of maidens." Even the devil admits she is the seo dyreste, / seo weorpeste Wuldorcyninge, (11.247b-248) "dearest and most precious to the king of glory." The devil, however, is identified as a feond moncynnes (1.317) "foe of mankind," and an earmsceapen (1.418) "impure spirit." Juliana says he is the sawla feond (1.348) "enemy of souls" facne bifongen (1.350) "encompassed with wickedness." The narrator describes him as an aglaeca (1.319) "demon," a feond (1.350) "fiend," an earm aglaeca (1.430) "hapless monster," and a wraecca waerleas (1.351) "perfidious outcast." Woefully, the devil admits that he is a scyldwyrcente (1.445) "doer of evil."

In his long speech to Juliana in which he discusses his methods of leading men to evil, the devil divides all people into two contrasting groups according to their ability to resist. For the first group, those who are strong and stand against him, he has only **praise**. For the second group, those who are weak and yield to temptation, he has no respect. The devil says of strong Christians:

gif ic aenigne ellenrofne
gemete modigne Metodes cempan
wip flanþraece, nele feor þonan
bugan from beaduwe, ac he bord ongean

hefep hygesnottor, haligne scyld,
 gaestlic gupreaf, nele Gode swican,
 ac he, beald in gebede, bidsteal gifep
 faeste on feþan, ic sceal feor þonan,
 heanmod hweorfan, hroþra bidaeled,
 in gleda gripe, gehþu maenan,
 þaet ic ne meahte, maegnes craefte,
 guþe wipgongan (ll.382-393a).

(If I find any valiant brave warrior
 of the Lord opposing the attack of
 arrows, he who will not flee far thence
 from the fray, but wisely raises his
 buckler against me, the holy shield,
 the spiritual armour, who will not
 desert God, but, bold in prayer, stands
 at bay firm among his fellows, I must
 depart thence, hapless, reft of joys,
 to lament my sorrow in the clutch of
 the flames, that I could not prevail
 in war by the power of strength.)

The devil has no such praise for those who yield to him.
 They, in contrast, are ellenleasran (l.394) "weak,"
saenran (l.395) "feeble;" they swican (l.387) "desert"
 God. He can onbryrdan (l.396) "excite" them with his

promptings, agaelan (l.397) "impede" them in the fighting, teonan (l.402) "assault" them in their weakness:

Ic beo lareow georn
 þaet he monþeawum minum lifge,
 acyrred cuplice from Cristes ae,
 mod gemyrred, me to gewealde
 in synna seap (ll.409b-413a).
 (Zealously do I teach that he,
 plainly turned from Christ's law,
 should live according to my evil
 habits, with his mind in my power
 led by corruption into the pit of
 sins.)

The epitome of earthly good and earthly evil, Juliana and Eleusius are the subject of the next chapter; however, since the fate that awaits each in death closely parallels the outcome of the cosmic and earthly conflicts between good and evil, a brief discussion of their deaths shall be taken up here. In the case of Juliana, death means freedom to depart from earthly exile and to join her Lord in heaven:

Ða wearþ þaere halgan hyht geniwad,
 7 þaes maegdnes mod miclum geblissad,
 sippan heo gehyrde haeleþ eahtian
 inwitrune, þaet hyre endestaef

of gewindagum weorþan sceolde,
lif alysed (ll.607-612a).

(Then joy was renewed in the
saint, and the maiden's heart greatly
gladdened, when she heard men declare
hateful counsel; that her days of
struggle were about to end, that her
life was to be released.)

Death is something Juliana looks forward to because
it brings her joy. She experiences lif alysed (l.612)
["life set free"]. Also, she wins the admiration of
the people; her body is carried to the grave by a throng
of loving supporters:

waes

laeded lofsongum lic haligre
micle maegne to moldgraefe,
þaet hy hit gebrohton burgum in innan,
sidfolc micel. Ðaer sippan waes
geara gongum Godes lof hafen
þrymme micle op þisne daeg
mid þeodscipe. (ll.688b-695a).

(the body of the saint was borne to
the grave with chants of praise by a
mighty throng, so that they, a great
host, brought it within the city.

There later, as the years passed, God's
praise has been raised up with great
glory among the people unto this day.)

Ungelice (1.688b) "Far otherwise," Cynewulf says, is
death for Eleusius. He meets with no such honour and
joy. Sceohmod (1.672a) "affrighted," the synscapa
(1.671) "wicked enemy" is taken by death while he and
his retainers are fleeing over the sea:

Swylt ealle fornom
secga hlope 7 hine sylfne mid,
aer þon hy to lande geliden haefdon,
þurh þearlic þrea. Ðaer þrittig waes
7 feowere eac feores onsohte
þurh waeges wylm wigena cynnes,
heane mid hlaford, hropra bidaeled,
hyhta lease, helle sohton.

(ll.675b-682)

(Death with stern visitation swept off
the whole troop of men and himself with
them, ere they had reached land. Four-
and-thirty of the race of warriors were
reft of life there by the surge of the
wave, luckless with their lord; void of
joys, deprived of delights, they sought
hell.)

Juliana and Eleusius contrast in their attitudes towards death and their preparedness for it. As death approaches, Juliana is described as the halgan (l.607) "saint," while Eleusius is identified as the synscapa (l.671) "wicked enemy." Death is a liberating experience for Juliana, for she experiences lif alysed (l.612) "life set free." Its rapid approach brings her hyht (l.607) "joy," it makes her heart miclum geblissad (l.608) "greatly gladdened." Eleusius, to the contrary, is sceohmod (l.672) "affrighted" by death. Unlike Juliana, Eleusius does not willingly render up his life; he is overtaken by death and feores onsohte (l.679) "reft of life" while fleeing on the sea. In death, Juliana departs from her days of torment, as evidenced in lines 610b-611, while Eleusius only enters into his. Damned in hell, he is heane (l.681) "luckless" [wretched], hropra bidaeled (l.681) "void of joys," and hyhta lease (l.682) "deprived of delights." Also, Juliana wins the love and admiration of the people (ll.688b-695a); Eleusius does not share in this.

Cynewulf further brings good and evil into contrast by associating them respectively with things that are high and low or light and dark. The garden of Adam and Eve is described as a beorhtne boldwelan (l.503) "bright splendid abode;" God Almighty, who leoht gescop (l.111) "created light," is the hyhstan meahht (l.446) "power of the most high." Angels are said to come

to earth ufan (1.261) "from above," heahpu (1.263) "from on high." In one instance, assistance from God comes to Juliana as a wlitig of wolcnum (1.283) "glorious voice from the clouds," and in another instance, an angel comes to assist dressed in fraetwum blican (1.564) "gleaming adornments." Juliana is described as the wuldres condel (1.454) "candle of glory;" she has glaem (1.167) "radiant beauty," and even Eleusius sees her as se swetesta sunnan scima (1.166) "the sweetest light of the sun." Also, Juliana delivers her most vehement denunciation of evil at aeringe (1.160) "daybreak," at leohtes cyme (1.161) "light's coming." On the other hand, hell is described as the bystra (1.554) "darkness," the sweartne grund (1.555) "gloomy abyss," the bystran ham (1.683) "dark abode." It is a neolan scraefe (1.684) "low den," the seap (1.422) "pit" that was niper gedolfen (1.423) "dug below." Those who are sent to hell are damned on account of their slide (1.349) "falling," and those who worship heathen dieties are said to saemran gebuge (1.361) "bow down to an inferior god." Too, the devil's deeds on earth are said to be deorcum gedwildum (1.460) "dark delusions," swearta (1.468) "dark" womdaeda (1.467) "evil deeds." The devil describes them as a taking away of light:

Oft ic syne ofteah,
 ablende bealopuncum beorna unrim
 monna cynnes, misthelme forbraegd
 þurh attres ord eagna leoman
 sweartum scurum (ll.468b-472a).

(Often have I taken sight away,
 blinded countless men with wicked
 thoughts, covered the light of eyes
 with a veil of mist in dark showers
 by my poisonous breath;)

The worst of the devil's crimes was leading Adam and Eve to sin; this he describes as the mircast manweorca (l.505) "darkest of crimes" [blackest of wicked deeds].

The principle of contrast, which, as has just been seen, guides Cynewulf in his presentation of the forces of good and evil is also evident in his presentation of his main characters, Juliana and Eleusius, the subject of our next chapter.

Footnotes

Chapter 1

¹See, for example, Woolf ed., Juliana, p. 15; Greenfield, A Critical History, p. 111 ff.; or Schaar, Critical Studies, p. 7.

²All quotations from the poem are taken from Woolf, Juliana. All translations from the poem appearing in parentheses or quotation marks are taken from R.K. Gordon, Anglo-Saxon Poetry 3rd. (Cambridge: Cambridge Univ. Press, 1967). Those translations appearing in brackets are the readings suggested by Woolf in her edition.

Chapter 2

Contrast in Characters

Not infrequently the heroic poets visualized the outcome of a battle through the fortunes of one or two participants, as for example, in the Battle of Maldon.¹ Cynewulf presents the cosmic struggle in Juliana in much the same manner. Using the cinematographic lense technique,² he focuses intensely on Juliana and Eleusius, two extraordinary and very dissimilar earthly warriors. Rosemary Woolf discusses their dissimilarity, which is all the more evident when Cynewulf's text is compared to the Latin Vita:

In accordance with the typical Anglo-Saxon preference for villains to be utterly bad, Cynewulf has considerably blackened the prefect's behaviour. In the Vita, Eleusius appears as an easy-going man, eager to marry Juliana, and willing to please her even to the extent of theoretically accepting Christianity: in fact, only refusing to be bap-

tized for fear of the Emperor depriving him of both office and life. He only attempts to impose his wishes on Juliana by torture when she refuses his offered compromise. In Cynewulf's version, however, the issue is much more clear cut. Eleusius's casual tolerance has been replaced by a zeal in the service of the heathen, devil-inspired idols, which is almost as keen as Juliana's devotion to Christianity, and he thus demands from the outset her acquiescence and submission to his gods. The struggle then is clearly between good and evil, and Eleusius is made as deliberately wicked as Juliana is good.³

As earthly champions of good and evil Juliana and Eleusius are extraordinary, but this is their only similarity. Eleusius is sum (1.18) "one" of the þegnas þrypfulle (1.12) "fierce soldiers" described in lines 11-17, a retainer to the heathen war-chief Maximianus. He possesses worldly prominence:

Sum waes aehtwelig aeþeles cynnes,
rice gerefafa; rondburgum weold,
eard weardade oftast symle
in þaere ceastre Commedia,
heold hordgestreon.

.
 haefde ealdordom
 micelne 7 maerne.

(ll.18-22a, 25b-26a)

(One was a wealthy man of noble
 lineage, a powerful prefect; he
 commanded cities; held his abode
 most often in the city Nicomedia,
 possessed store of treasure . . .
 he had great and famous power.)

Eleusius is further described as the rices hyrde (l.66)
 "guardian of the kingdom," the weliga (l.38) "rich one,"
 and the goldspedig guma (l.39) "man wealthy in gold."
 In lines 42b-44a it is said:

þeah þe feohgestreon
 under hordlocan, hyrsta unrim,
 aehte ofer eorþan.

(that he had treasure in his coffer,
 unnumbered adornments on earth.)

Juliana's earthly position is below Eleusius's. Affri-
 canus reveals this in a speech to Juliana, advising her
 of how unwise it would be for her not to marry Eleusius:

wiþsaecest þu to swiþe sylfre raedes
 þinum brydguman, se is betra þonne þu,

aepelra for eorþan, aehtspedigra
 feohgestreona; he is to freonde god.
 Forþon is þæs wyrþe, þaet þu þæs weres frige,
 ece eadlufan, an ne forlaete.

(11.99-104)

(too strongly dost thou oppose thy
 bridegroom by thy own counsel; he is
 better than thou, nobler in the world,
 more wealthy in treasures; he is
 good to have for a friend. There-
 fore it is meet that thou cast not
 aside the man's love, his lasting
 affection.)

Cynewulf indicates that Juliana has no interest in bet-
 tering her social position; she recognizes higher values:

Naefre ic þæs þeodnes þafian wille
 maegraedenne, nemne he maegna God
 geornor bigonge þonne he gen dyde,
 lufige mid lacum pone . . .

(11.108-111a)

(I will never agree to alliance with
 the prince, unless he worship the God
 of hosts more earnestly than he has
 yet done, love with offerings Him . . .)

Juliana is unimpressed by Eleusius's wealth and status;

Cynewulf says: Heo þaet eal forseah (l.44b) "she despised all that." Juliana gives her love and devotion to God alone, and places her trust in Him only:

weorþe wuldres Ealdor

.

7 him anum to eal biþence,
þaet he mundbora min geweorþe,
helpend 7 haelend wiþ hellsceapum.

(ll.153, 155-157)

(I honour the Lord of heaven . . .
and put all my trust in Him alone,
that He will become my Protector,
my Helper and Saviour against hell-
ish foes.)

Cynewulf also contrasts the spiritual nature of Juliana's strength with the earthly nature of Eleusius's. Juliana receives her strength from God Almighty, as evidenced by lines 267-288:⁴

Ða waes seo faemme for þam faerspelle
egsan geaclað, þe hyre se aglaeca,
wuldres wiperbreca, wordum saegde.
Ongan þa faestlice ferþ stapelian,
geong grondorleas, to Gode cleopian:
"Nu ic þec, beorna Hleo, biddan wille,

ece aelmihtig, þurh þæt aeþele gesceap
 þe þu, Faeder engla, aet fruman settest,
 þæt þu me ne laete of lofe hweorfan
 þinre eadgife, swa me þes ar bodap
 frecne faerspel, þe me fore stondeþ.
 Swa ic þe, bilwitne, biddan wille
 þæt þu me gecyþe, cyninga Wuldor,
 þrymmes Hyrde, hwaet þes þegn sy,
 lyftlacende, þe mec laereþ from þe
 on stearcne peg." Hyre stefn oncwaep,
 wlitig of wolcnum, word hleoþrade:
 "Forfoh þone fraetgan 7 faeste geheald,
 oppaet he his sipfaet secge mid ryhte,
 ealne from orde, hwaet his aepelu syn."

Ða waes þaere faemnan ferþ geblissad,
 domeadigra. Heo þæt deofol genom

(Then the maiden was terrified with dread
 at the sudden tidings, which the demon,
 heaven's foe, told her in words. Then
 the young maid in her innocence began to
 establish her soul with firmness, to call
 unto God: 'Now, Protector of men, ever-
 lasting, almighty, I will beg Thee by
 that noble creation which Thou, Father
 of angels, didst set up in the beginning,

that Thou let me not leave worship of
 Thy grace according to the perilous tid-
 ings which this messenger announces, who
 stands before me. So I will pray Thee
 in Thy purity, Glory of kings, Guardian
 of splendour, to reveal unto me who this
 servant is who flies in the air, who in
 Thy name urges me to an evil path.' A
 glorious voice answered her from the
 clouds, uttered a speech: 'Seize that
 proud one and hold him fast, till he
 tell his whole errand truthfully, from
 the beginning, what his lineage is.'

Then the glorious maiden's soul
 was rejoiced; she laid hold on the devil.)

Eleusius, in contrast, has only the power of his wealth
 and worldly office. Although he pays lip service to his
 gods, referring to them in lines 206-207 as the selestan
 "best" and mildestan "kindest" para be men witen "that
 men know," he pays the power of the gods no real tribute.
 His true feelings are revealed in lines 598-600a when
 after acknowledging through hysterical behaviour his own
 defeat by Juliana, he curses the heathen gods for their
 defeat by her:

grymetade gealgmod, 7 his godu taelde,
 þaes þe hy ne meahtun maegne wipstondan
 wifes willan.

(he raged in fury and blasphemed his
 gods, because they could not in their
 might withstand a woman's will.)⁵

One of Juliana's most prominent characteristics throughout the conflict is her integrity. She possesses not only Christian convictions, but also the strength to uphold them through adversity. This is evidenced by her first speech, which makes clear her stand on the issue of marriage:

Ic þe maeg gesecean þæt þu þec sylfne ne þearft
 swiþor swencan; gif þu soþne God
 lufast 7 gelyfest, 7 his lof raerest,
 ongietest gaesta Hleo, ic beo gearo sona
 unwacllice willan þines.

Swylce ic þe secge, gif þu to saemran gode
 þurh deofolgielð daede biþencest,
 haetsþ haepenfeoh, ne meaht þu habban mec,
 ne gepreatian þe to sinhigan;
 naefre þu þaes swiþlic sar gegearwast,
 þurh haestne niþ, heardra wita,
 þæt þu mec onwende worda þissa.

(11.46-57)

(I can tell thee thou needst not afflict thyself more; if thou dost love and believe the true God, and dost exalt His praise, dost recognize the Protector of souls, forthwith I am ready without wavering to be at thy will. Also, I tell thee, if through idols thou dost put thy trust in a worse god, dost vow a heathen tribute, thou mayest not have me nor win me by force for thy wife. Thou shalt never in thy fierce hatred prepare pain so sore of grievous torments as to turn me from these words.)

Defying intimidation, Juliana states her position resolutely, but without undue emotion. Though it was stated earlier (11.28-31) that she feels worthier of God's love as a virgin, she displays now an eagerness to resolve the conflict, a willingness to sacrifice her own desires and acquiesce to marriage if Eleusius will abide by the minimum of Church teaching and convert to Christianity. She concedes as much as is in her power;⁶ if she concedes further, she, too, will be unfaithful. Juliana stands firmly on principle, unmoved by Eleusius's threats of torture; her staunch unyielding spirit is commendable by the

highest of Christian and heroic standards. Like the greatest of the heroic warriors, she holds fast to her position, never yielding one step in the heat of battle.

Eleusius is presented differently. He displays none of the conviction, the strength, or the integrity of Juliana. To the contrary, he is unscrupulous and self-seeking. Eleusius's egocentric attitude is evident throughout his meeting with Affricanus (ll.58-88), and particularly in lines 68b-74a where he recapitulates Juliana's speech of refusal in lines 46-57:

Me þin dohtor hafap
geywed orwyrþu; heo me on an sagap
þaet heo maeglufan minre ne gyme,
freondraedenne. Me þa fraceþu sind
on modsefan maeste weorce,
þaet heo mec swa torne taele gerahte
fore þissum folce (ll.68b-74a)

(Thy daughter has shown me dishonour;
she tells me outright that she esteems
not my love or affection. The insults
are most painful to my mind, that she
so bitterly should assail me with cal-
umny before this people.)

In truth, however, Juliana's rejection is not of Eleusius, but of heathenism, and cannot be construed as a "bitter

attack" on Eleusius, as he would have it. Blind to this, Eleusius has her repeatedly scourged, primarily to avenge his purportedly damaged honour, and only secondarily to win her hand.

Eleusius's behaviour reveals essential flaws in his character. Heroic warriors put special importance on personal honour and pride, but Eleusius allows these to deteriorate into vanity and arrogance--vanity because he does not pay real tribute to authority greater than his own, and arrogance because he is confident he can break those who oppose him. These flaws are increasingly more apparent as the momentum of the conflict turns against him. Initially, Eleusius makes the pretense of acting out of righteousness, suggesting even in lines 203-207 that Juliana's torments arise from her insults to the heathen gods:

þonne ic nyde sceal, nipa gebaeded,
 on þe þa grimmestan godscyld wrecan,
 torne teoncwide, þe þu taelnissum
 wip þa selestan sacan ongunne,
 7 þa mildestan þara þe men witen

(then perforce, driven by thy enmity,
 I must avenge in the sternest way this
 blasphemy, the bitter speeches of in-

sult with which in irreverence thou
 didst strive to assail the best and
 the kindest whom men know.)

But as Cynewulf presents the situation, Eleusius's concern is really only for himself. In response to Juliana's first speech (ll.46-57), Eleusius states that it is most painful to him that she should insult him bissum folce (l.74) "in the presence of these people." When Eleusius orders Juliana brought to his judgment seat, he has it done before the dugub (l.162) "warriors," the folc eal geador (l.163) "people all together." And later, when an angel intervenes to spare Juliana from a cauldron of boiling lead (ll.563 ff.), the narrator says:

paet þam weligan waes weorc to þolianne,
 þaer he hit for worulde wendan meahte;
 (ll.569-570)

(that was a grief for the rich man to
 bear--if only he could change it in the
 eyes of the world.)

Also, when Eleusius is publicly humiliated through his defeat by Juliana, he flees from the presence of the people whose esteem he had once cherished:⁷

soþe treowe, 7 sibbe mid eow
 healdap aet heortan, halge rune
 þurh modes myne. Ðonne eow miltse giefep
 Faeder aelmihtig, þaer ge fremme agun
 aet maegna Gode, maeste þearfe
 aefter sorgstafum

(ll.647-648a, 652b-660a)

(beloved people, I wish to teach you
 by doing righteousness . . . Do ye,
 stout of heart, fix firm the founda-
 tion on the living stone, with the
 love of peace, with clear belief;
 hold in your heart true faith and
 peace among you, holy mysteries cher-
 ished in your mind. Then the Father
 almighty will bestow mercy upon you,
 when after sorrows ye have greatest
 need of solace from the God of hosts.)

In Cynewulf's prefatory remark to Juliana's second speech,
 which is in response to a threat of violence by Affricanus,
 she is said to be eadge . . . gleaw 7 Gode leof (ll.130-
 131) "blessed . . . wise and dear unto God." Juliana's
 favor with God, which reflects in her speeches as a calm
 assurance in her tone, seems only to grow as the opposi-
 tion stiffens. By the time the devil makes his bid to

deceive her in the dungeon, she is said to be the dyreste, /7 seo weorbeste Wuldorcyninge (ll.247-248) "dearest and most precious to the King of glory." In an introductory remark to another speech by Juliana, one in which she responds to a threat of torture and death, Cynewulf says:

Him seo unforhte ageaf ondsware
purh gaestgehygd, Iuliana

(ll.147-148)

(To him the fearless Juliana gave
answer, prompted by thought.)

This is indicative of the type of answer Juliana gives throughout the conflict; her responses to her adversaries are "prompted by thought." Eleusius, to the contrary, is cruel and oppressive, a warrior driven by passion. When Juliana rejects his final demand for acquiescence, Eleusius becomes frecne mode (l.184) "fierce in mood," bealg (l.185) "exceeding wroth." Through nipwraece (l.187) "hateful cruelty" he orders Juliana nacode pennan (l.187) "stretched out naked" and sweopum swingan (l.188) "lashed with scourges;" while he aholg (l.189) "laughed" and hospwordum spraec (l.189) "uttered insulting speeches."

The above passages show Cynewulf using contrast in depicting his main characters. To do complete justice

to his dynamic handling of this structural principle,
we must now turn to an examination of some of the poem's
most dramatic scenes.

Footnotes

Chapter II

¹E.V. Gordon ed. (London: Methuen, 1967). The poet captures the emotion of the larger battle by pointing to the fortunes of individual participants, such as Byrhtwold (ll.309-319).

²The cinematographic lense technique is the name Alain Renoir gives to a method of visualization employed by the Old English poets. It is a process through which a poet achieves the maximum dramatic effect in a scene by focusing attention on increasingly smaller, more intense aspects of a larger dramatic construction. I find that Cynewulf employs a dramatic technique in Juliana nearly identical to that which Renoir identifies in the Beowulf. The first ten lines of Juliana provide a clear but general picture of the events immediately preceding the confrontation between Juliana and Eleusius. Essentially, these lines are a panoramic view of the widespread religious persecution that is prevalent in the kingdom of Maximianus. Lines 11-17 deal more specifically with the evil deeds the warriors of Maximianus are committing; simultaneously, they reveal the injustice of these acts and the misery they cause the Christians.

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Lines 18-26a speak even more specifically of one heathen warrior (Eleusius) who, by heathen standards, is greater than the others. In a similar manner, Juliana is introduced as an extraordinary Christian in lines 28-31. In fact, Cynewulf's entire presentation of the struggle between Juliana and Eleusius is a cinematographic treatment of the conflict between cosmic good and evil. [Renoir, "Point of View and Design for Terror in Beowulf," NM, 62-63 (1961-62), 154-167.]

³Juliana, p. 15.

⁴Further evidence of this is given in lines 153-157, which correlate with the assistance Juliana receives from the angel, ll.563 ff. All strength Juliana exhibits beyond the normal human capacity is explicitly attributed to supernatural sources.

⁵It is interesting that Cynewulf identifies Juliana in these lines as simply a wifes "woman." Juliana is commonly referred to in terms which exalt her blessedness, or her unusual strength as a soldier of God. We have also seen that all her strength and power come to her from God Almighty, and that it is supernatural strength that brings her victory when the power of faith alone is not enough to

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sustain her against the devil (Chapter 2, pp. 29-32). By referring to her here as simply a woman, and suggesting that her strength is nothing more than a woman's willan "will," Cynewulf makes the power of the heathen dieties appear that much more trivial and inconsequential, since they cannot even master womanly resolve, let alone contend against spiritual opposition. The effect is to reinforce the contrast between the strength of Christianity and the futility of heathenism.

⁶This is a matter which has caused scholars difficulty. Unlike the Latin version, Juliana in Cynewulf's poem indicates a desire to preserve her virginity for love of God (ll.28-31), although a few lines later (ll.46-57) she displays a willingness to marry Eleusius on the condition that he convert to Christianity. Some scholars have seen this as inconsistency since she seems to fluctuate in her devotion to God (see Claes Schaar, Critical Studies, p. 28). However, this seems somewhat unlikely in view of the reliance Cynewulf displays on the principle of contrast. Scholars have offered two explanations as to why Juliana takes the stand on marriage that she does. The first explanation is that Juliana rejects marriage in order to live a life more completely devoted to God. But

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this does not account for her later offer to marry Eleusius. The second explanation is that Juliana will not submit to marriage with a heathen because "cultus disparitas" was already recognized as an impediment to marriage by the Fathers, (see Woolf, Juliana, p. 14). If the two explanations are taken together, Juliana's offer to marry Eleusius appears not a fluctuation in her devotion to God, but a selfless act of Christian charity. Should this not be our understanding, since she offers to resolve the conflict through an act of great personal sacrifice? Showing an eagerness to mitigate the conflict, to maintain peace and harmony despite personal hardship, Juliana is acting as unselfishly as Church teaching allows. She thus absolves herself of any responsibility for the conflict that follows. On the other hand, Eleusius's decision to force the confrontation with Juliana is purely his own (this is not the case in the Vita; see Woolf, Juliana, p. 15). Thus, his unwillingness to accept compromise, his unwillingness to convert to Christianity, and the subsequent scourging he subjects Juliana to for not accepting him unconditionally, serve only to contrast his brutality and evilness with Juliana's innocence and purity.

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⁷A similar action of flight from disgrace is taken by the devil earlier in the poem. Having been humiliated by Juliana, he cannot bear to be anywhere in her sight:

Ða seo eadge biseah
 ongean gramum, Iuliana,
 gehyrde heo hearm galan helle deofol.
 Feond moncynnes ongon þa on fleam sceacan,
 wita neosan, 7 þæt word acwaep:
 "Ða me forworhtum!" (ll.627b-632a).

(Then the blessed Juliana beheld ["looked toward"] the monster before her; she heard the devil of hell cry forth his affliction. The enemy of mankind began then to flee in haste, to go to his torments, and uttered this speech: 'Woe is me, brought to ruin!')

The devil flees from the gaze of Juliana fearful of the retribution that awaits him. It appears Eleusius is in a similar position here. Having been publicly disgraced by Juliana, he cannot bear to have the eyes that once looked upon him in his greatness, look upon him now in his shame, as is evidenced by lines 569-570.

Chapter III

Contrast in Scenes

Although Juliana and Eleusius are contrasted throughout the poem, four scenes particularly accentuate the contrast. The first occurs when Juliana is brought to Eleusius for the scourging she has been threatened with:

Hy þa þurh yrre Affricanus,
 faeder faemnan ageaf on feonda geweald,
 Heliseo. He in aeringe
 gelaedan het aefter leohtes cyme
 to his domsetle: duguþ wafade
 on þære faemnan wlite, folc eal geador.

(11.158-163)

(Then in his anger Africanus, the maiden's father, gave her to Eleusius, into the power of her foes. At day-break, when light had come, he bade her be led to his judgment seat. The

warriors, the host of people, marvelled at the maiden's beauty.)

Het, gelaedan, and geweald indicate the total control Eleusius has over the person of Juliana, while domsetle suggests also his complete command of the situation. Eleusius intends to discipline Juliana publicly. Gathered about him at the domsetle to witness the scourging are the people whose esteem Eleusius cherishes, the dugub and the folc eal geador. When Juliana is brought before the judgment chair, Eleusius greets her first with blipum wordum (l.165) "glad words," suggesting that he holds good will towards her:

Min se swetesta sunnan scima,
Juliana! Hwaet, þu glaem hafast,
ginfaeste giefe, geoguphades blaed!

(11.166-168)

(My sweetest light of the sun, Juliana!
what radiance hast thou, generous grace,
the blossom of youth!)

However, it is not good will Eleusius intends. If one is mindful of the great anger Eleusius demonstrates toward Juliana in his meeting with Affricanus (11.58-77), and the public nature of this confrontation he is forcing, one sees that his words only mask his anger for her defiant

attitude. Eleusius **advises** Juliana of the folly of her actions, and offers her a final opportunity to publicly repent:

Gif þu godum ussum gen gecwemest,
 7 þe to swa mildum mundbyrd secest,
 hyldo to halgum, beop þe ahylded fram
 wraþe geworhtra wita unrim,
 grimra gyrna, þe þe gegearwad sind,
 gif þu onsecgan nelt soþum gieldum.
 (ll.169-174)

(If thou wilt yet propitiate our gods and seek protection for thyself from them in their mercy so great, grace from the holy ones, untold torments cruelly performed shall be turned away from thee, fierce pains which are prepared for thee, if thou wilt not sacrifice to the true divinities.)

In truth, however, it is Eleusius, and not the gods that have threatened Juliana. She is not, therefore, in need of protection from the gods, but from the vengeance of Eleusius.¹ Eleusius once again reminds Juliana of the pains that await her, and the folly of her attempt to resist his authority. He states that if she does not accept his offer to repent:

þonne ic nyde sceal, nipa gebaeded,
 on þe þa grimmestan godscyld wrecan,
 torne teoncwide, (ll.203-205a)

(then perforce, driven by thy enmity,
 I must avenge in the sternest way this
 blasphemy.)

When Eleusius hears Juliana refuse once again, he displays his wrath by having her scourged in the nude before the people, all the while revealing his true nature through his conduct during the scourging:

Ða for þam folce, frecne mode,
 beotwordum spraec, bealg hine swipe
 folcagende, 7 þa faemnan het
 þurh nipwraece nacode þennan,
 7 mid sweopum swingan synna lease.
 Aholg þa se hererinc, hospwordum spraec:
 (ll.184-189)

(Then in fierce mood he spoke menacing words in front of the people; the lord of the people was exceeding wroth; and with hateful cruelty commanded the maiden to be stretched out naked, and, sinless as she was, to be lashed with scourges. Then the warrior laughed,

uttered insulting speeches:)

While Eleusius is enjoying this, his greatest moment, Juliana is enduring one of her most desperate moments; publicly stripped and beaten, she is helpless in the hands of her tormentors. Yet throughout the scourging, Cynewulf points to the injustice of the torment by exalting Juliana's purity and innocence. In this manner, he contrasts her gentleness to the savagery of Eleusius. Frecne mode, beotwordum spraec, bealg, nipwraece, mid sweopum swingan, aholg, and hoswordum spraec all point to the evilness of Eleusius, while het indicates also his responsibility for the scourging. Juliana, on the other hand, is synna lease (l.188) "sinless," geoguphades blaed (l.168) "the blossom of youth;" she possesses ginfaeste giefte (l.168) "abundant grace." That the people witnessing the torment recognize her beauty is evident from ll.162b-163, and even Eleusius mentions her glaem (l.167) "radiance."

Several hundred lines later, however, the inferiority of Eleusius's physical strength is revealed as he is humbled by the spiritual strength of Juliana. Wishing Juliana put to death (ll.570 ff.), Eleusius, the hearda (l.577) "cruel man," orders an earthen jar filled **with** lead and the faelfira maeste (l.579) "greatest of funeral fires" kindled beneath it. As the lead

bath boils, the enraged Eleusius loses patience and orders Juliana thrust into the cauldron. Cynewulf's descriptive language in lines 582-584a contrasts the evilness of Eleusius and the ugliness of the boiling lead to the purity and innocence of Juliana:

Het þa ofestlice, yrre gebolgen,
leahtra lease in þaes leades wylm
scufan butan scyldum.

(Then hastily, enraged with anger,
he commanded her, void of sins, guilt-
less, to be thrust into the seething
lead.)

As Juliana is about to be cast into the lead an angel intervenes suddenly to spare her life. The flames are parted and dispersed; the lead gushes out of the jar and kills seventy-five of the heathen warriors. The event is so frightening the poet says that haelep wurdon acle (l.586b) "men were terrified," but not so Juliana:

Heo in lige stod
aeghwaes onsund, saegde ealles þonc
dryhtna Dryhtne. (ll.592b-594a).

(She stood in the blaze wholly
unhurt, gave thanks for all to
the Lord of lords.)

Cynewulf takes pains to contrast Juliana's composure with Eleusius's rage. As the angel protects Juliana from the fire and lead, Eleusius is reduced to hysteria:

Ða se dema wearþ
 hreoh 7 hygegrim, ongon his hraegl teran,
 swylce he grennade 7 gristbitade,
 wedde on gewitte swa wilde deor,
 grymetade gealgmod, 7 his godu taelde,
 þæs þe hy ne meahtun maegne wipstondan
 wifes willan. (ll.594b-600a).

(Then the judge grew fierce and savage, fell to rending his robe; likewise he showed his teeth and gnashed them together; he was maddened in mind like a wild beast; he raged in fury and blasphemed his gods, because they could not in their might withstand a woman's will.)

Eleusius is so enraged he even blasphemes the heathen gods, the very thing he has accused Juliana of and has claimed is the reason for her torture. Cynewulf switches attention back to Juliana, contrasting her strength and control to Eleusius's inhuman behaviour:

Waes seo wuldres maeg
 anraed 7 unforth, eafopa gemyndig,

Dryhtnes willan (ll.600b-602a).

(The glorious maiden was staunch and fearless, forgetting not her strength nor the will of God.)

The death scenes of the two protagonists are also built according to the principle of contrast. Unlike Eleusius, Juliana goes to death calmly, not grieving for her mortal life, but charitably doing all in her power to foster good among the people. In fact, Juliana's composure and charity are the most prominent features of her death scene:

Ða waes gelaeded londmearce neah,
 7 to þaere stowe, þaer hi stearcferþe
 þurh cumbolhete cwellan þohtun.
 Ongon heo þa laeran 7 to lofe trymman
 folc of firenum, 7 him frofre gehet,
 weg to wuldre (ll.635-640a)

(Then she was led near the border of the land and to the place where cruel men thought to kill her in hatred. Then she began to teach and to win the people from sins to worship; and she promised them solace, a path to heaven.)

Cynewulf's use of laeran at a moment this trying is significant; it demonstrates Juliana's composure and the general ease of her audience. Other terms such as to lofe trymman and him frofre gehet also reveal her charity. Her appeal to the people is low keyed; all emotion is subdued. She neither demands from them allegiance to God Almighty nor attempts to instill fear in their hearts. Similarly, her language is never powerful or intimidating; much to the contrary, she expresses love and hope (ll.639-640). Especially revealing are lines 641-646 which display her faith and solicitude:

Gemunap wigena Wyn 7 wuldres Ðrym,
 haligra Hyht, heofonengla God!
 He is þaes wyrþe þæt hine werþeode
 7 eal engla cynn up on roderum
 hergen, heahmaegen, þær is help gelong
 ece to ealdre þam þe agan sceal.

(Remember the Joy of warriors and the splendour of heaven, the Bliss of the saints, the God of the heavenly angels! He is worthy that nations and all the race of angels on high in the heavens, the mighty host, should praise Him, in whom is succour for ever and ever for him who shall obtain it.)

Significantly, Juliana is not insulting her enemy, displaying bitterness, or delivering a vehement denunciation of evil. God's help and protection allow her to remain calm and benevolent, and trusting in His wisdom. The concluding portion of Juliana's speech points further to her love for others and the wisdom of her faith:

ic, leof weorud, laeran wille,
 aefremmende, þæt ge eower hus
 gefaestnigen, þy laes hit ferblaedum
 windas toweorpan; weal sceal þy trumra
 strong wipstondan storma scurum,
 leahtra gehygdum. Ge mid lufan sibbe,
 leohte geleafan, to þam lifgendan
 stane, stiþhydge, stapol faestniap,
 soþe treowe, 7 sibbe mid eow
 healdap aet heortan, halge rune
 þurh modes myne. Ðonne eow miltse giefep
 Faeder aelmihtig, þær ge fremme agun
 aet maegna Gode, maeste þearfe
 aefter sorgstafum. (ll.647-660a).

(beloved people, I wish to teach you by
 doing righteousness, to establish your
 house lest the winds cast it down with
 fierce blasts; the strong wall shall

stand the more stoutly against the assaults of storms, the promptings of sins. Do ye, stout of heart, fix firm the foundation on the living stone, with the love of peace, with clear belief; hold in your heart true faith and peace among you, holy mysteries cherished in your mind. Then the Father almighty will bestow mercy upon you, when after sorrows ye have greatest need of solace from the God of hosts.)

Rather than thinking of herself first, Juliana is attempting to perform a final act of good, i.e., to spare the people from the pains of hell. Her address expresses sentiments of compassion and endearment which emphasize the sincerity of her concern for others, and her strong desire to see to their well being. Saying farewell to those about her, Juliana bestows her blessing on the people in her final words: Sibb sy mid eowic, symle sob lufu (ll.668b-669a) "Peace be with you, true love forever!"

Far otherwise is the manner of Eleusius and his retainers when they depart from life on earth:

Ðe se synscapa

to scipe, sceohmod, sceapena þreate,
Heliseus, ehstream sohte

(ll.671b-673)

(Then the wicked enemy Eleusius,
affrighted, sought the sea on a
ship with a band of evil men.)

By labelling them as evil men, Cynewulf clearly indicates that they are aware of their guilt and fearful of the consequences that will follow. The misfortune that awaits Eleusius and his men in death comes as punishment that is well deserved. They are swept away to hell and there endure a host of miseries:

Swylt ealle fornom

secga hloþe 7 hine sylfne mid,
aer þon hy to lande geliden haefdon,
þurh þearlic þrea. Ðaer þrittig waes
7 feowere eac feores onsohte
þurh waeges wylm wigena cynnes,
heane mid hlaford, hroþra bidaeled,
hyhta lease, helle sohton.
Ne þorftan þa þegnas in þam þystran ham,
seo geneatscolu in þam neolan scraefe,
to þam frungare feohgestealde

witedra wenan, þaet hy in winsele
ofer beorsetle beagas þegon,
aepplede gold (ll.675b-688a).

(Death with stern visitation swept off the whole troop of men and himself with them, ere they had reached land. Four-and-thirty of the race of warriors were reft of life there by the surge of the wave, luckless with their lord; void of joys, deprived of delights, they sought hell. Nor did it avail the thanes in that dark abode, the band of comrades in that low den, to look to the chieftain for treasures to be bestowed, that in the wine hall on the beer bench they should receive rings, embossed gold.)

Unlike Juliana, who in her faith meets death boldly, and then ascends from the trials of life on earth to the eternal bliss of heaven, Eleusius, frightened and fleeing, is overtaken by death and carried away to the eternal torment of hell. There, we learn from the narrator, Eleusius and his retainers do not think on the evil deeds that have brought them to hell, nor do they repent their

sins on earth; to the contrary, they are mindful only of their abundant sorrow. Unlike Juliana, they think only of themselves.

Footnotes

Chapter III

¹Eleusius's statement (ll.169-174) carries ironic truth. In fact, Juliana does require protection from God, and she receives it in lines 282 ff., and 563 ff.; but contrary to what Eleusius suggests, it is not protection from the gods' vengeance she receives, but from that of Eleusius and the devil.

Chapter IV

Irony in Juliana

When speaking of the style of Juliana, most critics focus on its simplicity and smoothness, the clarity and directness of the language, and the sparing use of imagery.¹ Few critics, however, deal with Cynewulf's use of irony in the poem, another aspect of contrast. We note this particularly in connection with his development of the character of Eleusius and in his use of certain heroic images.

Cynewulf's characterization of Eleusius develops through two phases. In the first phase, lines 1-157, Cynewulf describes the worldly prominence of Eleusius, emphasizing particularly his power and wealth, as is discussed in Chapter Two. However, important qualifications occur in lines 10 ("grund") and 44 ("ofer eorþan") indicating that Eleusius's prominence is of the earthly world alone, impressive perhaps to Affricanus and the heathens, but not to Christians, who recognize that only spiritual attainment is of real

value.. Cynewulf's characterization of Eleusius is seldom without a double edge.. This is evident in the first part of the poem, but is especially clear after line 157 once the conflict has been well established. From this point onward his spiritual attainment is only alluded to, perhaps to remind us that he is a worthy opponent of the saint, while his spiritual unworthiness is directly emphasized. At the same time as Cynewulf is seemingly praising Eleusius's worldly attainment, he indicates that Eleusius is firendaedum fah (l.159) "stained with sinful deeds," and synnum seoce (l.65) "stricken with sins," thereby undermining the aura of greatness which, he reports, surrounded Eleusius in Nicomedia. Similarly, Affricanus's description of Eleusius as a modges (l.671) "brave man" is negated by a later description of him as a sceohmod (l.672) "affrighted" synscapa (l.671) "miscreant." Ironic effect is also produced by Affricanus's overstatement of Eleusius's love for Juliana, which he describes as ece eadlufan (l.104a) "lasting affection." In practice, Eleusius's treatment of Juliana is so devoid of affection, that, when he contrives her death, Cynewulf writes:

sohte synnum fah, hu he sarlicast
 þurh þa wyrrestan witu meahte

feorhcwale findan (ll.571-573a).

(he sought how he might devise her
death most painfully by the worst
torments.)

Previously, while witnessing Juliana's torture, he had aholg (l.189) "laughed," and hospwordum spraec (l.189) "uttered insulting speeches." After an angel intervenes in the scourging to spare Juliana from a fiery death (ll.563b-573a), Cynewulf writes:

Ƣaet þam weligan waes weorc to þolianne,
þaer he hit for worulde wendan meahte;
(ll.569-570)

(that was a grief for the rich man
to bear--if only he could change it
in the eyes of the world.)

It is ironic that Cynewulf identifies Eleusius as the weligan (l.569) at this juncture, for never is he poorer in the eyes of God or men. Affricanus's warning that death will come to Juliana by the rending of beasts is also ironic:

gif þu unrades aer ne geswicest,
7 þu fremdu godu forþ bigongest,
7 þa forlaetest þe us leofran sind,
þe þissum folce to freme stondaþ,

þaet þu ungeara ealdre scyldig
 þurh deora gripe deape sweltest,

(11.120-125)

(if thou forsake not thy folly before,
 and if thou henceforth worship strange
 gods and leave those who are dearer to
 us, who stand as an aid to this people,
 that soon thou shalt suffer death, thy
 life being forfeit, by the rending of
 beasts)

In lines 594 ff., Affricanus's premonition is ironically fulfilled:

Ða se dema wearþ

hreoþ 7 hygegrim, ongon his hraegl teran,
 swylce he grennade 7 gristbitade,
 wedde on gewitte swa wilde deor,
 grymetade gealgmod, 7 his godu taelde,

.....

Ða se dema het

aswebban, sorgcearig, þurh sweordbite,
 on hyge halge, heafde bineotan
 Criste gecorene.

(11.594b-598, 602b-605a)

(Then the judge grew fierce and savage,
 fell to rending his robe; likewise he

showed his teeth and gnashed them together; he was maddened in mind like a wild beast; he raged in fury and blasphemed his gods Then the judge in his anger ordered the maiden holy in thought to be killed by a sword-blow, the chosen of Christ to have her head cut off.)

Also notable for its irony is Cynewulf's use of the kenning swonrade in the description of Eleusius's violent death at sea:

Ðe se synscapa

to scipe, sceohmod, sceapena þreate,
Heliseus, ehstream sohte,
leolc ofer lagufloed longe hwile
on swonrade (ll.671-675a).

(Then the wicked enemy Eleusius, affrighted, sought the sea on a ship with a band of evil men. Long time he was tossed upon the flood, on the swan road.)

Swonrade occurs in line 675 as a variation on ehstream (l.673). At first glance, swonrade appears a trite and outdated application of the kenning, a device sparingly used by Cynewulf.² However, in view of the "competent"³ hand-

ling of language and theme Cynewulf demonstrates to this point in the poem, we are warranted in seeking further artistic justification.⁴ A clue to Cynewulf's choice of this particular kenning may be found in the Biblical use of swans, Leviticus 11: 13-20, and Deuteronomy 14: 12-19.⁵

Haec sunt quae de avibus comedere non debetis,
 et vitanda sunt vobis; Aquilam et gryphem, et
 haliaetum, Et milvum ac vulturem juxta genus
 suum, Et omne corvini generis in similitudinem
 suam, Struthionem, et noctuam, et larum, et
 accipitrem juxta genus suum; Bubonem, et mer-
 gulum, et ibin, Et cygnum, et onocrotalum, et
 porphyrionem, Herodionem et charadrion juxta
 genus suum, upupam quoque, et vespertilionem.
 Omne de volucribus quod graditur super quatuor
 pedes, abominabile erit vobis.⁶

Of birds these are they which you must not eat,
 and which are to be avoided by you: The eagle,
 and the griffon, and the osprey, And the kite,
 and the vulture, according to their kind, And all
 that is of the raven kind, according to their
 likeness. The ostrich, and the owl, and the
 larus, and the hawk according to its kind. The
 screech owl, and the cormorant, and the ibis,

And the swan, and the bittern, and the porphyrion,
 The heron, and the charadrion according to its
 kind, the houp also, and the bat. Of things that
 fly whatsoever goeth upon four feet, shall be
 abominable to you.

Immundas ne comedatis; aquilam scilicet, et
 gryphem, et haliaetum, Ixion, et vulturem ac
 milvum juxta genus suum; Et omne corvini generis,
 Et struthionem, ac noctuam, et larum, atque
 accipitrem juxta genus suum; Herodium ac cygnum,
 et ibin, Ac mergulum, porphyrionem, et nicticoracem,
 Onocrotalum, et charadrionem, singula in genere suo:
 upupam quoque et vespertilionem. Et omne quod
 reptat et pennulas habet, immundum erit, et non
 comedetur.

The unclean eat not: to wit, the eagle, and the
 grype, and the osprey, The ringtail, and the vulture,
 and the kite according to their kind: And all of
 the raven's kind: And the ostrich, and the owl,
 and the larus, and the hawk according to its kind:
 The heron, and the swan, and the stork, And the
 Cormorant, the porphirion, and the night crow, The
 bittern, and the charadrion, every one in their
 kind: the hoop also and the bat. Every thing that

creepth, and hath little wings, shall be unclean,
and shall not be eaten.

Glosses by the Church Fathers show clearly that by the time the Juliana was written,⁷ the swan was known as a symbol of pride.⁸ Bede is especially clear in his equation of the swan with pride:

Nunc de eo quod lex quaedam animalia ad esum quasi immunda non concessit, quaedam inter diem, videndum est. Non enim de animalibus cura est Deo. Per haec igitur mores pinguntur humani, et quibus ipsi sunt mundi et immundi. Denique mundi sunt qui ruminant, qui in ore semper portant cibum, praecepta divina. Ungulam findunt, qui duo Testamenta habent, litteram a spiritu dividunt. Denique ruminant quidem Judaei verba legis, sed unguam non findunt, non credentes duo Testamenta, nec Patrem, nec Filium, et ideo immundi sunt. Haeretici autem unguam findunt, duo Testamenta recipiunt; sed quia doctrinam veritatis in ore non nominant, immundi sunt. Haec cum de hominibus, non de pecoribus intelligendum sit, et videndum est quomodo mundos homines manducamus, immundos autem refutamus. Omnis autem homo aut ex responsione aut ex sermocinatione dat proximis tibi gustum; et si

bonus sit is de quo gustum capimus, mundum cibum sumimus. Si autem immundus sit ac perversae mentis, immundum sumimus cibum, ac per hoc proximus efficitur nobis omnibus mundus vel immundus. De his quae in aquis gignuntur, pinnulas et squammas habentia comeduntur. Hi pisces qui pinnulas et squammas habent ascendunt ad superiora aquarum, per quos significantur qui spiritus libertatem quaerunt. Et quamvis fluctibus hujus mundi circumdantur et gravantur, ad superna nituntur assurgere. Squammae enim gravitatem morum et firmitatem conversationum significant. Pinnula autem sensus superna cogitantes: qui autem sine ipsis sunt, hi sunt qui leves mores et effeminatos habent, de supernisque non cogitant. Cum autem camelum probibet, vitam informem damnat. Cum suem, coenosam et luteam vitam reprehendit. Cum leporem accusat, deformatos in feminas viros demnat. Cum lacertam, incertam varietatem vitae denotat. Per mustelam, furtum. Per stellionem, maculas mentium exsecratur. Per accipitrem, et milvum, et aquilam, raptorem odit. Per vulturem, praedam. Per corvum, voluptates nigras. Per passerem, intemperantiam. Per cygnum, cervicem alti superbiae. Per

noctuam, lucifugas varietates. Per alia his similia diversa vitia vituperat.⁹

(Now concerning that which the Law does not allow, it is necessary to see what certain animals are regarded as being "unclean" for eating on a daily basis. For God is not merely concerned about animals in themselves. Through these animals, therefore, human customs are depicted, and the circumstances by which they are "clean" or "unclean."

To be sure, they who chew their cud--i.e., who carry the divine injunctions (commandments) as food in their mouth--are regarded as being "clean." Likewise, they who accept the two Testaments may be said to "split the hoof"--i.e., they make a distinction between the letter and the spirit (of the Law). But then again, certain ones "chew" like cud the words of the Judaic Law, although they do not "divide the hoof," rejecting the concept of two Testaments and believing in neither the Father nor the Son--thus, they are "unclean." There are, however, false believers (heretics) who do "divide the hoof"--i.e., who accept the two-Testament concept, but since they do not speak in their mouth the teaching(s) of truth, they, too, are "unclean".

There (i.e., in the foregoing instance), it may not be necessary to understand precise applications as they pertain to men and to their faults, but now, it must be seen how we as men eat those things which are "clean," and how we spurn (reject) those which are "unclean," Truly, every man, either by his reply to questions or in his disputation, gives something "flavorful" to his neighbors; and if he may be well-disposed concerning this, we choose this pleasant nourishment--i.e., we eat "clean" food. But if it should happen to be "unclean" and the product of a perverse mind, then we consume "unclean" food. Through this, a neighbor (or associate) is shown to us all as being either "clean" or "unclean."

As regards those creatures which are brought forth in the watery regions, those having small "feather-like" appendages (or fins) and scales may be eaten. Through those fish which have short fins and scales, **and** which "mount the higher waters" (waves?), are signified those who seek freedom of spirit. As much as they are surrounded and troubled by the flowing waters of this world, they strive to attain the lofty regions (i.e.,

heaven?). Their scales betoken the importance of habitual actions and the strength of frequent exercise (use). But reflecting upon the sense associated with the upper appendage: those creatures who are without them are those who possess light and womanishly-fickle inclinations--they do not ponder more elevated matters.

But when it (i.e., the Law- "lex" = pronomial antecedent) proscribes the camel, it condemns misshapen life. When it singles-out the swine, it reproves a dirty and befouled life. When it finds fault with the hare, it condemns men utterly debased in womanly fashion. When it finds fault with "unclean" sea-creatures, it signifies an irresolute mode of life. Through the weasel, it typifies deceit. In the person of the spotted lizzard (?), it imprecates the "blemishes" of unclean minds. By references to the hawk, the kite and the eagle, it expresses a hatred for robbers. Through the vulture, it inveighs want of restraint. Through reference to the swan, it reveals their necks as being symbolic of pride. As for the owl, it rebukes those who prefer darkness. By these and through other similar allegorical equations, it censures sundry vices.¹⁰

This passage provides, I believe, an interesting multi-level interpretation of swonrade that is not at all inconsistent with Cynewulf's handling of theme or irony. On the literal level, Cynewulf states that Eleusius is frightened and fleeing from his guilt over the swonrade i.e., the sea. But Eleusius's travel on the swonrade is more than a physical journey. He also travels the swonrade in his spiritual life. His sins equate with those of the swan. Like the swan, Eleusius holds his head too high; he commits the sin of pride. He is too egocentric in his view of the world; he does not show proper humility to rightful authority. As a spiritual being he too long allows himself to travel the road of the swan--to follow the path of pride.

Cynewulf's use of irony extends into heroic imagery as well. The Christian world has not traditionally envisioned hell as a meadhall reft of joys.¹¹ But it is a rendering of hell relevant to heroic warriors, one that captures the spirit, if not the imagery of the traditional descriptions:

Swylt ealle fornom
 secga hlope 7 hine sylfne mid,
 aer þon hy to lande geliden haefdon,
 þurh þearlic þrea. Ðaer þrittig waes
 7 feowere eac feores onsohte
 þurh waeges wylm wigena cynnes,
 heane mid hlaford, hropra bidaeled,

hyhta lease, helle sohton.

Ne porftan þa þegnas in þam þystran ham,
 seo geneatscolu in þam neolan scraefe,
 to þam frumgare feohgestealde
 witedra wenan, þæt hy in winsele
 ofer beorsetle beagas þegon,
 aepplede gold (ll.675b-688a).

(Death with stern visitation swept off the whole troop of men and himself with them, ere they had reached land. Four-and-thirty of the race of warriors were reft of life there by the surge of the wave, luckless with their lord; void of joys, deprived of delights, they sought hell. Nor did it avail the thanes in that dark abode, the band of comrades in that low den, to look to the chieftain for treasures to be bestowed, that in the wine hall on the beer bench they should receive rings, embossed gold.)

Meadhalls not infrequently appear in the heroic poems as a symbol of joy and feasting. Also, the Beowulf reveals that a meadhall reft of joys was one of the worst torments experienced by heroic warriors. In this basic

sense, then, Cynewulf's description of hell is well chosen.¹² Eleusius brought his pegnas (l.683) "thanes" along an evil path; they opposed the Law of God. But as Cynewulf stresses throughout the poem, God's Law is the ultimate code to which first allegiance must be pledged. In hell, the warriors dwell in sorrow; Eleusius has no wealth to distribute among them. The material items he possessed on earth are all behind him, and he has no spiritual wealth from God. Thus, Cynewulf's use of irony is appropriate; it contrasts the grief of his present state with the joys of a previous one.¹³

Footnotes

Chapter IV

¹Woolf, Juliana, p. 17-19.

²Rosemary Woolf seems to take this view, Juliana, p. 18.

³Woolf, Juliana, p. 19.

⁴It is unlikely that Cynewulf was restricted to swonrade for lack of a more suitable expression. In Elene, he uses no fewer than 19 terms to identify the sea, among them are: baebweg 1.244; brim 1.253, 971, 1003; earhgeblond 1.239; egstream 1.66, 241; fifelwaeg 1.237; flod 1.1269; flot 1.226; geofen 1.227; holm 1.982; lagofaesten 1.249, 1016; merestraet 1.242; sae 1.240, 728; sund 1.228; swonrad 1.996; waeg 1.230; waeter 1.39; yb 1.239; hyb (harbour) 1.248; and holmbracu 1.727 "stormy sea." If Cynewulf desired an "s" alliterating word denoting "sea" in line 675, there were other terms he could have chosen. Sae-waeter, sae-stream, sae-flode, sae-fore, sae-lade, and sae-weg are only six such terms I have located in the Bosworth-Toller capable of replacing swonrade. Still other terms such as sae-hete could have been used, and would have more fully ascribed a temper to the sea.

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⁵The Latin quotations are taken from the Biblia Sacra (Paris: Berche et Tralin, Bibliopolae Editores, 1873). The English translations are taken from the Douay Holy Bible (Baltimore: John Murphy Co., 1899).

⁶Cynewulf, too, differentiates between good and evil according to that which is clean and unclean. Juliana, the earthly champion of good, is claene (ll.565, 613) "clean" (the Bosworth-Toller gives as the first translation of claene "clean," stating that it usually means "pure" or "clear"). In contrast, the devil, a champion of evil, is said to be unclaene (l.418) "unclean." Those devoted to God are claene (l.430), as is also Juliana's state of sexual purity (l.31).

⁷Rosemary Woolf discusses the date of Juliana at some length (see Juliana, pp. 5-7). She states: "Despite much discussion and dispute, most early scholars were unanimous in attributing Juliana to the eighth century. A reconsideration of the evidence, however, suggests that the terminus a quo cannot be much earlier than 800, whilst there is no positive proof that the poem was not written any time up to 900, an approximate limit only then imposed by the comparative regularity of the metre,

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in contrast, for instance, with Maldon, and the presence of Early West Saxon forms probably postulating a transcript made by an Alfredian scribe." Since Woolf's study in 1954, G. Storms has sought to date the poem on the basis of i to e mutation in the language ["The Weakening of O. E. Unstressed i to e and the Date of Cynewulf," ES, xxxvii (1956) 104-110]. Storms concludes on the basis of his findings that Juliana may have been written as early as 750, though he sees no need to assume the earliest date, and concurs with the others that it was most likely written around the year 800. In any case, all dates suggested indicate that Cynewulf's poem was written after Bede's gloss of Leviticus.

⁸Glosses by the Church Fathers indicate that the swan was recognized as a symbol of pride long before, and after, the time of Bede. Among the glosses by the Medieval Fathers, there are two by Rhabanus Maurus associating the swan with pride: "Cygnus est superbia, ut in lege prohibetur, ne quis manducet cygnum, id est, ne exhibeat se elatum;" Allegoriae in Sacram Scripturam, PL. CXII, 894. "Quando cygnum prohibet, cervicis altae

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superbiam denotat;" Expositiones in Leviticum--Lib. III, PL. CVIII, 358. The Glossa Ordinaria associates the swan with presumption. "Cygnum et ebin. Hae longi colli esse, et cibum de profundo terrae trahere dicuntur: nos autem debemus quaerere panem qui de coelo descendit, nec esse solliciti quid manducemus;" PL. CXIII, 465. There is also a gloss by Novatian, a second century Father, equating the swan with pride in nearly the exact language used by the Medieval Fathers: "quando cygnum, cervicis altae superbos." De Cibis Judaicis Epistola, PL. III, 987.

⁹In Pentateuchum Commentarii: Explanatio in Tertium Librum Mosis, Bedae Venerabilis Operum Pars II, PL. XCI, 345-6 (translation mine). ↗

¹⁰The Juliana is clearly preoccupied with the evils of pride. In fact, it is the one evil explicitly singled out, and denounced, in the poem. In line 284, pride is associated with the devil; impersonating an angel, he is described as the fraetgan "proud one." Pride is also later denounced as the very evil which prompted the creation of hell:

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Ðu wiþ Criste geo
 waerleas wunne 7 gewin tuge,
 hogdes wiþ halgum; þe wearþ helle seap
 niþer gedolfen, þær þu nydbysig
 fore oferhygdum eard gesohtes.

(11.420b-424)

(Of yore thou didst strive and contend
 with Christ in thy rashness, didst plot
 against the Holy One. The pit of hell
 was dug below for thee, when harassed
 by misery, thou didst seek thy abode
 because of thy presumption (excessive
 pride).

We have also seen that Eleusius's shortcomings center around the evils of pride, as discussed in Chapter Two, pp. 34-37. Equally important is the fact that Juliana counteracts the evils of pride by emphasizing the virtues of the meek. Cynewulf's prayer at the end of the poem (11.695b-731) stresses the need for humility. Lines 695b-703a speak specifically of the author's humility:

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Is þearf micel
 þaet seo halge me helpe gefremme,
 þonne me gedaelap deorast ealra,
 sibbe toslitap sinhiwan tu,
 micle modlufan. Min sceal of lice
 sawul on sibfaet, nat ic sylfa hwider,
 eardes uncyþþu; of sceal ic þissum
 secan oþerne aergewyrhtum,
 gongan iudaedum.

(Sore is my need that the saint should give me aid, when two comrades, dearest of all, divide me, rend their kinship, their great affection. My soul must pass from the body on its journey, ignorant of its goal, myself I know not whither. From this abode I must go and seek another according to my former deeds, old acts.)

¹¹Rosemary Woolf states: "The only other description of hell in terms of the meadhall is in Genesis B 410 ff, where it also has ironic force" (Juliana, p. 19). And as Greenfield also points out, scholars generally

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agree that the Genesis B is a later work than Juliana (A Critical History, p. 79).

¹²Cynewulf's use of dramatic contrast is, in this instance, identical to a use Brodeur identifies in Beowulf (The Art of Beowulf, p. 229). The greater part of Brodeur's statement may be found on page 2 of this thesis.

¹³Cynewulf's handling of hell resembles a treatment later presented by Dante in the Divine Comedy (see particularly Dante's description of the "carnal sinners," Inferno, Canto 5). In Dante's work, sinners are punished in a manner, and to a degree, commensurate with their sins on earth. For example, as the carnal sinners experienced pleasure on earth through lustful desire, so is their agony in hell a correlate of that same desire. Cynewulf constructs hell in Juliana along a similar principle; he provides punishments well suited to the misdeeds. On earth, Eleusius displays two essential weaknesses. First, he over emphasizes worldly attainment. Accordingly, Cynewulf describes his lot in hell in terms which emphasize that he no longer possesses worldly luxury (ll.683-688),

and indicates that the loss of this worldly wealth is part of the cause for his grief. Secondly, Eleusius is too preoccupied with honour and pride; his primary concern is looking good in the eyes of the dugub. Accordingly, a number of the dugub accompany Eleusius to hell, but there they see him not in glory; much to the contrary, thirty-three of his loyalist retainers witness his shame in the meadhall.

CONCLUSION

Though Juliana is often regarded as an inferior poem by Cynewulf, we see, in retrospect, that it is an artistic work of high order. This is particularly evident when the poem is viewed from the standpoint of contrast, its controlling principle, now recognized by critics as an important rhetorical and structural principle in Old English poetry. The central theme of Juliana, the conflict between cosmic good and evil, is built upon the principle of contrast. As a structural device, contrast guides Cynewulf in his presentation of the poem by limiting his scope to areas where good and evil are in conflict. As a rhetorical device, contrast rounds out the narrative and supplies additional details which reveal the extent of the conflict. On the supernatural level, Cynewulf contrasts God Almighty, the source of good, to Satan, the source of evil. To intensify the conflict, Cynewulf reduces their spiritual conflict to an earthly battle between Juliana and Eleusius. There, he deals with specific attributes of good and evil as they occur in Juliana and Eleusius. The sharp contrasts apparent between them highlight the more subtle contrasts between Christianity and heathenism. Uncompromising in his description, Cynewulf uses highly controlled language to contrast the unblemished

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holiness of Juliana, an earthly champion of good, with the unredeemed wickedness of Eleusius, an earthly champion of evil. The contrasts in their temperaments, moral values, and attitudes toward worldly achievement are of particular importance. Contrast also dominates the most dramatic scenes. The sentiments and emotions of the main characters combine with their behaviour to communicate, with dramatic effect, the contrast between Christianity and heathenism, salvation and damnation, and abstract good and evil. Cynewulf also uses irony in the form of contrast to reinforce established themes. Swonrade communicates a moral lesson on the evils of pride from a new angle, and Cynewulf's rendering of hell, a unique combination of heroic imagery and Christian dogma, contrasts Christian values with heathen. When the above elements of style and structure fuse together they form an artistic work of high order with contrast as its controlling principle.

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