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THE USE OF DISCOURSE IN OLD ENGLISH NARRATIVE POETRY

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Thesis presented to the School of Graduate Studies as partial fulfillment of the requirements for the Ph. D. degree in English literature

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ABSTRACT

This study demonstrates the felicitous use of heroes' speeches in regards to the character portrayal, the direction and development of the narratives, and the establishment of the major themes in Guthlac A, Andreas, and Beowulf. In Guthlac A the speeches are found to be an integral part of the narrative, a narrative which is intent on establishing the resoluteness of Guthlac. A picture of the inflexible saintly retainer-type is reinforced and given life through Guthlac's pronouncements as the speeches become, in effect, dramatic empirical proof of Guthlac's constancy and strength of character. Insofar as the themes are concerned, Guthlac's speeches display and amplify the themes of the role and importance of angels and devils in the life of Guthlac, the spiritual progress and perfection of the hero, and the guidance and benevolence of divine power. With regard to Andreas we indicate how Andrew's speeches help to heighten the dramatic aspects of a narrative which involves Andrew's progression from a sluggish disciple to a wise Christian hero. In the course of this discussion we point to the role Andrew's speeches play in the formation of the typological narrative,

whereby these speeches like the actions of Andrew offer proof that the hero is a figura of Christ. In a second chapter involving the treatment of themes, we demonstrate the extent to which Andrew's speeches treat and enhance the themes of the recognition of spiritual blindness, God's protection of the faithful, and earning eternal reward through kindness. In the first of two chapters devoted to Beowulf, we illustrate the extent to which the hero's speeches are expertly merged into the main narrative and are essential components of numerous dramatic situations. This particular discussion adds a new dimension to Beowulf's conventional image, in which his words as both ideal retainer and ideal king underline how great an individual Beowulf really is. In a final chapter devoted to themes in Beowulf, we observe how Beowulf's speeches consistently emphasize and develop the themes of the transience of all earthly things and the celebration of the heroic life.

It is hoped that this examination leaves little doubt that the speeches of Guthlac, Andrew, and Beowulf are far from haphazard and mere exhibitions of rhetorical brilliance, and that the prominent position of these speeches is essential to the very nature and substance of their respective poems.

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INTRODUCTION

Few critical studies devote much attention to the use and function of the speeches of the heroes in Old English narrative poetry. If any time is spent on the speeches themselves, their rhetorical brilliance or cleverness seems to draw most attention, leaving the reader with the impression that speeches exist to provide ornamentation. While critical emphasis is usually placed on the deeds or misdeeds of characters, the relevance and importance of their words is overlooked or, at best, glossed over very quickly. It is the intention of this study to show how Old English poetry can be better appreciated through an understanding of the heroes' speeches. Specifically, this study will demonstrate the important relationship of the speeches of the major characters to the development of character, the unfolding of the narrative itself, and the expression of the central themes in Old English narrative poetry. With regard to character development, discourse lends a clearer dimension to the characters of Old English poetry. As will be shown, speeches serve to emphasize the magnitude and significance of the characters' actions. Moreover, the heroes' speeches play an essential role in fashioning the poem's substance and direction by

frequently controlling and even shaping the narrative. Speeches are also key components of numerous dramatic situations. Here, for example, by providing the reader with the hero's own reactions to events, past, present, or future, they show forth qualities or aspects in a character or in the narrative which might otherwise be underscored. In addition to these functions, speeches give greater scope to the major themes of narrative poetry. Speeches do more than simply embellish the poet's treatment of his themes; they serve, in fact, to establish, sustain, and even extend these themes by helping the reader to perceive the manner in which the themes are worked out through the narrative. Finally, this study reveals a continuity and development in the speeches of the heroes which parallels the continuity and development of the narratives themselves.

The three poems chosen for our consideration are Guthlac A, Andreas, and Beowulf. These poems offer an excellent cross section of three major types of narrative poetry: a standard saint's life, a typological narrative combining religious and secular elements, and the most famous heroic poem in Old English poetry. Two chapters will be devoted to each poem, the first discussing speeches as related to narrative and character development,

the second dealing with the major themes as they are vehicled through such speeches. A survey of relevant critical studies will appear at the beginning of each chapter.

CHAPTER I

CHARACTER AND NARRATIVE DEVELOPMENT IN GUTHLAC A

Guthlac A with its impressive prologue has, for the most part, never had a good press. Critical studies and summaries of the poem have focused either on the limitations of the poetic inspiration or the expression of the Guthlac-poet himself. More recent studies have attempted to lift these restrictions from the poem. L.K. Shook, for example, asserts that the limitations of the poem have been "grossly exaggerated" and comments that the poet "was much more concerned with manipulating, juxtaposing, balancing these materials than with the mere reporting of them." [1] Stanley B. Greenfield says simply that "the poem has a unity and focus that suggest the craftsman at work to good effect." [2]

There have been a number of studies which have dealt with the structure and narrative aspects of the poem though not specifically in relation to the discourse of Guthlac. Shook, in the first of his two articles, held that the burial mound or barrow possessed a meaningful structural function in the poem removing it "from the category of a mere geographical appendage." [3] Greenfield also claimed that the barrow formed the center of the

poem around which the narrative action revolved: "not only is it the geographic center of conflict between the saint and the devils but in the course of the poem it comes to symbolize the spiritual life of the good Christian." [4] In Shook's second article, [5] he attempts to explain that it was not adventure or biography that inspired the poet to write but simply reflections upon the doctrines of the Church. Finally, M.D. Cherniss develops the fact that "the poet concentrates primarily upon the spiritual growth of the saint and consequently Christian spiritual ideals control the narrative." [6]

Studies which have focused more closely on the relationship of discourse and narrative include Rosemary Woolf's article in which she identifies the pattern of Guthlac's recluse life with the pattern of an epic passion. Consequently, "the main attacks are actually physical or are threats of physical pain, to which the saint replies in speeches of resolution, anger, and contempt highly reminiscent of the style of a passion." [7] C.L. Wrenn concludes that the dramatic arguments between Guthlac and the devils form much of the subject-matter and the narrative action is dependent upon Guthlac's fearful struggles with the fiends and their temptations. [8] T.A. Shippey, in turn, demonstrating that Guthlac A is far different than the

missionary lives like Andreas or Elene or the martyr-lives like Juliana, admits the narrative focus depends on Guthlac's discourse: "His virtue is firmness, his arguments, as in Solomon and Saturn or the prison-scene of Andreas, simply an assertion of power." [9] The poem's whole purpose, according to Shippey, is to demonstrate through Guthlac's words and actions how to realize salvation and spiritual reward.

A study of the speeches of Guthlac makes evident what Wrenn and Greenfield have hinted at, that these speeches form an integral part of the narrative. Both the pattern and focus of Guthlac's five speeches are set into the narrative pattern of the poem to help create a continuity important in narrative poems. These speeches are not a hindrance to the action and are not inserted for their rhetorical or ornamental qualities, but they are extremely useful in emphasizing and even determining the narrative focus of the entire poem. Moreover, there is a continuity and development in the speeches which coincides artfully with the continuity and development of the narrative and dramatic action.

There are five speeches but the first three speeches may be grouped together, since it is in them that Guthlac's constancy and strength of character are crystallized.

They do not so much advance action but create an impression of the power and devotion only alluded to in the narrator's comments leading up to these speeches. A picture of the inflexible saintly retainer-type is reinforced and given life through Guthlac's discourse. If there is little variation or suspense it is because the narrative encompassing them is direct, simple, and intent on basically one element, to establish the resoluteness and saintly qualities of Guthlac.

Taunted by the devils' insults and their threat of death if he does not yield the barrow to them, Guthlac utters his first words. As a direct response to a threat it is a forceful, confident, and unwavering pronouncement. This first speech, though quite short, possesses a prominent position in the narrative. Up until this point, we have been presented with a figure who is said to have had numerous confrontations with the enemy and with the help of God has managed to emerge victorious. We have been given the <u>image</u> of a tempted hermit and of a tried warrior.[10] When the reader comes upon this speech at this point in the narrative after Guthlac's character, exploits, and means of victory have been made evident, lifeless facts are transformed into dramatic empirical proof of Guthlac's strength of character and

the actual power of his "spiritual weapons". The first speech effectively brings together and emphasizes the magnitude and significance of all that has been said concerning Guthlac up until this point in the action. Through the use of discourse the image of a tempted hermit is both crystallized and dramatized.

Guthlac begins by rejecting the devils' threats in one short breath:

> "Þeah þe ge me deaþ gehaten,
> mec wile wiþ þam niþum genergan se þe eowrum
> nydum wealdeþ.
> An is ælmihtig god, se mec mæg eaþe gescyldan;
> he min feorg freoþaþ.
> (ll. 240b-243a).

These words dramatize almost immediately most of what the narrator mentioned in the beginning of the poem. They coincide nicely both with an earlier mention of God's giving Guthlac strength against fear, and God's remaining with Guthlac to help put to flight the evil spirit who with the good spirit was striving for Guthlac's soul (ll. 133-140). [12] The mention of God's protection itself, which is referred to seven times in this first speech, is everywhere mentioned in the initial description of Guthlac's means of victory. Having stressed God's protection and presence, Guthlac's words become more forceful and his solitary errand is highlighted with

the use of "ic" five times in the next eight lines together with the words "ana" (l. 245b) and "anum" (l. 250a). He alone with the help of God will defeat the hordes of devils around him. This reference to Guthlac's being alone brings into dramatic perspective the narrator's earlier account of how Guthlac dwelled alone in the "beorg". Moreover, there follows a reference to the presence of an angel Guthlac believes is helping him (l. 253) [13] which echoes effectively an earlier recounting on the part of the narrator.

The final lines of Guthlac's first speech illustrate dramatically the force of his spiritual weapons, a force the devils will have to contend with until Guthlac's last words on earth:

> Gewitaŏ nu, awyrgde, werigmode,
> from þissum earde þe ge her on stondaŏ,
> fleoŏ on feorweg.
> (ll. 255-257a).

The resolute saint has come to life with this pronouncement. The speech appropriately is not characterized by eloquence and ceremonial dignity, for these are not important here; firmness and constancy are. It is a compact statement which allows the dramatic arguments to commence, heightens the dramatic action, and brings into dramatic relief the straightforward narration of Guthlac's

early life and his successful attempt to live in his abode which previously was visited by the devils. The speech is an essential factor in creating the impression of Guthlac's power and unwavering devotion to his King, not so unlike Beowulf's devotion to his cause in his first speech. It is, likewise, a speech which restates and augments in the character's own words what the narrator has been relating to his audience.

There is little variation in Guthlac's second short utterance, either in tone or in substance, to his first pronouncement. Guthlac's forceful and resolute speech is a catalyst for more taunts on the part of the devils in the form of their own first speech (ll. 266-291). They accuse Guthlac of pride and attempt to frighten him under the threat of torture and bloodshed if Guthlac does not give up his abode, all of which gives the audience a sense of an ordeal of battle and combativeness. The narrator's introduction to the speech emphasizes through alliteration where Guthlac's strength lies: "Gearo wæs Guðlac, hine god fremede/on ondsware ond on elne strong." (ll. 292-293). Moreover, he repeats the fact that an angel is near to comfort him, which Guthlac mentioned in his first utterance. The word "engel" in the first half of the line is neatly

positioned close to "mec" (l. 315a) to crystallize the angelic presence, a positioning which echoes back to an identical syntactical positioning in the first speech: "þæt me engel to ealle gelædeð" (l. 253). In fact, there are four direct references to God's protection (l. 311b, l. 315, ll. 317b-318a, and l. 321b). Once again, the strands of the narrative introduction and Guthlac's first speech find their way into his second speech. Guthlac's resoluteness and straightforwardness are illustrated with the forceful employment of the pronoun "ic" to rebuff the fiends' "idel word" (l. 308b): "No ic" (l. 302b), "ac ic" (306a), "Nu ic" (l. 307b), "Ic eom" (l. 314b), and "ne ic" (l. 319a). All of the above echo back to Guthlac's first speech.

Guthlac also rebuffs the fiends' physical threats and their desire for a real pitched battle. They, as yet, do not fully comprehend Guthlac's strength and the nature of this battle:

> No ic eow sweord ongean
> mid gebolgne hond oðberan þence,
> worulde wæpen, ne sceal þes wong gode
> þurh blodgyte gebuen weorðan,
> (ll. 302b-305).

Added again to Guthlac's insistence on spiritual warfare is his defiance of worldly possessions:

Is min hyht mid god,
ne ic me eorðwelan owiht sinne,
ne me mid mode micles gyrne,
ac me dogra gehwam dryhten sendeð
þurh monnes hond mine þearfe." [14]
(ll. 318b-322).

This rejection of worldly wealth restates in a more dramatic fashion the narrator's earlier summary of Guthlac's devotion to the joys of spiritual wealth when he decided to live alone on the mountain.

Just as the narrative has sought to establish and emphasize Guthlac's constancy and oneness of purpose, Guthlac's speeches denote these same characteristics and this is evident again in the third speech. Another reference to God's help begins the speech:

'Huru, þæs bihofað, se ðe him halig gæst
wisað on willan ond his weorc trymað,
(ll. 361-362).

The static and permanent nature of God's retainer is illustrated in the opening of this speech. Some one hundred and forty lines earlier Guthlac began his first speech in the same manner with his reference to God's protection (ll. 240b-243a). In fact, Guthlac states in very unadorned diction that his words will never change, a statement easily substantiated in his first three speeches: "næfre ge mec of þissum wordum

onwendað þendan mec min gewit gelæsteð." (l. 376). Here Guthlac's words again bring into high relief what the narrator briefly mentioned prior to Guthlac's second speech: "Ne wond he for worde," (l. 294a). Guthlac also echoes the first words in his initial speech, when he states firmly that he is not fearful of death and stymies effectively the devils' threats: "Forðan ic gebidan wille/þæs þe me min dryhten demeð. Nis me þæs deaþes sorg." (ll. 378b-379). In fact, alliteration brings death and God together and demonstrates Guthlac's belief in heavenly permanence triumphing over earthly transience. Guthlac ends the speech, saying simply he is not interested in worldly pleasures:

> Ne sceal se dryhtnes þeow
> in his modsefan mare gelufian
> eorþan æhtwelan þonne his anes gemet,
> þæt he his lichoman lade hæbbe."
> (ll. 386b-389).

That the poet chose to end the speech on this note is significant, for Guthlac's second speech ended in the same manner. This parallel ending of two adjacent speeches solidifies the picture of constant holiness and singular frame of mind.

Perhaps the most significant aspect of Guthlac's third speech is the structure of lines 374 to 383:

Ðeah ge minne flæschoman fyres wylme
forgripen gromhydge gifran lege,
næfre ge mec of þissum wordum onwendaŏ þendan mec
min gewit gelæsteŏ.
Þeah þe ge hine sarum forsæcen, ne motan ge mine
sawle gretan,
ac ge on betran gebringaŏ. Forðan ic gebidan wille
þæs þe me min dryhten demeŏ. Nis me þæs deaþes sorg.
Ðeah min ban ond blod bu tu geweorþen
eorþan to eacan, min se eca dæl
in gefean fareŏ, þær he fægran
botles bruceŏ. Nis þisses beorges setl
(ll. 374-383).

One notes first the parallel phrasing which begins every fourth line. Also, through the disciplined and sparse use of his "wordhord" Guthlac denotes his structured and orderly sense of purpose. His use of diction goes hand in hand with his spiritual condition. Narrative and discourse together have established the resoluteness and inflexibility of the saint.

Guthlac's final two speeches can likewise be grouped together. They are, of course, more rhetorical and more lively. There is displayed the brilliance of the champion in his words as he becomes a more magnanimous and heroic character. One should certainly not be swept away with Guthlac's rhetorical flurries and ignore how the final speeches also form an important component of the narrative. They slow the pace and enable the audience to view Guthlac's sapientia to deter the enemy whose temptations are now more specific and ingenious. The speeches

naturally are a dramatic reaction to these ruthless attempts on the part of the enemy, and, of course, the nature of these speeches corresponds to the narrative action of the poem itself. The fiends' cunning temptations include the physical removal of the saint twice from his chosen abode. This intensified battle enables the poet to show off his champion's wisdom and courage.

Following Guthlac's third speech attention is focused on one specific temptation, despair, in which the devils show Guthlac the corruption of youth in the monasteries (ll. 412 ff.).[15] Up until this point in the poem the devils' threats have been rather generalized. With this pointed attempt to alter Guthlac's steadfast mind, the narrative is enlivened and heightened. Similarly, the holy warrior's next speech to head off and crush this ingeneous threat is also more powerful and more eloquent. Guthlac's steadfast mind ("mægenfæste gemynd" l. 474a) is compelled to illustrate sapientia in the face of this temptation of despair. It is through the depiction of Guthlac's sapientia that his fourth speech becomes more eloquent and rhetorical. Where eloquence was not especially needed in Guthlac's first three speeches simply because firmness and constancy were everywhere stressed, Guthlac's final two speeches

bathe his clarity and strength in brilliance to emphasize the magnitude and significance of the literal deeds of Guthlac himself. As the devils heighten their temptations and attempt to confound Christ's warrior, Guthlac girds himself in rhetorical splendour to ward off their attacks and illustrate his spiritual force.

The fourth speech opens with Guthlac's rebuttal of the fiends' temptation in a forceful manner: "Ge sind forscadene, on eow scyld siteð!" (l. 478). The reference to their being scattered, mentioned at the beginning of Guthlac's second speech (ll. 296-298), [16] occurs thirty lines further into the speech as Guthlac once more speaks of their isolation: "Gefeoð in firenum, frofre ne wenað,/þæt ge wræcsiða wyrpe gebiden." (ll. 508-509). The references to the devils' exiled condition puts into high relief Guthlac's sense of security and protection as one of His Lord's warriors. The entire narrative has focused on God's protection of his thane against the exiled fiends. Guthlac's immediate reference of exile in the beginning of the fourth speech also highlights the fiends' own desperate condition. Very quickly he has managed to turn the temptation of despair in upon the enemy itself.

Guthlac also employs negative grammatical syntax in

this speech when referring to the enemy. In fact, the specific references are placed at the beginning and at the end of the speech:

> Ne cunnon ge dryhten duguþe biddan,
> ne mid eaðmedum are secan,
> þeah þe eow alyfde lytle hwile,
> þæt ge min onwald agan mosten;
> ne ge þæt geþyldum þicgan woldan,
> ac mec yrringa up gelæddon,
> (ll. 479-484).

> þæt ge ne scirað, ac ge scyldigra
> synne secgað, soþfæstra no
> mod ond monþeaw mæran willað.
> Gefeoð in firenum, frofre ne wenað,
> þæt ge wræcsiða wyrpe gebiden.
> (ll. 505-509).

This important syntactical framework again reverses the thrust of the fiends and throws light on their very own perilous condition. Furthermore, Guthlac's controlled use of the negative grammatical form indicates anew his disciplined spiritual condition.

Guthlac demonstrates his sapientia in decisive fashion as he zeroes in on the monastery referred to in the fiends' temptation. His description of youth is eloquent and filled with rhetorical brilliance, particularly in the elaborate use of alliteration within many of the half lines themselves. The poem has been centering on Guthlac's heroic stature as a warrior in Christ's army.

Now this warrior blossoms into a superb rhetorician to further deflect the fiends' temptation:

> Ic eow soð sippon secgan wille.
> God scop geoguðe ond gumena dream;
> ne magun þa æfteryld in þam ærestan
> blæde geberan, ac hy blissiað
> worulde wynnum, oðþæt wintra rim
> gegæð in þa geoguðe, þæt se gæst lufað
> onsyn ond ætwist yldran hades,
> ðe gemete monige geond middangeard
> þeowiað in þeawum. Þeodum ywaþ
> wisdom weras, wlencu forleosað,
> siððan geoguðe geað gæst aflihð.
> (ll. 494-504).

The elaborate use of the "wordhord" at this point in the narrative when the enemy has begun its most impressive attack is noteworthy. Guthlac's rhetorical outburst is a clear indication of the magnitude of his character in the face of a great challenge. He has become a far more magnanimous character.

Guthlac ends this fourth utterance with a careful reference to God becoming man and the absolute control of His Master over life:

> Me þonne sige sendeð se usic semon mæg,
> se þe lifa gehwæs lengu wealdeð."
> (ll. 511-512).

Guthlac does not get carried away with his eloquent words or his steadfast strength. He realizes that he is merely a thane in God's army and his life is fragile,

and that his actions and his words have meaning and significance only when they are linked to God Himself.

The fifth speech also fits in admirably with the narrative progression of the poem, for it is through this speech that the audience is made aware of how unsuccessful the fiends' drastic threats and temptations really are. This final speech demonstrates Guthlac's final reactions, thereby becoming an essential component of the narrative. The fiends drag Guthlac to hell's gates in a final attempt to alter or destroy his sense of purpose.[17] They attempt to pass judgment on Guthlac's past sins and transgressions and force him down into hell itself. In a short and final statement to Guthlac they declare that he has not proved himself worthy of anything but hell:

> "Ne eart ðu gedefe, ne dryhtnes þeow
> clæne gecostad, ne cempa god,
> wordum ond weorcum wel gecyþed,
> halig in heortan.
> (ll. 579-582a).

This reference to the saint's words and deeds just prior to his final speech is significant. The narrative action has supported beyond doubt that Guthlac was God's champion as far as his life's work was concerned. The four discourses of Guthlac have also been highlighting

the saint as God's champion in words, especially his fourth speech. In his final outburst Guthlac shatters the fiends' judgment on his words. It is Guthlac's most impressive speech and proves him to be a fine rhetorician for His Lord. Guthlac's most effective and adorned pronouncement is preceded by a formal introduction which consists of two full lines and sets the stage for an almost operatic set-piece on the part of Guthlac:

> Him se eadga wer ondswarode,
> Guðlac in gæste mid godes mægne:
> (ll. 590-591).

In fact, this introduction is the most formal of all of Guthlac's speeches. In the preceding speech, for example, only one full line is devoted to introduce Guthlac the orator. No other speech begins as does this final utterance. The first nine lines are highlighted by a pronounced increase in variation which acts as an obvious clue that the speaker is in full control and will demonstrate that he is, indeed, a champion of words:

> "Doð efne swa, gif eow dryhten Crist,
> lifes leohtfruma lyfan wylle,
> weoruda waldend, þæt ge his wergengan
> in þone laðan leg lædan motan.
> Þæt is in gewealdum wuldorcyninges,
> se eow gehynde ond in hæft bidraf
> under nearone clom, nergende Crist.
> Eom ic eaðmod his ombiehthera,
> þeow gepylding.
> (ll. 592-600a).

These lines are an outgrowth of the fiends' rebuttal of Guthlac as champion in word and deed (ll. 579-582a). Narrative and discourse are again working hand in hand to fill out the dramatic action.

Guthlac then draws on yet another narrative strand with a forceful reference that he will accept the judgment of God alone: "Ic geþafian sceal/ æghwær ealles his anne dom," (ll. 600b-601). This statement coincides with a further mention that he will honor the Judge: "Ic þone deman in dagum minum/wille weorþian wordum ond dædum," (ll. 618-619). It is noteworthy to mention also that this final speech depicts hell in brilliant rhetorical flurries and Guthlac actually spends almost half of his speech on these descriptions. There is little doubt that God's judgment on the fiends' actions has been devastating. Once more, Guthlac's words are a rebuttal of the fiends' words prior to the fifth speech, in which they attempt to convince Guthlac that they themselves are able to pass judgment on his life. Their condition does not warrant or allow such judgments:

> Nu þu in helle scealt
> deope gedufan, nales dryhtnes leoht
> habban in heofonum, heahgetimbru,
> seld on swegle, forþon þu synna to fela,
> fæcna gefremedes in flæschoman.
> We þe nu willað' womma gehwylces
> lean forgieldan, þær þe laþast bið

in ðam grimmestan gæstgewinne."
(ll. 582b-589).

There is another aspect of Guthlac's final speech which again links the narrative focus and the discourse of the saint himself. There are two very evident strands which weave themselves throughout this speech. One involves Guthlac's words of praise and acceptance of His Creator's actions, while the other revolves around brilliant descriptions of the fiends' condition in hell and the pride which led to their fall. Lines 592-611, 618-622, 637-657 and 680b-684a are neatly balanced against lines 612-617, 623-636, and 658-680a. That is to say forty-seven lines deal with praise and acceptance, while forty lines deal specifically with hell and its keepers. This integral balance in the final speech is, of course, a microcosm of the entire narrative focus of the poem which has stressed the two distinct modes of thought and life-style open to Guthlac and, in fact, to the audience itself.

Finally, just as Guthlac's first three speeches parallel and echo each other, the fifth discourse is linked to the fourth speech in precisely the same fashion. References to exiled wanderings on the part of the fiends at lines 478 and 508-509 in the fourth speech

turn up again in the fifth speech: "Sindon ge wærlogan, swa ge in wræcsiðe. /longe lifdon, lege bisencte,". (ll. 623-624). Secondly, the use of the negative syntactical form in reference to the fiends' activities, which was especially prevalent in the fourth speech, presents itself at lines 612-617 and 673-677a. Certainly the ending of this fifth speech with its description of God as Savior echoes a similar description at the end of the fourth speech:

> þær is ryht cyning,
> help ond hælu hælepa cynne,
> duguð ond drohtað."
> (ll. 682b-684a).

Once again, there is demonstrated a continuity in the speeches themselves which coincides, in turn, with the continuity of the narrative action.

The narrative comes to an end quickly thereafter when God's messenger, Bartholomew, orders the devils to return Guthlac unharmed back to his "beorg". In somewhat of an idyllic setting Guthlac is welcomed back by the birds and beasts of the forest wasteland. He is said to have continued his firm stance against sin until his death, whereupon Guthlac was given a seat in heaven as reward for his life on earth. The conclusion of the poem is significant in that there are two distinct

references to discourse. The first reference is couched in the final description of Guthlac on earth:

> oft his word gode
> þurh eaðmedu up onsende,
> let his ben cuman in þa beorhtan gesceaft,
> þoncade þeodne þæs þe he in þrowingum
> bidan moste,
> (ll. 775b-779a).

The second reference is to be found in the homiletic ending of the poem with the lessons to be learned by the audience after hearing of Guthlac's adventures:

> Swa soðfæstra sawla motun
> in ecne geard up gestigan
> rodera rice, þa þe ræfnað her
> wordum ond weorcum wuldorcyninges
> lare longsume, on hyra lifes tid
> earniað on eorðan ecan lifes,
> hames in heahþu.
> (ll. 790-796a).

Both references highlight for one final moment the significance of Guthlac's speeches as they relate to the narrative of this saint's life. It was because he performed both in word and deed that he ascended to a seat in heaven. The poet showed him to be a champion of word and deed.

ENDNOTES TO CHAPTER I

[1] L.K. Shook, "The Prologue of the Old English Guthlac A," Medieval Studies, 23 (1961), 294.

[2] Stanley B. Greenfield, A Critical History of Old English Literature (New York: University of New York Press, 1965), p. 119. Greenfield also mentions that the poem receives scant notice in literary histories, suggesting that most critics have misunderstood its "primitivism".

[3] L.K. Shook, "The Burial Mound in Guthlac A," Modern Philology, 58 (1960), 10.

[4] Greenfield, p. 120. In a more recent article entitled "Guthlac A: The Battle for the Beorg," Neophilologus, 62 (1978), 135-42, Karl P. Wentersdorf states that "The bulk of the work is devoted to the bitter fight waged by Guthlac to retain possession of the mound, and it is this struggle which symbolizes his pursuit of the goal of ascetic perfection." (p. 135). He interprets this struggle in a unique manner: "The battle for the tumulus represents not merely the faithful Christian's spiritual war against his personal demons but also the unremitting campaign by the Church to suppress the lingering remnants of heathendom in England." (p. 136).

[5] Shook, "The Prologue of the Old English Guthlac A," 295. Shook insists that there has been an exaggerated attempt to place the poem within the framework of heroic poetry. In particular, he takes issue with G.H. Gerould's arguments in "The Old English Poems on St. Guthlac and Their Latin Source," MLN, 32 (1917), 77-89, in which he writes that the Guthlac poems are "the only examples preserved (however many may once have existed) of the epic legend with a native saint as hero." (p. 79). At the same time, Shook accepts Gerould's arguments in favor of dependence of Guthlac A upon Felix of Crowland's prose Vita of about 740. In contrast, Rosemary Woolf suggests that Guthlac's heroic life is given a cosmic significance (and therefore more important significance) by being set within the context of devils and angels, and that the poem, indeed, consists entirely of a description of the saint's heroic encounters with the devil, "Saints' Lives," Continuations and Beginnings, ed. E.G. Stanley (London: Nelson, 1966), pp. 37-66.

[6] M.D. Cherniss, Ingeld and Christ (The Hague: Mouton, 1972), p. 226.

[7] Woolf, p. 55.

[8] C.L. Wrenn, A Study of Old English Literature (London: G. Harrap, 1967), p. 130.

[9] T.A. Shippey, Old English Verse (London: Hutchinson University Library, 1972), p. 130.

[10] As Woolf appropriately suggests, "The Latin Guthlac....contains the image of the saint as the 'miles Christi', the warrior of Christ equipped with the spiritual armour described by St. Paul. But in the Latin this occurs in an isolated passage, while in the poem phrases such as 'cristes cempa' or 'eadig oretta' occur with refrain-like insistence." (p. 55). She contends that such martial imagery is related to the fact that the author was not interested in the "psychological struggles of the ascetic life, and therefore presented the devils as an external persecutor, not as an internal tempter." (p. 55). Cherniss, on the other hand, believes that such heroic diction is merely figurative because of the poet's stress on the spiritual or psychological nature of the "warfare" (p. 228). It should be noted that the narrator at lines 177b-178a is careful to mention that Guthlac girt himself with "gæstlicum wæpnum " in his fights with the devil. Also, Guthlac specifies very clearly in his second speech that he will not bear a sword, which for him is a "worulde wæpen" (l. 304a). The text of Guthlac A used in this study is that of G.P. Krapp and E.V.K. Dobbie. eds., The Exeter

Book, The Anglo-Saxon Poetic Records, 3 (New York: Columbia University Press, 1936).

[11] It is interesting to note that the poet chose to employ the word "ana" in reference to God in this same speech: "An is ælmihtig god," (l. 242a). The implication seems to be that being alone as Guthlac is in the poem or being the only one who is all-powerful as God is referred to, makes for a suitable contrast to the devils who are everywhere referred to in plural grammatical forms.

[12] The narrator highlights Guthlac's saintly character in the opening segments of the poem. Also at line 170, a direct and simple statement encompasses all that Guthlac stands for in the lines leading up to his first speech: "God wæs Guðlac!". Moreover, as Shippey aptly concludes: "Guthlac's conversion takes place in a moment and is absolute: He never wavers; nor does he have to go through the prolonged stages of self-conquest suffered by Anthony." (p. 130).

[13] There are a number of occasions in which "words" or "speech" are alluded to in the poem. Guthlac mentions in this speech that an angel is leading him to success in both word and deed, "spreca ond dæda", (l. 254b). His successful deeds are being described by the narrator,

while Guthlac himself is displaying the force and success of his words which are, in fact, his most awesome and destructive weapons. Bartholomew, at the end of the poem, mentions how he will make God aware of Guthlac's words and deeds: "sceal ic his word ond his weorc in gewitnesse/dryhtne lædon." (ll. 720-721a). In contrast, Guthlac refers to the devils' words in his second speech as being simply "idel word" (l. 308b), implying both futility and weakness. In Guthlac's third speech a reference to the "liþum wordum" (l. 363a) of God again forms an excellent contrast to the fiends' words.

[14] The reference to "monnes hond" (l. 322a) brings up another possible link to the first speech in the use of the motif of the hand. Guthlac referred to "dryhtnes hond" (l. 259b) at the end of the first speech. Between these two speeches, the poet has placed the fiends' first speech where another reference to hands should be pointed out, "hondum hrinan" (l. 283a).

[15] P.F. Reichardt in his article, "Guthlac A and the Landscape of Spiritual Perfection," Neophilologus, 58 (1974), 331-38, upholds the idea that despair is involved in this particular temptation scene: "Guthlac's tormentors taunt him by denying that he possesses purity of heart in an apparent attempt to make him

doubt his own level of spiritual progress." (p. 333). Cherniss, likewise, agrees that the temptation is psychological, adding that "the poet's portrayal of Guthlac's temptations are more exclusively spiritual and psychological than those of Felix, which usually include either physical violence or the threat thereof." (p. 231). Shippey, however, insists that "the poem's scheme is barren of any psychological depth or sense of temptation," (p. 130).

[16] The devils frequently appear as "exiles". At lines 231 and 263 they are referred to as "wræcmægcas" which has occurred on account of Guthlac taking over their abode. Moreover, they are exiles from heaven, "wræcsiðe" (l. 623b), whose condition is the direct result of their disloyalty to their lord. In contrast, Guthlac is also an exile of sorts. But, as in the Seafarer, the condition is his choice and will lead to greater happiness.

[17] Felix's Latin life describes in a similar manner the curious episode of the vision of hell. As Rosemary Woolf mentions, "But in Guthlac the vision is used rather illogically, since its normal and obvious purpose was not as an encouragement to sin but as a deterrent, and therefore, the conveyor of the soul was always an angel, not a devil." (p. 55).

CHAPTER II

THEMATIC DEVELOPMENT IN GUTHLAC A

There have been a number of critical studies which have examined the thematic aspects of Guthlac A in one form or another, but these studies have not dealt specifically with the themes of the poem in relation to the speeches of Guthlac. Most critics agree that there are three major themes which permeate the poem. The first is the theme of the role and importance of angels and devils in the life of Guthlac, a fundamental yet pregnant theme which is linked naturally to the theme of exile and suffering with regard to the devils. [1] The second major theme is that of spiritual progress and perfection. Incorporated within this particular theme is the third, that of the guidance and benevolence of divine power which makes salvation and heavenly reward possible for Guthlac. Because Guthlac's spiritual progress is related to his ability to keep the "beorg" which, in effect, represents his hopes for spiritual achievement, the themes of spiritual perfection and divine guidance are unavoidably linked to the centrality of the "beorg".

With reference to the first major theme, L.K. Shook regards as a dominant theological theme the function of

angels and devils in relation to the affairs of mankind: "As one advances from one part of the poem to another, one finds the poet dealing with issues like the following: the angel as God's agent in dealing with men; the angel as guardian of the individual, preparing, protecting, instructing, enlightening its human charge; the angel as contender with the soul's demon; the power of the angel or demon over the bodies of men; the nature of demonic temptation; the sufferings of demons". [2] Similarly, Rosemary Woolf mentions that the saint's life of solitary asceticism is given both a heroic magnitude and a cosmic significance by being enclosed within the central framework and Christian theme of the warfare between angel and devil. [3] This first major theme of the role of angels and devils in the workings of man is a theological theme which forms an important supernatural framework for the entire poem. Lines 84-240 which precede Guthlac's opening speech highlight this theme, providing numerous references and portrayals of devils tormenting, tempting, and insulting Guthlac to no avail which are contrasted to the poet's repeated accounts of the protection and guidance supplied by angels. The theme takes shape at lines 84-90 where the poet describes how the devils persecute and bring

fear into the lives of "lone dwellers", "eahteð anbuendra" (l. 88a), and shows them "idel wuldor" (l. 86b). In contrast, angels stand ready with "gæsta wæpnum" (l. 89a) to give aid and are described as strengthening the "hluttre mod" (l. 106b) of Guthlac. The theme of the roles of both opposing factions is extended and emphasized at lines 114-132 where, on the one hand, the angels are pictured as counselling Guthlac to ignore fleeting worldly affairs (ll. 119-121a), and where, on the other hand, the devils are viewed desperately encouraging Guthlac to strive for the world with a band of thieves (ll. 127-132). The theme is rekindled at lines 184-189a and 190b-199 where the poet describes the devils as threatening Guthlac with fire - "frecne fyres wylme" (l. 191a). The role of the angels as guardians is stated alongside these threats: "Him wæs fultum neah, /engel hine elne trymede," (ll. 189b-190a). The role of the devils in Guthlac's actions is also stressed in their three speeches to Guthlac which revolve around insults and threats (ll. 266-291, 452-469, 579-589), and in their second temptation when they force Guthlac down to the gates of hell (ll. 557-576a). In the description of the temptation to despair at seeing the worldliness of young monks, the poet once more focuses on the theme

of the role of the deceitful foe. In fact, in one passage the poet manages to accentuate the theme in a brilliant description of the devils' endeavors at lines 557-576a. Contrarily, during the course of the narrative the angels are periodically shown to be strengthening Guthlac's resistence (ll. 324-325a) and giving him grace to endure (ll. 356-357). Finally, after Guthlac has successfully deflected the enemy's threats and temptations and Bartholomew has put an end to Guthlac's suffering, angels are described as bearing him along to the "eorðan dæle" (l. 728b) and carrying his soul, in turn, to the eternal Judge (ll. 781-734a). The theme of the role of the angels is maintained even up until the end of the poem.

Guthlac's two initial speeches, coming on the heels of the lengthy treatment of the role of angel and devil in lines 84-240, help to prolong the emphasis on this theme at this critical stage of the poem and also contain the clearest discussion of the theme. Guthlac's first speech, a compact statement of twenty-two lines, brings into sharp focus the dichotomy of the two opposing factions. The introduction of Guthlac's first speech, in fact, begins with a reference to the devils' boasts of success against God: "Guðlac him ongean þingode, cwæð

þæt hy gielpan ne þorftan /dædum wiþ dryhtnes meahtum." (ll. 239-240a). The use of the word "gielpan" highlights the false sense of victory displayed by the fiends and shows up the nature of demonic temptation: win or lose they will try to appear victorious in the eyes of man to sway him from the forces of good. In addition, Guthlac's speech pinpoints the fiends' tactics in the first half line with the only reference in the speech to their approach to battle: "þeah þe ge me deaþ gehaten," (l. 240b). This brief yet precise mention of their threat of death enhances in capsule form the theme of the nature of demonic temptation frequently referred to in the opening two hundred and forty lines of the poem. Conversely, Guthlac refers at line 253 to an angel which is helping him, enabling the theme of angelic protection to surface dramatically and reinforcing the numerous references to this theme in the introductory lines of the poem. Guthlac states that the angel is leading him to victory in "spreca ond dæda" (l. 254b) which links the theme of angelic help directly to the power of his discourse. Theme and discourse are inexorably united. It is Guthlac's only reference to angelic help but in the champion's opening speech this theme is certainly effective.

Guthlac's second speech again prominently displays the theme of the role of angel and devil. Most notably, the speech refers at length to the nature of demonic temptation with a mention of the devils' "idel word" (l. 308b) and their threats of physical force which Guthlac dismisses as ineffectual:

> No ic eow sweord ongean
> mid gebolgne hond oðberan þence,
> worulde wæpen, ne sceal þes wong gode
> þurh blodgyte gebuen weorðan,
> (ll. 302b-305).

Several lines later Guthlac reinforces this idea when he states that, "Nis min breostsefa/forht ne fæge" (l. 309b-310a). Then, as in the first speech, after the theme of demonic temptation has been accentuated, there appears a brief reference to the role of the angel which enhances this major theological theme: "he mec þurh engel oft afrefreð" (l. 315).

If Guthlac's first two speeches bring into high relief this theme of paramount importance, his three remaining speeches help to clarify and more importantly amplify the theme. As the narrative begins to focus more dramatically on the devils' temptations, a new aspect of the theme finds its way into Guthlac's words. The theme of angelic help recedes into the background in

these final speeches while the multiple aspects of demonic temptation are highlighted. Certainly the most explicit discussion of these temptations is to be found in the fourth speech, with the third speech acting as an agent in preparing for this main statement and the fifth speech clarifying it. Guthlac's fourth speech is a direct response to the temptation scene in the monastery. The theme of demonic temptation takes on special significance as lines 478-493 revolve exclusively around the fiends' methods of deceit. Guthlac recapitulates the temptation scene in these sixteen lines in terms of the one-sided interpretation of the fiends. The rhetorical brilliance of Guthlac's words brings into high relief the fiends' activities and greatly enlarges the theme of the role of the devils. The following lines are an excellent example:

> Setton me in edwit þæt ic eaðe forbær
> rume regulas ond reþe mod
> geongra monna in godes templum;
> woldan þy gehyrwan haligra lof,
> sohtun þa sæmran, ond þa sellan no
> demdan æfter dædum. Ne beoð þa dyrne swa þeah.
> (ll. 488-493).

The use of alliteration within the half lines in Guthlac's rhetorical flurry helps underline the nature of demonic temptation. Note, for example, the alliteration of

"rume regulas" (l. 489a) with "reþe mod" (l. 489b) which highlights those aspects of monastic life which the fiends chose to emphasize. Moreqver, at line 492 "sohtun þa sæmran" alliterates with "sellan" which again helps to isolate the fiends' guileful tactics. At lines 502b-508a Guthlac's words amplify further this theme with another graphic description of the fiends' handiwork:

> þeodum ywaþ
> wisdom weras, wlencu forleosaŏ,
> siŏŏan geoguŏe geaŏ gæst aflihŏ.
> Þæt ge ne sciraŏ, ac ge scyldigra
> synne secgaŏ, soþfæstra no
> mod ond monþeaw mæran willaŏ.
> Gefeoŏ in firenum,

This extended description of demonic tactics is prepared for by Guthlac's third speech where a compact statement of six lines underlines demonic persecution, echoing the poet's opening references to the scare tactics of the devils (ll. 84-90) and to their threats of fire, "frecne fyres wylme" (l. 191a). In fact, line 374b is an almost exact repetition of line 191a:

> Ðeah ge minne flæschoman fyres wylme
> forgripen gromhydge gifran lege,
> næfre ge mec of þissum wordum onwendaŏ þendan mec
> min gewit gelæsteŏ.
> þeah þe ge hine sarum forsæcen, ne motan ge mine
> sawle gretan,
> ac ge on betran gebringaŏ. Foröan ic gebidan wille

þæs þe me min dryhten demeð.
(ll. 374-379a).

Also, in lines 372a and 379b Guthlac again takes up the devils' death threats raised in his opening speech. He acknowleges the fact that he will eventually die and that this certainly gives him little grief. Guthlac also states that it is through the fiends' endless hostility that he will gain his reward. In other words, as the theme of angelic protection, developed in the first two speeches, recedes we are made aware of the irony of the devils' situation, their temptations helping and guiding man to eternal salvation rather than hindering him. Finally, in the last speech Guthlac dismisses completely demonic persecution and temptation:

> Ne þurfun ge wenan, wuldre biscyrede,
> þæt ge mec synfulle mid searocræftum
> under scæd sconde scufan motan,
> ne in bælblæsan bregdon on hinder
> in helle hus,
> (ll. 673-677a).

This concise statement with its emphasis on "searocræftum" supports the description of the cunning wiles of the fiends in Guthlac's fourth speech. This mention of the crafty foe's intentions bolsters the theme of the devils' ingeneous treachery which highlighted the fourth speech and which permeated the narrative after the picture of

the monastery scene was presented.

With regard to the second major theme, that of spiritual progress and perfection, M.D. Cherniss states that "the poet concentrates primarily upon the spiritual growth of the saint." [4] P.F. Reichardt claims that the theme of spiritual perfection is related to the devotion on the part of Guthlac to monastic obligations, and that the poet was "primarily concerned with the 'holy ones' (316) here on earth." [5] D.G. Calder regards the necessity for obedience to be one of the poem's dominant themes, with the result that through Guthlac's perseverance (both in word and deed) he finally wins his barrow and achieves his spiritual triumph. [6] There is little doubt that the poem thematically describes the path to heaven. The poet recounts how Guthlac, having put aside his "synna lustas" (l. 113b), takes up the challenge of retaining the "beorg", rebuffs all possible temptation and is rewarded for his spiritual achievements by gaining "ece lifes" (l. 172a). Guthlac becomes in word and deed an example of spiritual perfection and also of complete devotion to the monastic ideal. It is a simple yet fundamental theme. In fact, the transformation of the barrow at the end of the poem (ll. 732b-751b) appears directly related to it. As Calder aptly suggests:

"The beorg has consistently symbolized both the means and end of Guthlac's spiritual perfection and thus when he reaches it, the symbol and not the man reflects that triumph." [7]

Guthlac's fourth and fifth speeches best establish and sustain this theme, with the first three speeches playing a subsidiary role in fostering it. Guthlac's fourth speech contains a pivotal refutation of the fiends' interpretation of the monastic life-style, and a defence of the spiritual progress and perfection of men is condensed into one masterly passage:

> God scop geoguðe ond gumena dream;
> ne magun þa æfteryld in þam ærestan
> blæde geberan, ac hy blissiað
> worulde wynnum, oððæt wintra rim
> gegæð in þa geoguðe, þæt se gæst lufað
> onsyn ond ætwist yldran hades,
> ðe gemete monige geond middangeard
> þeowiað in þeawum. Þeodum ywaþ
> wisdom weras, wlencu forleosað,
> siððan geoguðe geað gæst aflihð.
> (ll. 495-504).

This description of spiritual progress parallels closely Guthlac's own life. At the beginning of the poem, for example, the poet draws a picture of a young and sinful individual who abruptly devotes his life to spiritual purification:

> engelcunde, þæt he ana ongan

beorgsepel bugan, ond his blæd gode
þurh eaðmedu ealne gesealde,
ðone þe he on geoguðe bigan sceolde
worulde wynnum.
(ll. 101-105a).

Hwæt, we hyrdon oft þæt se halga wer
in þa ærestan ældu gelufade
frecnessa fela! Fyrst wæs swa þeana
in godes dome, hwonne Guðlace
on his ondgietan engel sealde
þæt him sweðraden synna lustas.
(ll. 108-113).

This picture of Guthlac is not so unlike that drawn by Guthlac himself in this fourth speech, where he zeroes in on a theme that is intricately linked to the narrative of his entire progression towards heaven. In addition, the use of repetition and changing contexts with regard to this theme (ll. 108-113 and ll. 495-504) allows both for emphasis and variety.

Guthlac's fifth speech also takes up this theme. Here Guthlac is primarily concerned with his devotion to God, which undoubtedly confirms his emergence as the ideal monk. In this final speech Guthlac displays and projects his spiritual "wisdom", the same wisdom which he referred to in his fourth speech (l. 503a). In the space of twelve lines he describes his position and beliefs with regards to God which allows the theme of spiritual perfection to flourish:

Eom ic eaðmod his ombiehthera,
þeow geþyldig. Ic geþafian sceal
æghwær ealles his anne dom,
ond him geornlice gæstgemyndum
wille wideferh wesan underþyded,
hyran holdlice minum hælende
þeawum ond geþyncðum, ond him þoncian
ealra þara giefena þe god gescop
englum ærest ond eorðwarum;
ond ic bletsige bliðe mode
lifes leohtfruman, ond him lof singe
þurh gedefne dom dæges ond nihtes,
herge in heortan heofonrices weard.
(ll. 599-611).

Having dismissed the devils' onslaughts, Guthlac remains simply an "ombiehthera,/þeow geþyldig." (ll. 599b-600a). In referring to himself as servant and follower he has described the spiritual ideal. Note the alliteration of "hyran holdlice" (l. 604a) with "hælende" (l. 604b) which helps isolate Guthlac's steadfast belief in the Savior. He will "þoncian" (l. 605b) God with "þeawum ond geþyncðum" (l. 605a), another use of alliteration to stress Guthlac's supreme devotion. Finally, "giefena" (l. 606a) alliterates with "god gescop" (l. 606b), helping to demonstrate perhaps Guthlac's understanding of the role God plays in bestowing gifts on all of creation especially on Guthlac himself. These twelve lines bring together all of his beliefs and devotion which, in turn, signify spiritual achievement and growth. They are, indeed, the words of an ideal monk.

The theme of spiritual progress is also evident in earlier speeches though to a lesser extent. It appears in Guthlac's discussion of the opposition between worldly concerns and spiritual wealth. The final four lines of Guthlac's second speech, for example, are a rejection of worldly wealth:

> ne ic me eorðwelan owiht sinne,
> ne me mid mode micles gyrne,
> ac me dogra gehwam dryhten sendeð
> þurh monnes hond mine þearfe."
> (ll. 319-322).

His third speech ends with a reference to this same theme:

> Ne sceal se dryhtnes þeow
> in his modsefan mare gelufian
> eorþan æhtwelan þonne his anes gemet,
> þæt he his lichoman lade hæbbe."
> (ll. 386b-389).

In these speeches the beorg also plays an important role and acts, in effect, as Reichardt suggests, as a symbol of interior spiritual achievement. In the first speech Guthlac states that he will hold "þis setl" (l. 244b) without difficulty and a little further he says: "Ic me anum her eaðe getimbre/hus ond hleonað;" (ll. 250-251a). If he is able to hold this spot, presumably he will, in turn, have a home in heaven.

The second speech contains a similar thematic strand with the mention that the beorg will not be taken away: "ne sceal þes wong gode/þurh blodgyte" (ll. 304b-305a). The reward of heaven which is described near the end of the poem is foreshadowed in Guthlac's fifth speech:

> Eom ic soðlice
> leohte geleafan ond mid lufan dryhtnes
> fægre gefylled in minum feorhlocan,
> breostum inbryrded to þam betran ham,
> leomum inlyhted to þam leofestan
> ecan earde, þær is epellond
> fæger ond gefealic in fæder wuldre,
> (ll. 651b-657).

Once more the link between the mountain abode and the heavenly abode is present. Holding the earthly abode is simply a demonstration of the spiritual perfection of Guthlac. The theme of spiritual perfection and the beorg as a symbol of inner spiritual progress and the theme of the heavenly city all merge in this burst of faith. Guthlac's final words attest to his rewards for his supreme efforts:

> ond ic dreama wyn
> agan mid englum in þam uplican
> rodera rice, þær is ryht cyning,
> help ond hælu hælepa cynne,
> duguð ond drohtað."
> (ll. 680b-684a).

Clearly related to the theme of the saint's spiritual

adventures and perfection, a final theme is to be noted, one involving the guidance and benevolence of divine power without which Guthlac's spiritual progress would never have taken place. F.R. Lipp finds two positive themes which permeate the poem, that of the availability of God's love and help for man, and that of heavenly reward for the righteous. [8] Calder also supports the view that the positive force of God's love which makes salvation possible for holy men such as Guthlac is an important theme. [9] The poet himself describes Guthlac's conversion from youthful lust as a matter of external direction through divine power (ll. 110b-113). It is God Himself who settles the conflict between angel and devil over Guthlac's soul (ll. 133-135), reveals the barrow to Guthlac (l. 147b, ll. 136b-140), and sets the limits to the devils' power over Guthlac (ll. 226-228a). Also, the poet constantly portrays God as providing strength, wisdom, and angelic help to Guthlac (ll. 105b-107, 160b-163a, 172b-173a, 184-185a, 189b-190a, 202b-203a). Ultimately after God is said to have instructed Bartholomew to halt the devils' endeavors, it is through God's will that Guthlac is granted the "betre lif" (l. 779b).

Guthlac's first two speeches contribute to the

maintenance of the theme of divine guidance. There are no less than eleven direct references to God's protection in these speeches together with one mention of divine power: "An is ælmihtig god" (l. 242a). These speeches contain concise and crisp statements of the theme of divine guidance which help to enhance a theme which first appears in the introductory passages. This particular theme grows in stature with the third speech, where Guthlac spends the first three lines of this speech accentuating it:

> 'Huru, þæs bihofaŏ, se ŏe him halig gæst
> wisaŏ on willan ond his weorc trymaŏ,
> laþaŏ hine liþum wordum, gehateŏ him lifes ræste,
> (ll. 361-363).

As the devils' threats become more forceful in the narrative, God's presence is felt to a greater degree. The battle shifts from angel versus devil to God versus devil. In fact, Guthlac's first two speeches give the audience a preview of possible shifting of thematic emphasis. In Guthlac's final three speeches this theme becomes more prominent. The theme of divine control permeates the fourth speech even though Guthlac refers only twice to His Protector. The first mention follows Guthlac's forceful outburst in his initial remarks to the enemy and describes succinctly God's hand in the temptation,

and the fact that the devils are mere pawns in this match-up: "þeah þe eow alyfde lytle hwile,/ þæt ge min onwald agan mosten;" (ll. 481-482). The second reference comes in the final two lines of the speech. Here the crucifixion is alluded to which demonstrates both God's power over death and the control of God over every man's life: "Me þonne sige sendeð se usic semon mæg, /se þe lifa gehwæs lengu wealdeð." (ll. 511-512). Guthlac's fifth speech represents the most dynamic treatment of the theme of divine control and guidance. Having been tormented and threatened by the fiends at hell's gates, Guthlac reminds them that it was God who allowed them the opportunity to test his strength (ll. 592-595). He says simply: "þæt is in gewealdum wuldorcyninges," (l. 596). This statement echoes the fourth speech where Guthlac made mention of the fact that God allowed the fiends for "lytle hwile" (l. 481b) to control his whereabouts. The theme of divine power is then rekindled when Guthlac recalls that it was God who drove them into hell "under nearone clom" (l. 598a).

The extension of this theme takes on even more significance when one perceives that there are no less than six references to Savior and the crucifixion. The merging of divine control with the crucifixion is relevant

at this point in Guthlac's discourse. It becomes apparent that the multiple references to the Savior, who saved mankind from sin and gave man an alternative to hell, are entirely in keeping with the narrative description of the temptation of hell on the part of the fiends. Guthlac perhaps conceived that not only did divine control encompass his life but, in truth, the entire history of mankind. Guthlac's final speech has dealt with the theme of divine power in a far-reaching and incisive manner, suggesting very strongly that divine control and power have special meaning for him.

ENDNOTES TO CHAPTER II

[1] Throughout the narrative of the opposing factions striving to enlist Guthlac among their respective ranks, the poet makes it clear that one of the primary reasons the fiends are hovering around Guthlac is because he has taken their earthly resting place away from them. Trying to win back the "beorg" is, therefore, naturally linked to the theme of the nature and role of demonic temptation and to the theme of the suffering and exile of the fiends. Guthlac simply intensifies their suffering condition by taking over their abode. Not only are they outcasts from heaven, but they now become outcasts from the earth. The poet, for example, on at least three separate occasions refers to the fiends as "wræcmæcgas" (ll. 231b, 263a, 558a). In addition, while the entire narrative continually describes the fiends as sad and weary outcasts trying desperately to win back their "hama" (l. 222b), the theme of exile and suffering is highlighted in lines 200-225. Here the poet states in detail the cause of their suffering and Guthlac's role in their predicament. Guthlac's fifth speech is the most detailed and dramatic statement of the theme of the exiled condition of the fiends. In fact, Guthlac

appears to be totally absorbed with this theme at this point in the narrative, as he spends some forty lines describing in rhetorical splendour the sufferance of the enemy. In illustrating their inadequacies, Guthlac adorns the theme in extensive alliteration and variation, and there is little doubt that in this speech we have the saturation and culmination of a theme that has been dealt with in various ways in his previous speeches. Even though the narrative dwells periodically on the suffering of the fiends, it does not do so in the prolonged and splendid manner of our heroic rhetorician. Coming after the second temptation and Guthlac's quick rejection of the fiends' demands, Guthlac's emphasis of the theme of suffering is perfectly placed. The fiends have spent all of their energy and the consequences of defeat are highlighted in the fifth speech. Guthlac's other speeches also touch on this theme. In the first speech the devils are viewed in Guthlac's eyes as being "awyrgde" (l. 255a) and "werigmode" (l. 255b), which reinforces the picture painted of the fiends in the introductory passages leading up to this first speech. Not only are they battle weary, but they are also disheartened at their exiled condition and their lack of success against Guthlac and his guardian angel.[2] This same thematic

strand is taken up in Guthlac's second speech in the very opening lines (ll. 296-297). The mention of the word "wræcsetla" (l. 296b) is linked to the poet's references to the devils as "wræcmægas" mentioned previously. Certainly the theme of exile and suffering takes on special significance in Guthlac's fourth speech, as it is this theme which opens and closes the discourse. In the first line the theme of exile is taken up: "Ge sind forscadene," (l. 478a). At the same time, lines 505-512 which conclude the speech encompass primarily the theme of demonic suffering and exile. Again, this theme is an extension of two previous pronouncements, and the increased use of rhetorical skill on the part of the speaker helps accentuate this theme.

[2] L.K. Shook, "The Prologue of the Old English Guthlac A," Medieval Studies, 23 (1961), 295. Karl P. Wentersdorf in "Guthlac A: The Battle for the Beorg," Neophilologus, 62 (1978), 135-42, believes the battle for the beorg is the central theme.

[3] Rosemary Woolf, "Saints' Lives," Continuations and Beginnings, ed. E.G. Stanley (London: Nelson, 1966), p. 56. The solitary nature of Guthlac's life-style is certainly linked to the motif of the virtuous individual versus the impious crowd. John Gardner, in noting the

presence of this motif, makes an interesting comparison with the Christ poems: "The Christ trilogy focuses on, among other things, multitudes, good or bad, frequently treating bad men as individuals as well as part of a multitude; Guthlac, in sharp contrast, treats the good hermetic individual and talks of multitudes of bad men and demons." The Construction of Christian Poetry in Old English (Carbondale: Southern Illinois University Press, 1975), p. 107. The poet continually makes reference to the enemy in the plural grammatical form. For example, the poet refers to "ealdfeonda" (ll. 141b, 218a, 390b, 475a), "feonda mengu" (ll. 201a, 326a), "teonsmiðas" (l. 205a), and "wræcmæcgas" (ll. 231b, 263a, 558a). When Guthlac is brought to the monastery and to the gates of hell the enemy is described in the plural form. Perhaps the best description of the enemy in terms of a crowd comes immediately following Guthlac's first speech (ll. 262-265). The motif of the individual versus the crowd is present in Guthlac's opening speech and represents an excellent example of the manner in which Guthlac's speeches highlight a motif present in the entire narrative. Guthlac himself employs the plural imperative to dismiss the fiends, "Gewitað" (l. 255a), and "stondað" (l. 256b), and the pronouns and nouns referring to the enemy are

all in the plural. At the same time, Guthlac employs the pronoun "ic" on six occasions, so that the contrast of singular and plural gives more relief to the motif. Moreover, at line 250a three words in the singular grammatical form are strung out in succession to emphasize the solitary nature of Guthlac's exploits against the masses: "Ic me anum". The motif is given greater impetus when in the space of four lines the pronouns "ic" and "eow", referring to Guthlac and the fiends, are placed within the same half line, twice side by side (ll. 243b-246b). In Guthlac's second speech note again the careful juxtaposition of the two pronouns "ic eow" in line 302b. As in the first speech, the plural form is employed when Guthlac speaks of his foes, while the singular pronoun "ic" is used on four occasions. In his third speech the close positioning of pronouns continues to enhance the motif (ll. 374a, 376a, and 377b). Similar positioning is evident in the fourth speech culminating in line 494: "Ic eow soð sippon".

[4] M.D. Cherniss, Ingeld and Christ (The Hague: Mouton, 1972), p. 226.

[5] P.F. Reichardt, "Guthlac A and the Landscape of Spiritual Perfection," Neophilologus, 58 (1974), 331. He also mentions that the poet has developed the idea

of the "pure heart" into an important leitmotif in the narrative: "When, for example, Guthlac is threatened by noisy demons who are determined to drive him from his beorg, the phrase 'godum mode' (l. 394) appears as he withstands their assaults....Likewise, in a later temptation scene, Guthlac's tormentors taunt him by denying that he possesses purity of heart in an apparent attempt to make him doubt his own level of spiritual progress...." (p. 333).

[6] D.G. Calder, "Guthlac A and Guthlac B: Some Discriminations," Anglo-Saxon Poetry: Essays in Appreciation, ed. L.E. Nicholson and Dolores Warwick Frese (Notre Dame, Ind.: University of Notre Dame Press, 1975), pp. 65-80.

[7] Calder, p. 77. Shook demonstrates how the barrow is a sort of "anchoritic see", i.e., a prototype of Guthlac's seat in heavenly glory which certainly links it to Guthlac's spiritual perfection, "The Burial Mound in Guthlac A," Modern Philology, 58 (1960), 1-10. Finally, A.P. Campbell, while questioning those critics who interpret the transformed barrow as a new Jerusalem, insists that the physical changes in the beorg occur simply because evil has been expelled and represent the clearest signs of spiritual cleansing. The new barrow, in effect, becomes for Campbell the renewal of

the earlier paradise, "Physical Signs of Spiritual Cleansing in Old English Poetry," Revue de l'université d'Ottawa, 45 (1975), 382-91.

[8] F.R. Lipp, "Guthlac A: An Interpretation," Medieval Studies, 33 (1971), 46-62. In fact, Lipp contends that the affirmations of God's love for man is, in part, the poem's ideological center. Moreover, the transformation of the barrow is, for Lipp, a manifestation of God's love.

[9] Calder, p. 69.

CHAPTER III

CHARACTER AND NARRATIVE DEVELOPMENT IN ANDREAS

The bulk of scholarly criticism has tended to stress the inadequacies of the Andreas-poet in relation to the superior Beowulf-poet. K.R. Brooks in his edition uses expressions such as "somewhat lacking in invention", "sometimes tasteless and inapposite use of this material", and "a vigorous if misplaced enthusiasm" [1] to describe the poem's artistry. Claes Schaar, though less severe, is still somewhat apologetic for the poem and its slavish imitation of Beowulf. [2] George Anderson says the most noteworthy passages in Andreas develop the motif of the sea and those passages remind him of Beowulf. [3]. E.G. Stanley adds that Andreas is to Beowulf roughly as Cowley's Davideis is to Paradise Lost. [4] Klaeber best sums up this critical point of view in the following manner: "the legend of Andreas exhibits abundant and unmistakable signs of having been written with Beowulf as a model. Wholesale borrowing of phrases, which more than once are forced into a strange context, and various parallelisms in situations and in the general heroic conception of the story leave no shadow of a doubt that the author of the religious poem was following in the footsteps of the

great secular epic." [5]

Certainly L.J. Peters, in an attempt to re-evaluate the poem's worth, takes issue with the idea that Andreas is a Christian Beowulf. He insists that general resemblances cannot be regarded as evidence of indebtedness. [6] Rosemary Woolf concludes that "Compared with Beowulf, Andreas seems lightweight, mechanical, even occasionally ludicrous, whereas if we compare the poem with its source, we can see that the author, like Cynewulf, was adept in developing ideas, and judged the tone of his original very well." [7] Alvin A. Lee attempts to prove that "Andreas is a serious, sometimes almost witty poem on the subject of spiritual blindness and tyranny and that its memorial handling of the life of Andreas as an exemplary life is a sustained, complex display of Old English poetic craftsmanship." [8] Arthur G. Brodeur insists that the poem is in no sense an imitation of Beowulf and that "the author of Andreas was indeed an excellent poet, with a real flair for vivid and forceful, and sometimes beautiful, phrase and image." [9]

A more recent group of critics has attempted to regard Andreas as a great mythic and typological narrative. Constance B. Hieatt concludes that the central concern in the poem is Andrew's re-enactment of the role of Christ, studies the three-day sojourn in Mermedonia as a type of

Harrowing of Hell and believes the poem is more than a verse romance. [10] John Casteen determines that the "cannibalism in the poem is a figural narrative that depends for its value on the audience's awareness of biblical and patristic discussions." [11] Marie M. Walsh studies the baptismal typology and asserts that the baptismal traditions strengthen the aesthetic and dogmatic validity of several passages. [12] P.R. Szittya, in helping to demonstrate the influence of typology on Old English narratives, attempts to prove that lines 706-810 which involve the living stone in the temple are a translation of three Biblical images. [13] Finally, T.D. Hill, inferring that Andreas is far more than a romantic narrative, concerns himself with trying to demonstrate that the flood is more than a miracle and is charged with figural significance. [14]

Very little has been written about the speeches in the poem in relation to the narrative. According to A.C. Bartlett, dialogue in Anglo-Saxon tends to be rhetorical and, therefore, Andrew's longest speech (ll. 644-817) is merely expanded for its own sake and is part of the "episodic elaboration". [15] T.A. Shippey, in a short but incisive study, states that "in considering the structure and success of Andreas it is the stock speeches,

rather than the stock scenes, which most repay study." [16] Brodeur says that the nature and sources of the poem compelled the poet to a heavy use of dialogue which slows the action materially, "but the poet imparted sufficient vividness and force to much of the dialogue, and to all the narrative, to compensate." [17] David Hamilton argues that irony greatly influences Andreas, adding that the entire sequence of testing at the beginning of the poem is comparable to the pattern of testing that precedes Beowulf's arrival at Heorot, but "Andreas's extension of the sequence is another indication of its greater tendency to protract and exhaust the development of a given theme." [18]

In a poem of 1722 lines in which 921 lines are taken up with discourse, it seems only reasonable to assume that speeches have a large part to play in fashioning the poem's direction and giving it substance. In general, Andrew's pronouncements heighten the dramatic aspects of the narrative, add to the unity of the story, and help emphasize the narrative thrust of the poem. More specifically, the narrative of Andrew's progression from a sluggish disciple to a wise Christian hero is best secured through Andrew's speeches. For example, the voyage on the sea and the subsequent work of deliverance are entirely

dependent on Andrew's discourse. Through this important character development the speeches, likewise, isolate Andrew as the hero and act as a brilliant counterbalance to the bizarre and fantastic elements of the narrative. On the other hand, Andrew's speeches offer more proof that Andrew is a figura of Christ. Most studies have concentrated on Andrew's actions as a means of proving Andrew's resemblance to Christ. Not only does he act like Christ, but his speeches indicate clearly a Christ-like parallel. Discourse lends an important hand in the formation of the typological narrative. Finally, the speeches play an important role in sustaining and even heightening the drama of the story. Andrew's notable dialogues with the Pilot and with the devil enliven a narrative which at times has a tendency to slow down. As will be shown in the following pages, Andrew, the rhetorician, is as essential to the entire narrative of the poem as Andrew, the wise hero, is important to the deliverance of his brother and the Mermedonians.

Andrew's first six speeches on shore prior to his sea voyage can be grouped together, as they help both to isolate a Christian hero in a narrative dominated by bizarre customs and people and act as an important component in the early narrative and dramatic sequence.

The early narrative revolves around the spiritual and intellectual development of Andreas for unlike Guthlac, whose "steadfast mind" is established from the start, Andrew's so-called "wise mind" unfolds gradually before the audience. The speeches on shore play a prominent role in illustrating this gradual development. A pattern also emerges in these speeches, whereby the first five speeches build up to the sixth speech which is dominated by rhetorical brilliance and spiritual insight. As in Guthlac A the brilliance of the discourse of the main character is indicative of an inner strength. Andrew's sixth speech is proof enough that he has passed his first test admirably. In reference to the speeches as they relate to the isolation and magnification of the Christian hero, it is important to note that Andrew's early speeches add a much needed touch of realism to a story imbued with bizarre adventures. Andrew's human frailties and curiosities so well depicted in the early speeches act as a necessary counterbalance to the unreal adventure story.[19] By establishing this human touch in the early speeches, Andrew is individualized as a hero and is not simply a stereotype playing out his role as saintly deliverer. On the other hand, the sixth speech revolves around Andrew's Christ-like resemblances and

represents an important step in establishing the saint as a figura of Christ, not only in his actions but also through his words. Andrew thus becomes a complex character as this duality within him emerges through his speeches.

The lines which precede Andrew's first words develop the narrative rather quickly and emphasize the unusual customs of the Mermedonians (ll. 19-39 and ll. 125b-160) and the torture which Matthew undergoes at the hands of these people (ll. 17b-18 and ll. 45-53).[20] In fact, the torture becomes so severe that Matthew implores God for help and mercy (ll. 63-87). God replies that he will send Andrew "ædre" (l. 110b) who will "alysed" (l. 112a) Matthew from all of the hostility. God then speaks to Andrew directly, instructing him to seek out this strange land and help free his brother. Andrew's first speech, coming on the heels of the extended descriptions of the Mermedonian customs, is short yet formal. Andrew highlights his humanity by doubting God's "worde" (l. 193b) with regard to his own ability to make the voyage so "hrædlice" (l. 192a). He also proves to be a little timid as far as the mission itself is concerned because of the unfriendly confines: "Ne synt me winas cuðe,/eorlas elþeodige," (ll. 198b-199a). He is certainly not yet "cinebaldum"

(l. 171a) as he is described earlier in the narrative. Of course, these apprehensions fit in with Matthew's hardships narrated in the opening segments of the poem. Andrew can certainly expect the same fate. Matthew is simply a forerunner of Andrew to this strange land. The entire speech builds up to the final four lines where the use of the negative is apparent:

> Ne synt me winas cuðe,
> eorlas elþeodige, ne þær æniges wat
> hæleða gehygdo, ne me herestræta
> ofer cald wæter cuðe sindon.'
> (ll. 198b-201). [21]

Note the careful placing of "ne" in three consecutive b-lines to underline Andrew's doubts. The verb "cuðe" is also employed twice to indicate his reservations about the unknown. This speech establishes decisively Andrew's frailties and creates a certain dramatic tension in the early part of the poem. It adds to the narrative sequence in that the early narrative leading up to the voyage centers on Andrew's spiritual and intellectual progress. Andrew's discourse enables the development to be presented in dramatic fashion. Here we have an individual chosen by God to deliver his brother who is questioning God's very words. Moreover, Andrew's initial apprehensions help to isolate him as the central figure.

His frailties enable him to be seen apart from the extended descriptions of strange Mermedonian behavior. He is here a human figure with natural doubts, doubts which make him a far more realistic individual with whom the audience can easily identify. His very humanity is being dramatized.

At the same time, he is courteous, as the variations on "dryhten" in the first four lines of the speech will attest. Even though this initial glimpse of Andrew is unflattering, his rhetorical skills are established and perhaps help offset to some degree Andrew's early sluggishness. Take, for example, his brilliant description of the ocean, a description which is already gearing towards the narration of Andrew's voyage:

> con him holma begang,
> sealte sæstreamas ond swanrade,
> waroðfaruða gewinn ond wæterbrogan,
> wegas ofer widland.
> (ll. 195b-198a).

God responds immediately and characterizes Andrew twice in the space of eight lines as being "sæne" (l. 204b and l. 211b), [22] a characterization which is apt in light of Andrew's first pronouncement. Andrew is then described leaving the city and setting out for the seashore where a ship is waiting to take him on his voyage. [23] Prefaced

with a two line introduction including the description of Andrew as "fus" (l. 255a), Andrew courteously asks the sailors where they have come from. In order to highlight Andrew's diplomacy and not simply his ability as a noble warrior, the question is repeated. He may be "sæne" but he is not discourteous. This short speech of four lines is both another step in the education of our Christian hero and an added touch of realism. His question reflects a normal human curiosity. As in the first speech, where his lack of knowledge was a cornerstone to his response, this discourse revolves around a desire to gain knowledge. Note also the references to "eagorstream" (l. 258b) and "yða gewealc" (l. 259a) which again look ahead to the narrative of the impending sea voyage.

After God has answered his questions, Andrew proceeds to courteously ask the sailors to take him on his journey to Mermedonia. He is slowly beginning to assert himself. In contrast to his first speech, Andrew is showing definite signs of being resolute. Progress is evident in the wisdom of his words. He realizes that "sincweorðunga" (l. 272a) are the usual form of payment for obtaining passage to this strange land. Because he has few treasures he offers them something else, an offer which illustrates his growing wisdom and stature: "bið ðe meorð wið God,/

þæt ðu us on lade liðe weorðe.'" (ll. 275b-276). His reward will be with God. Note again the reference to the "hwæles eðel" (l. 274b) which looks forward to Andrew's own sea voyage. In a further test, God proceeds to ask Andrew if he is willing to lose his life in battle in this strange land. In the space of four lines, Andrew once more gives the proper response, thereby growing further in heroic stature. In a disciplined and straightforward manner, he says there is "lust" (l. 286a) and "mycel modes hyht" (l. 287a) which is leading him on: "'Usic lust hweteð on þa leodmearce,/ mycel modes hyht, to þære mæran byrig," (ll. 286-287). It is interesting to note the alliteration of "lust" with "leodmearce" and "mycel modes" with "mæran" which links the upcoming forces which will be pitted against each other, the desire and hope of Andrew against both a city and an entire country of heathens. He is also careful to add that the journey will be possible only if they show him kindness ("miltse" l. 289b). Moreover, this speech again refers to "merefaroðe" (l. 289a) which links it, together with Andrew's other speeches, to an upcoming narrative sequence. God then explains that they will gladly take them to their desired destination as soon as proper payment is made. Andrew hastily retorts

he has no worldly treasures to whet their own "lust" (l. 303b), a desire which is far different than his as the variation "willan in worulde" (l. 304a) in the next half line attests. The extended list of items which Andrew does not have to barter with (ll. 301-303a) perhaps isolates Andrew's pure and unadulterated reasons for undertaking the voyage and, of course, his rather naive approach to his trip. [24] He has progressed from his first speech where he questioned God's words. Here he is demonstrating his faith in God's words even at the expense of being totally unprepared for the usual request for payment. He believes that both his words and his faith will carry him through this delicate situation.

In a final test before the journey, God questions Andrew's poor preparations for the impending voyage. Andrew now unlocks his "wordhord" (l. 316b) and begins to take on the appearance of a more magnanimous character. The length and rhetorical brilliance of this sixth discourse point directly to Andrew's progress. He is described in the introduction of this speech as being "wis on gewitte" (l. 316a) which marks the first time the adjective "wis" has been attributed to him. [25] As the early narrative sequence focuses on Andrew's growing

awareness, this description is significant. His speech will prove him, in fact, to be a "snoter man". In the final step before the sea journey, the speech is pivotal in relation both to character development and as an essential component in the narrative. His impending journey depends entirely on his discourse. Failing to meet the test would put Andrew's voyage in serious jeopardy. His speech, however, is powerful and Andrew assumes direct and immediate control. The opening is particularly effective as he demonstrates his wisdom immediately:

> 'Ne gedafenaŏ þe, nu þe dryhten geaf
> welan ond wiste ond woruldspede,
> ŏæt ŏu ondsware mid oferhygdum
> sece, sarcwide; selre biŏ æghwam
> (ll. 317-320).

These lines highlight God's kindness and illustrate clearly that the sailors' "lust" for worldly goods has already been satisfied. Andrew takes the initiative and accuses them of "oferhygdum" (l. 319b). Note the close resemblance of the phrase "welan ond wiste" (l. 318a) with "welan ne wiste" (l. 301a) in Andrew's fifth speech to emphasize where their payment has come from. Moreover, "cuŏlice" (l. 322a) alliterates with "Crist" (l. 322b) to suggest anew the generosity of God towards man. In

his first extended tribute to God, his laudatory remarks are couched in rhetorical splendour with a series of variations on "cyning on riht" (ll. 324b-329a). Up until this point in the discourse Andrew has spoken like a saintly champion, a champion who has become a skillful rhetorician and a faithful and obedient retainer. But Andrew becomes a complex character when he decides to quote Christ in an effort to convince the sailors to take him on his journey. As mentioned earlier, critics have sought to find Christ-like associations in Andrew's actions. Yet the real clue to Andrew's proximity to Christ resides in the direct quotations of Christ's words which appear within Andrew's speeches. He becomes, in effect, like Christ in both word and deed, a far cry from the figure presented in his opening pronouncement. This direct quotation of Christ in this speech also closes out Andrew's case and makes it impossible for the sailors to refuse his wishes:

> "Faraŏ nu geond ealle eorŏan sceatas
> emne swa wide swa wæter bebugeŏ,
> oŏŏe stedewangas stræte gelicgaþ.
> Bodiaŏ æfter burgum beorhtne geleafan
> ofer foldan fæŏm; ic eow freoŏo healde.
> Ne ŏurfan ge on þa fore frætwe lædan,
> gold ne seolfor; ic eow goda gehwæs
> on eowerne agenne dom est ahwette."
> (ll. 332-339).[26]

Note the parallel phrasing in lines 336b and 338b and the proximity of "ic" and "eow". Ironically, God is actually beside Andrew. It is also significant that the echoes of the noun "ahwette" (l. 339b) reverberate back to Andrew's fifth speech in which the verb "ahwettan" was employed. There is a close association between Andrew's words and Christ's own quotations.

Andrew's second group of speeches are incorporated into the actual sea voyage and involve lines 352-828. At this point, the narrative is entirely dependent on discourse as both Andrew and God unlock their "wordhords". As in the first group of speeches, this second series continues to isolate our hero. There is further stress on Andrew's spiritual and intellectual progress, as his "wise mind" is allowed to unfold and bloom before the audience. The narrative of Andrew's growth is thereby enhanced through these speeches, leading up to his final utterance on the ship which proves beyond doubt his readiness for the mission. As in the first group of speeches, there is a pattern which develops once again, whereby Andrew's final speech shines above all of the rest. Again rhetoric and insight merge. Also, as mentioned above, the narrative is subservient to the speeches which slows the action to a leisurely pace.

But the speeches do give more substance to the narrative. For example, the speeches elaborate on the descriptions of the storm at sea, the fear of the thanes, and the ability of the ship's Pilot. In short, the speeches take the bare skeleton of the narrative sequence and surround it with flesh and blood. Finally, we find in these speeches numerous Christ-like associations which enable Andrew to continue to perform as a figura of Christ in word and deed.

As soon as the thanes have mounted the ship (ll. 349-351), Andrew immediately prays for the sailors and thanks them for their goodwill shown to him (ll. 355-358). It is a short and informative speech which illustrates Andrew's courteousness and tact. After all, one must keep in mind that he has just finished accusing them of pride while on shore. This realistic touch, as in the first group of speeches, enables the audience to view the human aspects of Andrew's character. He is more than simply a saintly warrior figure and a figura of Christ. On the heels of this short speech of thanks, a tempest rises up and Andrew's followers are described as being frightened (ll. 375b-377a). The similarity of Christ and his disciples at sea is unmistakable. In his second short utterance on board the ship, Andrew proceeds to give further thanks

to the sailors for the food (ll. 386-389a) and for their "hyldo" (l. 389b) and "freode" (l. 390b). In an elaboration of the sentiments expressed in his first speech the verb "gecyðdest" (l. 390b) is employed as it was in the first speech on the boat (l. 358b). He is trying hard to offset his earlier accusations and to be an excellent guest. Beowulf proves to be just as courteous when he is allowed entrance to Heorot. The second part of the speech mentions the fear of his followers and contains a spectacular description of the sea storm. This description of fear and the turbulent seas gives added impetus to the narrative which refers to these important facts in a brief and sparse manner (ll. 375b-377a). Discourse here plays an important role in heightening the dramatic action and giving substance and details to a bare narrative framework:

> Nu synt gebreade þegnas mine,
> geonge guðrincas. Garsecg hlymmeð,
> geofon geotende; grund is onhrered,
> deope gedrefed. Duguð is geswenced,
> modigra mægen myclum gebysgod.'
> (ll. 391-395).

Note in this rhetorical flurry how the alliteration brings together the frightened followers and the storm, with "geonge guðrincas" (l. 392a) alliterating with "Garsecg" (l. 392b) and "deope gedrefed" (l. 394a) alliterating with "Duguð" (l. 394b).

Having expressed a keen desire to remain loyal to Andrew and reaffirming their commitment to the comitatus tradition, Andrew, the rhetorician, is allowed to continue. Andrew's next three speeches can be grouped together as they point both to his Christ-like association and to the wisdom being displayed in his words. Andrew rises to the occasion when God asks him to "frefra þine/ mægas on mode." (ll. 421b-422a). The speech itself is couched in references to the wisdom of Andrew. The narrator uses the word "gleawlice" (l. 427a) in the introduction and afterwords describes Andrew as being "ðeawum gepancul" (l. 462a). The entire speech revolves around a recounting of the story of the disciples at sea with Christ and the ensuing storm. This description on Andrew's part furthers the Christ-like associations. The narrative parallels that of the disciples and Christ. Andrew displays his wisdom when he recognises this parallel and stresses the outcome which was, of course, the calming of the sea. In stressing the similarities, he gains in stature and his exploits are not subsumed by those of Christ. After all, Andrew's miracles are tied to Christ's own miracles. One should also note that the descriptions of the storm experiences of Christ and his disciples serve further to enhance through

association the narrative focus of storm and fear in the present voyage. One can easily transpose the descriptions on to the narrative sequence in the poem, thereby heightening even further the dramatic action. Andrew ends his speech with a gnomic utterance of significant importance:

> Forþan ic eow to soðe secgan wille,
> þæt næfre forlæteð lifgende God
> eorl on eorðan, gif his ellen deah.'
> (ll. 458-460). 27

In essence, this is Andrew's philosophy of life, a philosophy which demonstrates his wisdom and which augments the narrative of the progress of Andrew's "wise mind". Again this speech proves to be an integral component of the narrative in numerous respects. One should also note that certain critics, as mentioned earlier, have complained over the lack of action in regard to this section of the poem. But one must remember that within these speeches on the boat there are at least two narrative strands working themselves into the main body of the poem - the narrative of Andrew's progression towards wisdom and readiness for the battles ahead, and the narrative of portions of Christ's life which is coming alive through Andrew's discourses.

Andrew's next speech involves numerous descriptions of the sea, the movement of the ship through the water, and

a recognition of the skill of the Pilot. The description of the sea again acts as an important component in the narrative of the voyage. With regard to Andrew's progress, the introduction as in his preceding speech stresses Andrew's wisdom - "wis on gewitte" (l. 470a) and "rædum snottor" (l. 469b). Andrew's wisdom also comes to the foreground in the pronouncement. First, he recognizes the skill of the Pilot, and the parallel phrasing at lines 493 and 499 help emphasize this recognition. Of even greater significance is Andrew's realization of the Pilot's wisdom:

> Ðu eart seolfa geong,
> wigendra hleo, nalas wintrum frod;
> hafast þe(h) on fyrhðe, faroðlacende,
> eorles ondsware. Æghwylces canst
> worda for worulde wislic andgit.'
> (ll. 505b-509).

The mention of the Pilot's "wislic andgit" (l. 509b) associates this wisdom with Andrew's wise words and allows for two important points to be stressed.[28] On the one hand, Andrew's wisdom is displayed as he recognizes the wisdom in others. Secondly, the association of the wisdom of Christ and Andrew underlines anew the Christ-like similarities of Andrew. As he becomes "wise in mind" and a true figura of Christ, his progression is detailed in his speeches.

In fact, in Andrew's next speech (ll. 540-554) there is reference once again to the Pilot's wisdom:

> Huru is gesyne, sawla nergend,
> þæt ðu þissum hysse hold gewurde,
> ond hine geongne geofum wyrðodest,
> wison gewitte ond wordcwidum;
> ic æt efenealdum æfre ne mette
> on modsefan maran snyttro.'
> (ll. 549-554).

In addition, the phrase "wison gewitte" (l. 552a) echoes back to a description of Andrew being "wis on gewitte" (l. 470a), and the phrase "maran snyttro" (l. 554b) can be traced back to a mention of Andrew as being "snottor" (l. 469b). This close association of phrase further likens Andrew to Christ. Even at the beginning of Andrew's final speech on the boat, the wisdom of the Pilot is further mentioned (ll. 643-647).

Andrew's final speeches on the boat are answers to questions posed by the Pilot and prove beyond doubt his progress towards "wisdom in mind". Certainly the last speech which takes up some one hundred and seventy-four lines (ll. 644-817) reflects his intellectual and spiritual growth and achievement. He speaks at length of Christ's miracles and, in particular, of a monument which speaks and helps raise Abraham, Isaac, and Jacob from their graves. This speech marks his emergence as a wise teacher.

On the surface, the digression of Christ's life and the miraculous story of the monument would serve to deflect the narrative focus away from Andrew's mission. Nevertheless, these digressions are subordinated to the main narrative and add fullness to the tale in a manner similar to the digressions in Beowulf. Not only is Andrew's wisdom displayed as he recounts long glorious tales of Christ's achievements, but this enumeration of miraculous events gives Andrew's upcoming exploits a magnificent background. Once again, Andrew's discourse is filling out the narrative. Direct quotations of Christ (ll. 717-726 and ll. 729-734) offer more proof that Andrew is a genuine figura of Christ. This final speech on the boat illustrates Andrew's rhetorical and spiritual qualities which will allow him to fulfill his errand.

The third group of speeches which encompass Andrew's words on shore following the voyage do not control the narrative to the same extent as the speeches in the boat but are still significant in enhancing the narrative. The first three speeches contribute to the narrative unity of the poem as they look backwards at what actually took place during the sea voyage. Subsequent speeches to the devil, to God, and finally to the stone column heighten the dramatic action, illustrate both the power

and wisdom of Andrew's words, and continue to show off his complex character. Certain speeches in this group are poignant and filled with human emotion. As the devil and his cohorts attempt physically to break Andrew's spirit, his responses add a touch of realism and help place the fantastic torture scenes in a somewhat realistic framework. Of course, the narrative at this point in the poem also relates Andrew's suffering in terms of the Passion of Christ, and again Andrew's direct quotations of Christ all but seal the argument that Andrew is a figura of Christ.

As soon as Andrew is transported by the angels to Mermedonia, he demonstrates clearly his spiritual and intellectual insight in his first three pronouncements. In his first short speech, he asserts that he recognizes the Pilot who bore them over the seas:

> 'Ic eow secgan mæg soð orgete,
> þæt us gyrstandæge on geofones stream
> ofer arwelan æðeling ferede;
> (ll 851-853).

He reiterates the same learned sentiments in his second speech which is likewise short:

> wat æfter nu
> hwa me wyrðmyndum on wudubate
> ferede ofer flodas;
> (ll. 904b-906a).

God then appears to him in the guise of a young boy, whom Andrew recognizes immediately. The narrative is obviously focusing on Andrew's newly acquired wisdom. In the introduction to his third utterance, Andrew is referred to as the "wis hæleð" (l. 919a) as he ponders over his inability to perceive God in the person of the Pilot. All three speeches coming on the heels of the narrative involving the sea voyage ponder for a moment all that has taken place. These speeches serve to give the narrative a certain cohesion as they emphasize Andrew's great progress. The end results of the testing of Andrew before and during the sea voyage are displayed for the audience in these three short enunciations. Andrew has arrived at his destination both physically and spiritually.

Following these transitional speeches, the narrative moves at a quicker pace as Andrew is portrayed entering the prison, freeing Matthew, causing the Mermedonians to lament over their lack of "food", and thus necessitating the appearance of the devil. At this stage in the narrative Andrew is invisible and the devil is forced to inform the inhabitants of Andrew's presence. In his first verbal battle with the devil, Andrew proves to be well-equipped. His words are sharp and calculating. As Guthlac did in

his stand against the enemy, Andrew refers to the exile and suffering of Satan in an effort to impede Satan's attack:

> Hwæt, ðu deofles stræl,
> icest þine yrmðo! Ðe se ælmihtiga
> heanne gehnægde ond (on) heolstor besceaf,
> þær þe cyninga cining clamme belegde;
> ond þe syððan a Sata(n) nemdon,
> ða ðe dryhtnes æ deman cuðon.'
> (ll. 1189b-1194).

Note the alliteration of "syððan" (l. 1193a) with "Sata(n)" (l. 1193b) to emphasize the length of time Satan will have to suffer for his misdeeds. The speech reveals Andrew's control over his rival and signals a dramatic upsurge in the dramatic action. This blunt confrontation intensifies the heroic tone of the narrative and reveals the immense power of Andrew's words, for he is able to battle the devil with words alone, words which the devil later describes as "wordum wrætlicum" (l. 1200a). Andrew is not the same timid individual that we witnessed in the first part of the narrative, and his vigorous response dramatizes effectively his strength and wisdom. It signals his readiness for the battle at hand and allows the narrative of his sufferings to commence.[29]

Immediately following this bold pronouncement, God instructs Andrew to show himself to the multitudes and

allow himself to undergo tortures. Lines 1239-1278a describe his initial tortures in explicit detail. On the heels of the narrative of Andrew's suffering, Andrew delivers a short but poignant verbal response. This response adds a touch of the dramatic to the narrative, while at the same time offering a contrast to all of the bizarre torment and actions on the part of the Mermedonians. The variations on the word weeping in the introduction are noteworthy as they capture the painful and realistic response of Andrew to brutality:

> Þa cwom wopes hring
> þurh þæs beornes breost blat ut faran,
> weoll waðuman stream, ond he worde cwæð:
> (ll. 1278b-1280).

The speech effectively demonstrates Andrew's trust in God and his patience in the face of adversity. In fact, Andrew's testimonial of faith exhibits spiritual strength of heroic proportions:

> Ic gelyfe to ðe, min liffruma,
> þæt ðu mildheort me for þinum mægenspedum,
> nerigend fira, næfre wille,
> ece ælmihtig, anforlætan,
> swa ic þæt gefremme, þenden feorh leofað
> (ll. 1284-1288).

Andrew again refers to Satan at the end of his discourse which brings into the foreground the battle of good and

evil over and above the elaborate torture scenes:

> ne læt nu bysmrian banan manncynnes,
> facnes frumbearn þurh feondes cræft
> leahtrum belecgan þa þin lof beraþ!'
> (ll. 1293-1295).

Note the double alliteration in the final line which pits "leahtrum" (l. 1295a) against "lof" (l. 1295b) and "belecgan" (l. 1295a) against "beraþ" (l. 1295b). Andrew understands the nature of the warfare.

Satan continues to taunt Andrew until Andrew is given an opportunity to respond. As in an earlier speech, Andrew quickly points to the devil's exile and suffering. In fact, in the space of ten lines, there are two direct references to exile ("wræc" l. 1380a and "wræces" l. 1383a), two references to his bonds ("gebunden" l. 1379b and "gefæstnode" l. 1378a), and two references to his eternal suffering ("widan feorh" l. 1383b and "symble" l. 1384b).[30] Even in pain he understands Satan's hopeless condition and exhibits his sapientia once more. Andrew ends his speech with a mention of Satan's "drohtaþ" (l. 1385b). Curiously, Andrew referred to his own "drohtaþ" at the outset of his previous speech (l. 1281b). The power of Andrew's words and wisdom is made clear as the devil flees the scene following the speech. Discourse again proves to be a vital component of the narrative, as

Andrew's words play an important role in fashioning the narrative focus of the poem.

In an all-out effort to break Andrew's spirit the Mermedonians lead Andrew out for one last time. In perhaps what is his most dramatic speech, Andrew shows signs of the strain. An introduction of three full lines lends itself nicely to the drama which is about to unfold. He painfully remembers Christ's words on the Cross when He too was anxious and weary:

> "Ic ðe, fæder engla, frignan wille,
> lifes leohtfruma: hwæt forlætest ðu me?"
> (ll. 1412-1413). 31

This direct quotation leaves little doubt as to the importance of discourse in molding Andrew into the image of Christ, for Andrew is asking the very same question after a great deal of suffering at the hands of a mob. This speech is also saturated with human emotions. Andrew in a state of wearied confusion attempts to balance the promise that no injury would befall him (ll. 1420-1424) with a list of his actual sufferings (ll. 1425-1428). In describing his own physical torment, the references in the narrative of his torture are given greater intensity. The audience is better able to relate to Andrew's sufferings when he describes the pain in his own words. This human

response to torture together with the ever-present Christ-like associations within Andrew's speech illustrate anew the complex heroic character with whom we are dealing.

God responds to Andrew's plea and gives him a hopeful sign in the form of blossoming groves where earlier Andrew had shed blood. Andrew thanks His Lord for not abandoning him (ll. 1451-1454). The narrative then takes a peculiar twist as attention is focused on Andrew's special interest in a stone column and the devastating flood which follows. In his final, memorable speech all of the elements present in his previous speeches in Mermedonia are consolidated. The power of his words, the wisdom which they demonstrate, and the Christ-like associations which they secure all find their way into this final outburst. The introduction to the speech contains a reference to the wisdom of the speaker, "wis, wundrum gleaw" (l. 1497a). As in some of his earlier speeches, the references to Andrew's wisdom in the introduction are usually a clue that the ensuing discourse will emphasize wisdom. The principle feature of the pronouncement lies in the command to the stone column to issue forth "streamas" (l. 1503b):

> Læt nu of þinum staþole streamas weallan,
> ea inflede, nu ðe ælmihtig
> hateð, heofona cyning, þæt ðu hrædlice

on þis fræte folc forð onsende
wæter widrynig to wera cwealme,
geofon geotende.
(ll. 1503-1508a). [32]

This command, on the one hand, is dramatic and becomes the focal point for the ensuing narrative ending of the poem which concentrates on the flood and its resultant effects. In short, the speech sets the wheels in motion for the final narrative thrust. On the other hand, his Moses-like associations give even more credence to the argument that Andrew is a figura of Christ, as the poet underlines the obvious similarities. Andrew's wisdom follows quickly on the heels of this command as he recognizes the value of the column in so far as it contains the ten commandments:

Hwæt, ðu golde eart,
sincgife, sylla; on ðe sylf cyning
wrat, wuldres God, wordum cyðde
recene geryno, ond ryhte æ
getacnode on tyn wordum,
meotud mihtum swið, Moyse sealde,
swa hit soðfæste syðþan heoldon,
modige magoþegnas, magas sine,
godfyrhte guman, Iosua ond Tobias.
(ll. 1508b-1516). [33]

This speech clearly indicates to the audience his emergence as a powerful Christian heroic figure. Not even Beowulf could lay claim to Andrew's power in word and deed. The events which follow this discourse convince the Mermedonians

to obey God and throw away their own beliefs. The column obeys Andrew's command, and the flood proves once more the immense power of Andrew's words, a power he has been trying to achieve from the outset. The narrative ending, in effect, paints an awesome picture of Andrew's power as the dead rise up from their graves, a temple is constructed and baptism is administered to the people. Having fulfilled his role as deliverer and savior, Andrew makes ready for his voyage home. In a final tribute to Andrew and to God and in a fitting ending to a poem where discourse plays such a prominent role, the multitudes speak as one in a final exclamation of faith:

> 'An is ece God eallra gesceafta!
> Is his miht ond his æht ofer middangeard
> breme gebledsod, ond his blæd ofer eall
> in heofonþrymme halgum scineð,
> wlitige on wuldre to widan aldre,
> ece mid englum; þæt is æðele cyning!'
> (ll. 1717-1722).

ENDNOTES TO CHAPTER III

[1] Kenneth R. Brooks, ed., Andreas And The Fates Of The Apostles (Oxford: Clarendon Press, 1961), p. xxvi. All quotations from Andreas are taken from this edition. Even Margaret Schlauch in English Medieval Literature and Its Social Foundations (London: Oxford University Press, 1967) decides that the elements of fantasy and crude supernaturalism rob the narrative of human appeal (p. 61). Stanley B. Greenfield in his A Critical History of Old English Literature (New York: University of New York Press, 1965) admits that Andreas has its virtues but that the poem is not equal to Beowulf and the borrowings suggest "direct and ill-advised copying" (p. 103).

[2] Critical Studies in the Cynewulf Group (Lund: C.W.K. Gleerup, 1949), p. 323. Having regarded the borrowings as being forced into strange contexts, Schaar concludes that "the poet is notable for a not very strict logical consistency and for a rather eccentric taste." (p. 323).

[3] The Literature of the Anglo-Saxons (New York: Russell and Russell, 1962), pp. 135-36. C.L. Wrenn, remarking again on the sea voyage, calls these passages "lively and vigorous", A Study of Old English Literature

(New York: Harrap, 1967), p. 134. Schlauch also has a comment to make about the voyage: "The sea journey of Andrew is so greatly expanded that one almost forgets the purpose of the interlude....Such elaboration for its own sake, or for the sake of didactic instruction, never occurred in Beowulf." (p. 61).

[4] E.G. Stanley, ed., "Beowulf," Continuations and Beginnings (London: Nelson, 1966), p. 113.

[5] Beowulf and The Fight at Finnsburg, 3rd. ed. (Lexington: D.C. Heath, 1950), cxi.

[6] "The Relationship of the Old English Andreas to Beowulf," PMLA, 66 (1951), 844-63.

[7] "Saints' Lives," Continuations and Beginnings, p. 53. On the other hand, Woolf does fall periodically back into the critical habit of comparing Andreas to Beowulf: "A poem which contains a giant cannibal, a dragon (also included in The Marvels of the East) and a hero with superhuman powers is unlikely to have the same tone of unflagging gravity as the Aeneid, and therefore it can be said that the author of Andreas was appropriately reminded of Beowulf by the romance elements in his source." (p. 52).

[8] The Guest-Hall of Eden (New Haven: Yale University Press, 1972), p. 85.

[9] "A Study of Diction and Style in Three Anglo-Saxon Narrative Poems," Nordica et Anglia: Studies in Honor of S. Einarsson, ed. A.H. Orrick (The Hague: Mouton, 1968), p. 105. Brodeur believes that the poet is indebted only to his Greek source. Moreover, Brodeur retorts that the poem differs from Beowulf in its vocabulary and in significant aspects of style. For example, there is a very heavy use of dialogue which is lacking in Beowulf, and the subtle irony pervasive in Beowulf, is almost non-existent in Andreas (pp. 102-05). David K. Crowne also rejects the argument of literary borrowing: "Even though we grant a maximum of similarity in plot, the characteristics of thematic composition allow us to conclude that the likenesses are merely evidence of common oral tradition", "The Hero on the Beach," NM, 61 (1960), 372.

[10] "The Harrowing of Mermedonia: Typological Patterns in the Old English Andreas," NM, 77 (1976), 49-62. For Hieatt, Mermedonia symbolizes hell from which Andrew rescues Matthew and which parallels the Harrowing of Hell. She sees the sea voyage as symbolic death preceding the descent and discusses a number of significant parallels in the conversation with Christ the Helmsman in lines 595-810. D.M. Zesmer in his Guide to English Literature

(New York: Barnes and Noble, 1961) says it is possible that the voyage has symbolic meaning (p. 43). R.D. Stevick in "Arithmetical Design of the Old English Andreas," Anglo-Saxon Poetry: Essays in Appreciation, ed. L.E. Nicholson and Dolores W. Frese (Notre Dame, Ind.: University of Notre Dame Press, 1975), pp. 99-115, makes a major step in the direction of providing evidence for tectonic design as a structuring device in Old English poetry. He proposes a schema for the compositional design of the poem to represent an arithmetically computed plan for the exact length of the sections of the poem as well as the length of the poem itself.

[11] "Mermedonian Cannibalism and Figural Narration," NM, 75 (1974), 74-78. Casteen refers to the Old Testament which includes five references to cannibalism, all involving nations that reject God and become cannibals as a punishment. The study also explains how medieval explicators stressed that cannibalism was a punishment for rejecting God and not primarily a sin, and the expulsion of Satan meant the removal of the curse of cannibalism.

[12] "The Baptismal Flood in The Old English Andreas: Liturgical and Typological Depths," Traditio, 33 (1977), 137-58.

[13] "The Living Stone and the Patriarchs: Typological Imagery in Andreas, lines 706-810," JEGP, 72 (1973), 167-74. The three images include Solomon's temple, the living stone, and the resurrection of the patriarchs. Szittya also makes the point that this passage concerns those events at the end of Christ's life which are doctrinally at the center of medieval Catholic faith, i.e., the establishment of the rock of the Church and the resurrection of Christ.

[14] "Figural Narrative in Andreas," NM, 70 (1969), 261-73. According to Hill, the conversion of the Mermedonians is presented in terms of figuration and the flood itself suggests Noah's flood. Hill also notes the correspondence between the apostle's suffering and the Passion of Christ, citing lines 950-976 and lines 1406-1428. Hill likens the poem to the "liturgy or a cathedral" (p. 271). This viewpoint is certainly at odds with Schlauch's argument that the elements of supernaturalism rob the story of human appeal. In an earlier article entitled "Two Notes on Patristic Allusion in Andreas," Anglia, 84 (1966), 156-62, Hill compares lines 761-762 with Andrew's earlier remarks on wisdom in lines 644-647 and concludes that the poet was emphasizing the perceptivity of Andrew "who is able to recognize the transcendent wisdom of God even

when He seems to be a man among other men." (p. 162).

[15] The Larger Rhetorical Patterns in Anglo-Saxon Poetry (1935; rpt. New York: AMS Press, 1966), p. 89. The method employed for expansion in Andreas in lines 644-817 is the same as that used in Beowulf in lines 1700-1784. Our study, while recognizing the rhetorical brilliance of the speeches, attempts to show that discourse plays a major role in the narrative and in the dramatic sequences of the poem. Speeches are more than a rhetorical device or a part of the so-called "episodic elaboration".

[16] Old English Verse (London: Hutchinson University Library, 1972), p. 121. Shippey makes the important point that moments of understanding "are most commonly expressed by speech." (p. 121). His conclusions are certainly in keeping with this study.

[17] Brodeur, p. 102.

[18] "Andreas and Beowulf," Anglo-Saxon Poetry: Essays in Appreciation, p. 94. At the same time, Hamilton regards Andrew as a unique hero, who differs from both Christ and Beowulf and who acquires his own distinct characteristics especially through discourse.

[19] Rosemary Woolf contends that in this narrative of martyrdom, which she labels as a passion, the historical world is heightened and distorted so as to magnify the

hero (p. 43). It is the contention of this chapter that Andrew's speeches counterbalance the romantic aspects of the poem and also help to individualize our hero. In addition, the direct quotations of Christ within the framework of Andrew's speeches magnify certain aspects of our hero.

[20] Similarly, in Beowulf there is an extensive description of the enemy before the audience is actually introduced to the hero (ll. 86-169).

[21] In his edition Brooks mentions that in Old English poetry "cald" often has the sense of "ill-omened" or "grievous" (p. 68). He translates the phrase at line 201a as "beyond the fateful water" and refers to line 1261a in Beowulf as another example - "cealde streamas". However, both Klaeber and John Clark Hall translate the phrase as cold or chilly.

[22] The implications of the word "sæne" are noteworthy as it is employed in Beowulf to describe a water-monster who is killed because it was "sundes þe sænra" (l. 1436a). There is little wonder, then, that Andrew immediately sets off to find the boat.

[23] According to Woolf, the poet manipulated his source in order to intensify the heroic tone: "...in the source little is made of St. Andrew's arrival at the shore

and his finding of the boat, but in Andreas he marches down 'brave and resolute, eager for deeds of courage', and finds the sea beating on the sand, the sun glowing, and a broad, deep ship. In the source the action is not thus magnified..." (p. 53).

[24] L.K. Frey in his article "Exile and Elegy in Anglo-Saxon Christian Epic Poetry," JEGP, 62 (1963), 293-302, argues that at this point in the narrative Andrew is clearly set forth as a destitute man moving toward exile: "...Andrew is seen as the destitute exile: 'winebearfende' (friendless) and lacking gold, treasure, wealth, food, wire ornaments, land and twisted rings (ll. 300-303). And once Andrew has acknowledged this, God takes up the idea and sees him as 'maðmum bedæled' (stripped of treasure l. 309), coming to the seashore over 'cald cleofu' (cold highlands, l. 310)." (p. 296).

[25] It is interesting to note that after Beowulf's parting speech, Hrothgar describes him as "wis wordcwida" (l. 1845a). Words and inner strength go hand in hand for both Andrew and Beowulf. Discourse illustrates "sapientia".

[26] This quotation appears to have been taken from Matt. x 5ff. and Mark xvi 14ff. Both texts curiously refer to the need to cast out the devil and Andrew is

about to do exactly that. Hamilton is also of the opinion that the demands of irony influence Andreas greatly: "The irony extends the impact of the speech, for the injunction against treasure that Andrew expresses serves finally as sufficient treasure in itself." (p. 89).

[27] In his description of the contest with Breca, Beowulf utters a gnomic phrase very similar to that of Andrew: "Wyrd oft nereð/unfægne eorl, þonne his ellen deah!" (ll. 572b-573).

[28] T.D. Hill in his article, "Two Notes on Patristic Allusion in Andreas," suggests that Andrew's praise of the Pilot's wisdom is one of the first instances in English of the topos "puer senex" (young in years but old in wisdom). The topos certainly appears in Beowulf, when prior to Beowulf's departure, Hrothgar declares, "ne hyrde ic snotorlicor/on swa geongum feore guman þingian." (ll. 1842b-1843).

[29] Brooks mentions that in the Greek source and the Old English prose versions the devil, on hearing the voice of Andrew, orders the people to search for him. The city gates are locked whereupon God orders Andrew to reveal himself. According to Brooks, the Andreas-poet fails to make the motivation of his narrative clear (p. 105). Actually the narrative focus is clear enough if we understand, on the one hand, the conflict between

the devil and Andrew which is emerging and, on the other hand, the dramatization of Andrew's wisdom. Andrew's words at this point in the poem give sufficient thrust to the narrative.

[30] Marie M. Walsh, commenting on lines 1376-1385, argues that Andrew's rebuttal to the devils and to their leader "resembles the pre-baptismal exorcisms in much the same way as his calling forth of the flood reflects ceremonial blessings of baptismal water in the names of the Old Testament patriarchs." (p. 151). In that Guthlac rebukes the devil in the same fashion, a more plausible explanation could be that we are dealing here with a "formulaic expression" of the theme of exile in regards to the devil, and as expressed by the unyeilding saints.

[31] This quotation is taken from Matthew xxvii, 46.

[32] There is little doubt that Andrew's command to the stone column parallels the earlier narration of Christ's command to the wall in the temple (ll. 717-734). In fact, Christ's miracle helps convert the Jews, just as the flood which gushes forth from the column allows Andrew to convert the Mermedonians. Andrew's command also reinforces the concept that the only real treasures he needed for the voyage were his words.

[33] Walsh offers a detailed analysis of the roles of

Moses, Joshua, and Tobias in the baptismal framework: "Although the selection of this particular trio may at first seem arbitrary, each of the three patriarchs is traditionally associated with baptism, and Andrew's evoking a flood in the name of Old Testament leaders who are baptismal types supports the general thesis that baptism is a focal point throughout the last two fits in the poem." (p. 141). Joseph B. Trahern Jr. in his "Joshua and Tobias in the Old English Andreas," SN, 42 (1970), 330-32, states that the addition of Joshua and Tobias is both structurally and aesthetically appropriate: "It enhances the comparison between the Old Law and the New in a portion of the poem where the avenging God has loosed a terrifying flood upon the guilty, but also where, through the intercession of the saint, the merciful God raises up the drowned young men to receive baptism; and a church is erected upon the spot where the pillar performed, at the apostle's command, its punitive and redemptive obligation." (p. 332). Brooks agrees with Schaar that Joshua and Tobias are cited merely as examples of men who respected God's laws (p. 113). Hieatt argues that the crucially placed passage naming Moses, Joshua, and Tobias has the effect of strengthening the typological association of Andrew with Christ: "As the three patriarchs

prefigure Christ, Andrew is a post-figura, so to speak." (p. 51).

CHAPTER IV

THEMATIC DEVELOPMENT IN ANDREAS

Critical studies centering around the themes of Andreas have not dealt with these themes in relation to the speeches of its primary character but rather examine the poet's craftsmanship, and notions regarding the poem's slavish imitation of Beowulf are absent. David Bailey Hamilton mentions how the Andreas-poet "emphasizes the few ideas he handles...", [1] and that one of the major themes of the poem is the recognition of spiritual blindness which is tied in with the motif of light and darkness. Matthew, the Mermedonians, and Andrew are all intricate parts of this theme, and it is, no doubt, this theme which gives the poem coherence and depth. Two other important themes present in the poem are the basic Christian themes of God's protection of the faithful which for M.D. Cherniss also incorporates the theme of beatitude through suffering, [2] and earning eternal reward through kindness.

In a general and all-encompassing statement of our first major theme, that of the recognition of spiritual blindness, Alvin A. Lee says simply: "thematically it has to do with the overcoming of spiritual blindness

and demonic tyranny." [3] In somewhat the same vein Marie M. Walsh concludes that "the bringing of light to those in physical or spiritual darkness is a pervasive theme," [4] while David Bailey Hamilton mentions that the theme of recognition also lies at the heart of the entire poem. [5] T.A. Shippey echoes clearly both Walsh and Lee when he observes that "the structure imposed on his story by the author is one of the emergence of light from darkness." [6] Certainly the Mermedonians' conversion and the overthrow of the shackles of the devil, Matthew's rescue from the dark dungeon, and Andrew's emergence from his "saene" state of mind to the model saintly retainer are all based on the theme of light and darkness, perception and blindness.

Andrew's speeches on shore before his voyage help solidify and more importantly expand our first theme, which the audience can quickly identify in the first part of the poem. The detailed descriptions of the Mermedonians and their strange customs are indicative both of their spiritual blindness and the demonic tyranny which binds them (ll. 16b-39, ll. 40b-50a, and ll. 125b-160). There is a short but effective description which emphasizes their state: "Oft hira mod onwod/under dimscuan deofles larum," (ll. 140b-141). On two separate occasions

the poet carefully mentions their habit of blinding their victims. They attempt to fashion their prisoners to their own likeness, making them likewise "unperceiving". Conversely, Matthew who is one such victim is said to have received a sign from heaven: "wuldres tacen/halig of heofenum, swylce hadre sig(e)l," (ll. 88b-89). Moreover, in contrast to the Mermedonians' state of mind, Matthew refers to Paradise as the "blæda beorhtost" (l. 103a). These introductory passages set out to establish both the theme of light and darkness and the theme of spiritual blindness and spiritual awareness. This duality is present as the Mermedonians and their leader are placed opposite Matthew and His leader.

Andrew's first speech treats the theme effectively, with Andrew portrayed as being hesitant about travelling over the sea to a strange land. He is sluggish ("saene") and not fully cognizant of God's commands. There are two references to the verb "cuðe" (ll. 198b and 201b). Andrew does not know the way nor does he understand the intentions of these foreign people ("elþeodige" l. 199a). He has begun his journey towards complete spiritual awareness and his hesitant response indicates that he has some way to go before he sheds the bonds of spiritual ignorance and attains a state of perfect Christian faith

displayed by Matthew earlier.[7] Blinded by his spiritual inadequacies, Andrew does not recognize the sailors on board the boat and in his second short speech asks them where they have come from. His ignorance is again highlighted and the theme of recognition is allowed to further develop. At the same time, the boat and its members, of which he is not yet a part, are bathed in brilliance:

> Þa com morgentorht
> beacna beorhtost ofer breomo sneowan,
> halig of heolstre, heofoncandel blac,
> ofer lagoflodas.
> (ll. 241b-244a).

The contrast has been secured through Andrew's first two speeches.

When Andrew speaks his final words before his departure (ll. 316-342) the theme of spiritual blindness and recognition is given added impetus, for it is in this speech that he commits an absurdity by ironically accusing the Pilot of pride ("oferhygdum" l. 319b). The irony enables the theme to be dramatically displayed in Andrew's discourse.[8] Andrew does recover somewhat as he quotes Christ directly (ll. 332-339). However, the theme of recognition rears its head as the irony of Andrew quoting Christ in the presence of Christ Himself

unfolds, a further indication that Andrew has still not attained the level of awareness which Matthew possesses. There is little doubt that this first group of speeches helps to amplify a theme which the poet introduced at the outset of the poem. Through his very words, Andrew becomes a main ingredient within the framework of our first prominent theme and joins both the Mermedonians and Matthew as an important component of this theme.

Andrew's speeches on the boat enhance the theme of perception and blindness to an even greater extent. Irony continues to pervade Andrew's words after he boards the ship, where first he hopes the sailors will be granted happiness in heaven for their goodwill (ll. 355-358) and then trusts that the sailors will receive a reward from God for their kindness (ll. 386-390). The dramatic irony of this episode is significant as the theme of recognition is extended. When a storm besets the ship Andrew attempts to allay the fears of his men by reminding them of a similar occasion in which Christ was present (ll. 438-457). He is unaware that Christ is again in the ship and He once more "gescyldeð" (l. 434a) them from the "wæteregesa" (l. 435b). Also, he refers to Christ as "beorht basnode" (l. 447a) and in his previous speech mentions the

"lifes leohtfruma" (. 387a) as a variation to "soðfæst meotud" (l. 386b) which calls to mind the theme of light and darkness.

Perhaps the most pivotal speech of this group which treats the theme extensively is the one which takes up lines 471-509. The entire speech involves recognition and the irony builds as Andrew repeats over and over again how great the Pilot is in both word and deed. He opens the speech with an acknowledgement of the Pilot's gift of speech:

> 'Næfre ic sælidan selran mette,
> macræftigran, þæs þe me þynceð,
> rowend rofran, rædsnotterran,
> wordes wisran.
> (ll. 471-474a).

His closing statement is identical:

> hafast þe(h) on fyrhðe, faroðlacende,
> eorles ondsware. Æghwylces canst
> worda for worulde wislic andgit.'
> (ll. 507-509).

Andrew has certainly begun to understand more clearly, but the irony of the lines is still effective, for the Pilot has more than an earl's gift of speech to which he refers. Of course, he recognizes the skill of the Pilot in sailing the boat (ll. 493-495a and ll. 498b-500), but he is still blind to the identity of the

Pilot. In Andrew's eyes the Pilot is, of course, an "eorl unforcuð" (l. 475a).

In his next speech irony again pervades certain passages, in which Andrew admires anew the skill of the Pilot as he addresses God directly:

> ic æt efenealdum æfre ne mette
> on modsefan maran snyttro.'
> (ll. 553-554).

Andrew then proceeds to catalogue Christ's miracles, one involving the restoration of sight to the blind (l. 581). This reference is significant as the theme of spiritual awareness is further enhanced, for Andrew will likewise be given his "sight" after he is taken from the ship and placed on shore. He will be imitating Christ when he helps bestow spiritual awareness on the Mermedonians.

Andrew's final speech on the boat before his sea journey ends again encompasses our theme. In a gnomic utterance Andrew links recognition and light:

> snyttrum bloweð,
> beorhtre blisse, breost innanweard.
> (ll. 646b-647).

Andrew proceeds to recount in detail Christ's attempts to make the chief priests and their followers recognize His divine stature. This account is directly linked to

the Mermedonians' initial rejection of Andrew. The blindness of the Jews is akin to that of the Mermedonians as Andrew concludes: "swa þeah ne gelyfdon larum sinum/modblinde menn." (ll. 813-814a). Finally, Andrew, on the heels of this perceptive account, falls prey one more time to his own lack of understanding when he concludes with a magnificent ironic statement:

> Ic wat manig nu git
> mycel mære spell ðe se maga fremede,
> rodera rædend, ða ðu aræfnan ne miht,
> hreðre behabban, hygeþances gleaw.'
> (ll. 814b-817).

Andrew's final group of speeches after he has been transported to shore isolate this first major theme to an even greater extent, especially the sequence involving lines 823-976, for it is in these lines that Andrew's recognition of the Pilot and the significance of the sea journey are displayed. The entire sequence is built on the theme of recognition and the emergence of spiritual insight, and Andrew's discourse is a major contributor to the development of theme at this point in the poem. The irony which had been emphasized through Andrew's words on the boat is dramatically uprooted, where in a series of short speeches Andrew's spiritual perception is made manifest.

His very first words to his followers displace the previous dramatic irony:

> 'Ic eow secgan mæg soð orgete,
> þæt us gyrstandæge on geofones stream
> ofer arwelan æðeling ferede;
> in þam ceole wæs cyninga wuldor,
> waldend weroðeode. Ic his word oncneow,
> þeh he his mægwlite bemiðen hæfde.'
> (ll. 851-856).

In his initial response to God a similiar sentiment is expressed:

> 'Nu ic, God dryhten, ongiten hæbbe
> þæt ðu on faroðstræte feor ne wære,
> cyninga wuldur, þa ic on ceol gestah,
> ðeh ic on yðfare, engla þeoden,
> gasta geocend, ongitan ne cuðe.
> (ll. 897-901).

The phrases "ongitan ne cuðe" (l. 901b) and "ongitan ne meahte" (l. 922b) resound in Andrew's next speech as he continues to be mystified by his inability to perceive God on the boat.

God's answer to Andrew sums up best what has, in fact, occurred:

> wast nu þe gearwor,
> þæt ic eaðe mæg anra gehwylcne
> fremman ond fyrþran freonda minra
> on landa gehwylc, þær me leofost bið.
> (ll. 932b-935)

and what he will now be able to do because of his spiritual

perception:

> Manige syndon in þysse mæran byrig,
> þara þe ðu gehweorfest to heofonleohte
> þurh minne naman,
> (ll. 973-975a).

Even God's words help isolate the theme of recognition and of light and darkness.

After Andrew has suffered tortures at the hands of the Mermedonians and is eventually set free, he proceeds to command water to gush forth from a stone column. This event parallels Christ's attempts to show the Jews a sign of His divinity. On account of these commands and the ensuing floods, the Mermedonians are converted and baptized and led from spiritual darkness into the all-encompassing divine light. Andrew's final words highlight the culmination of this conversion and capture the essence of this entire narrative sequence:

> 'Ne beoð ge to forhte, þeh þe fell curen,
> synnigra cynn swylt þrowode,
> witu be gewyrhtum; eow is wuldres leoht
> torht ontyned, gif ge teala hycgað.'
> (ll. 1609-1612).

This "wuldres leoht" (l. 1611b) is the same "heofonleohte" (l. 974b) to which God referred earlier. Andrew and the Mermedonians have emerged into the light and have

recognized the way to salvation. All have been regenerated. Certainly Andrew's speeches have helped to develop this particular theme and given it broader scope.

Andrew's speeches are also invaluable to the development of basic Christian themes, themes which most critics have been prone to overlook. In stressing the exaggerated fantasy and crude supernaturalism of the tale or the martial themes which pervade the poem, a host of critical studies have succeeded in diverting one's attention from the obvious fact that religious themes are the foundation of the entire narrative. [9] Even those studies which unearth complex typological interpretations within the narrative sometimes have the effect of inadvertently eclipsing these themes found in the poem. One of the few critics who has dealt at some length with the Christian themes of the poem is M.D. Cherniss who contends that Andrew's speeches serve the purpose of revealing his "competence in teaching Christianity and of edifying the reader or auditor of the story." [10] Andrew becomes a mouthpiece for teaching as his speeches add to the homiletic nature of the poem. [11] Andrew is an agent of God, and while he is "saene" at the outset of the

narrative, he, nevertheless, has sufficient insight to comprehend the path to heaven. Christian themes are enhanced when they are dealt with directly by the hero of the poem. Two important Christian themes which find their way into Andrew's speeches are the protection of God towards his faithful followers and reaping eternal reward through kindness.

The theme of the protection of God weaves its way throughout the entire poem and comes to the foreground after Matthew's plight has been vividly described. In his speech to Matthew God states unequivocally: "iċ þe mid wunige/ond þe alyse of þyssum leoðubendum," (ll. 99b-100). Immediately prior to God's assertion the poet mentions: "þær gecyðed wearð/þæt halig God helpe gefremede." (ll. 90b-91). Just as the opening sequence involving Matthew is controlled, in part, by the theme of God's protection, so too is the entire episode on the boat, for it is only through God's divine guidance that the ship is able to weather the storm. Moreover, Andrew is physically transported to shore under the guidance of God Himself. God instructs Andrew to make himself visible to the throng with a reassuring statement: "ic þe mid wunige." (l. 1218b). The theme of God's protection is also evident when He saves a young boy

offered by his father from the hostile crowd. Throughout Andrew's physical torment, phrases such as "Hine God forstod,/staðulfæst steorend, þurh his strangan miht;" (ll. 1335b-1336) allow this theme to permeate the narrative.

The only speech which deals with our theme prior to the sea voyage, involves Andrew's final words to the sailors as he attempts to make them understand his unique position. As he explains his treasure-less state, he quotes Christ's command which bade the apostles proclaim the faith to all parts of the world:

> Ne ðurfan ge on þa fore frætwe lædan,
> gold ne seolfor; ic eow goda gehwæs
> on eowerne agenne dom est ahwette."
> (ll. 337-339).

These words cap the first extended dialogue between the Pilot and Andrew and bring into high relief the theme of God's protection, in so far as Andrew's experiences are concerned. It is Andrew's only argument which helps to explain his inability to pay for the services of the sailors and his lack of preparation for the trip.

While Andrew is on board the boat, [12] there is only one speech (ll. 429-460) which deals effectively with this theme. In attempting to comfort his men,

Andrew states unequivocally: "Ic þæt sylfa wat,/þæt us gescyldeð scyppend engla," (ll. 433b-434). It is an effective statement which condenses the theme into a few words. Andrew proceeds to recount an earlier episode in which Christ calmed a storm in their very presence. Andrew's concluding statement furthers the development of theme:

> Forþan ic eow to soðe secgan wille,
> þæt næfre forlæteð lifgende God
> eorl on eorðan, gif his ellen deah.'
> (ll. 458-460).

The tone is somewhat homiletic as Andrew's role as teacher is emphasized. His philosophy becomes intertwined with the very theme itself, as these words will hold true for his own upcoming torments.

The theme of protection is emphasized to a considerable extent in Andrew's final group of speeches in the land of the Mermedonians. As Andrew attempts to interpret the events on the ship he utters another significant gnomic utterance:

> Þær is help gearu,
> milts æt mærum, manna gehwylcum
> sigorsped geseald, þam þe seceð to him.'
> (ll. 907b-909).

Andrew the teacher again steps forward. The theme of

God's protection is intermingled with Andrew's approach to life, and the merging of theme and gnomic utterance adds another dimension to the theme itself, involving it with his own philosophical insights. Throughout his physical torments the theme remains in the foreground through Andrew's speeches. After initial rounds of torture Andrew states in a tone of confidence:

> Ic gelyfe to ðe, min liffruma,
> þæt ðu mildheort me for þinum mægenspedum,
> nerigend fira, næfre wille,
> ece ælmihtig, anforlætan,
> (ll. 1284-1287).

Even in his rebuttal of Satan's arguments, Andrew says succinctly: "'Hwæt, me eaðe ælmihtig God,/niða neregend," (ll. 1376-1377a), and in his strongest appeal for help our hero reminds God of a promise: "þæt us heterofra hild ne gesceode," (l. 1420). When God does come to his aid, Andrew concludes:

> ðæs ðu me on sare, sigedryhten min,
> ellþeodigne an ne forlæte.'
> (ll. 1453-1454).

All of these references to the theme of God's protection are short but essential to its development. Andrew's discourses accentuate the theme and infuse it with a vital spark because Andrew's life and the theme itself

become fused.

The theme of Christian kindness earning rewards is dealt with at length in the first part of the poem in a series of speeches between Andrew and the Pilot (ll. 256-351) and in Andrew's first two speeches on the boat (ll. 355-358 and ll. 386-395). David Hamilton, in a discussion relating to the pattern of testing which precedes both Andrew's voyage and Beowulf's arrival at Heorot, believes that the poem has a tendency "to protract and exhaust the development of a given theme," [13] and this contention is borne out as far as our second Christian theme is concerned. The entire sequence (ll. 256-395) with the help of Andrew's speeches highlights this particular theme. Andrew introduces the concept of reward as he explains how little "sincweorðunga" (l. 272a) he owns, but that the sailors are guaranteed payment from God if a voyage for his entourage can be arranged: "bið ðe meorð wið God,/ þæt ðu us on lade liðe weorðe.'" (ll. 275b-276). It is interesting to note the alliteration of "lade" (l. 276a) with "liðe" (l. 276b), for the journey depends entirely on the sailors' kindness. In his next brief utterance Andrew reiterates the hope that the Pilot will show them "miltse" (l. 289b) in acceding to their wishes. In

prolonging the emphasis on kindness, Andrew employs a gnomic statement which underlines his role as teacher:

> selre bið æghwam
> þæt he eaðmedum ellorfusne
> oncnawe cuðlice, swa þæt Crist bebead,
> þeoden þrymfæst. (ll. 320b-323a).

The alliteration of "cuðlice" (l. 322a) and "Crist" (l. 322b), for example, associates the concept of kindness with the teachings of Christ.

The theme of kindness and reward is again underlined in Andrew's first speech on the boat, in which he thanks the Pilot for allowing them on board the vessel:

> 'Forgife þe dryhten domweorðunga,
> willan in worulde ond in wuldre blæd,
> meotud mancynnes, swa ðu me hafast
> on þyssum siðfæte sybbe gecyðed.'
> (ll. 355-358).

We note the alliteration of "siðfæte" (l. 358a) with "sybbe" (l. 358b) to mark the importance of the Pilot's goodwill to Andrew's sea voyage. Also, as in his initial reference to reward and kindness (ll. 275b-276), Andrew's words link kindness with Christian recompense; rather than the usual payment of treasure, the Pilot and his sailors will receive Christian spoils. The focus of

Andrew's discourse in regards to this particular theme comes to an end in his second speech on the boat. In "protracting" and "exhausting" the theme, as Hamilton would have it, Andrew again brings together goodwill and Christian reward:

> 'Đe þissa swæsenda soðfæst meotud,
> lifes leohtfruma, lean forgilde,
> weoruda waldend, ond þe wist gife,
> heofonlicne hlaf, swa ðu hyldo wið me
> ofer firigendstream, freode, gecyðdest!
> (ll. 386-390).

The word "hyldo" (l. 389b) alliterates with "heofonlicne hlaf" (l. 389a) to further stress the fusion of kindness and Christian recompense. It is only through Andrew's pronouncements that this theme emerges as an important concept in the poem, a concept upon which Andrew's voyage to Mermedonia and, of course, his voyage through life itself depend.

ENDNOTES TO CHAPTER IV

[1] "Andreas and Beowulf: Placing the Hero," Anglo-Saxon Poetry: Essays in Appreciation, ed. L.E. Nicholson and Dolores Warwick Frese (Notre Dame, Ind.: University of Notre Dame Press, 1975), p. 97. More specifically, Hamilton mentions that the extended dialogue between Andrew and the Pilot before the voyage is unbroken by narrative action and adheres to the narrow issue of getting to Mermedonia and is, in fact, "more continuous than comparable portions of Beowulf." (p. 96).

[2] M.D. Cherniss in Ingeld and Christ (The Hague: Mouton, 1972) regards the theme of beatitude through suffering as being inseparable from the events which comprise the story. The second half of the story, according to Cherniss, describes the physical suffering which Andrew must endure on his journey to beatitude, suffering which acts as another phase in the temptation of Andrew (pp. 178-79).

[3] Alvin A. Lee, The Guest-Hall of Eden (New Haven: Yale University Press, 1972), p. 91. At the same time, Lee contends that structurally the poem is a "successfully completed quest..." (p. 91). The entire essay assumes

that the poem is a serious and witty poem.

[4] Marie M. Walsh, "The Baptismal Flood in The Old English Andreas: Liturgical and Typological Depths," Traditio, 33 (1977), 149. The theme of perception and blindness, of course, fits in well with her contention that baptismal typology pervades the last part of the poem.

[5] David Bailey Hamilton, "Studies in Anglo-Saxon Literary Styles," Diss. University of Virginia 1968, pp. 106-46.

[6] T.A. Shippey, Old English Verse (London: Hutchinson University Library, 1972), p. 125. This statement, combined with his position that the poem turns our attention more to the saint himself, leaves little doubt that Shippey regards the torture of Andrew and the testing of his strength of mind as significant aspects of the theme of light and darkness.

[7] The manner in which the poet takes pains to describe Matthew's desperate condition and allows him the opportunity to speak suggests that Matthew is acting as a foil to Andrew's initial timorous attitude. Light and darkness, perception and blindness are placed side by side in this brilliant poetic touch.

[8] Curiously, A.G. Brodeur in his essay, "A Study of

Diction and Style in Three Anglo-Saxon Narrative Poems," Nordica et Anglia: Studies in Honor of S. Einarsson, ed. A.H. Orrick (The Hague: Mouton, 1968), concludes that irony is almost entirely lacking in the poem (p. 105). On the other hand, David B. Hamilton in his article, with whom I am in complete agreement, believes that irony is not only present in the poem but that it adds to the continuity of the poem (p. 96). The irony present in Andrew's speeches also adds to the continuity of our theme as well.

[9] At the same time, certain critical studies have treated religious themes solely in terms of a martial battle. For example, K.R. Brooks in his edition of Andreas and The Fates of The Apostles (Oxford: Clarendon Press, 1961) states that the poet "treats his Christian theme, derived from a fantastic and extravagent Oriental original, in the spirit of the old heroic poetry, representing the Apostles as the comitatus of the Lord and the Anthropophagi as the servants of the Devil." (p. xxvi). But the poem has very little to do with two opposing military camps. G.K. Anderson, in turn, in his The Literature of the Anglo-Saxons (New York: Russell and Russell, 1962), believes that there is a "pervading aroma of the Church militant."

(p. 135). Again, there seems to be very little concern regarding the Church militant on the part of the poet. These studies fail to take into consideration the introductory passages involving Matthew's role and the extended sea voyage.

[10] M.D. Cherniss, p. 178. He speaks at length of Andrew's discourse on Christ's miracles (ll. 644-816) and concludes that it is both a homily in verse and entirely devoid of heroic elements (pp. 176-79).

[11] There are two specific references to Andrew as "lareow" at lines 404a and 1707a.

[12] Cherniss says of these lines: "His speech to his followers is properly religious in its emphasis, and reveals his ability to lead men." (p. 177).

[13] "Andreas and Beowulf: Placing the Hero," Anglo-Saxon Poetry: Essays in Appreciation, p. 94. Hamilton employs this phrase in an attempt to show the Andreas-poet's extension of the sequence involving the testing of Andrew before his journey.

CHAPTER V

CHARACTER AND NARRATIVE DEVELOPMENT IN BEOWULF

There are few studies which deal directly with Beowulf's speeches, or how they relate to the narrative or character development, though those studies which exist are of good quality. Martin Stevens writes that from the hero's first appearance emphasis is given to the importance of words in all their forms with a view towards characterizing our hero as a poet. [1] Margaret Goldsmith argues that Beowulf's wisdom is shown in his speeches rather than his actions, [2] and Brian Shaw has recently suggested in a short article that Beowulf's speeches can be broken into two analogous groups of seven, with the eighth speech marking a transitional point in the poem: the focus from the need to preserve the social order present in the first series of speeches is altered in the second group of utterances which moves finally to acceptance of the transience of earthly society. [3] Both H.B. Woolf [4] and M.W. Pepperdene [5] believe that Beowulf's early speeches to the coast-guard and Wulfgar illustrate prominent aspects of our hero's character. E.B. Irving Jr. also maintains that Beowulf's early speeches highlight his openness and

courtesy.[6] Arguing against Tolkien's contention that Beowulf's long recapitulation to Hygelac is the poem's weakness, A.G. Brodeur carefully illustrates that Beowulf's heroic qualities are displayed in his personal relationships, and that Beowulf's monologue is the strongest expression of human feeling in the poem. Beowulf's two dominant traits, love and loyalty, are enhanced in this extended utterance.[7] Finally, commenting on Beowulf's speeches in Hrothgar's court, Brodeur states that Beowulf's reply to Unferth triggers and advances the narrative in the first part of the poem.[8] Alain Renoir echoes Brodeur's views by claiming that Beowulf's heroic oaths are the catalysts with regards to Beowulf's actions and his eventual destruction.[9]

On the surface, Beowulf is an exciting heroic poem dealing with the wonderful accomplishments of a Scandinavian warrior-prince. Along with this thrilling narrative, there is a fixed and splendid picture of an idealized courtly-life style that is vividly portrayed. Within this refined framework we are presented with another perspective to the intense warrior, Beowulf, performing heroic deeds. Both at Heorot and at Hygelac's court Beowulf delights us with his shrewd, courteous, and generous speeches.[10] Richly laden with fine philosophical

insights, numerous courteous remarks, tact and subtlety, and, of course, magnificent poetic phraseology, these add a new dimension to our hero's conventional image. It is through his words as ideal retainer and ideal king that we understand how great an individual Beowulf really is. His greatness manifests itself not merely through his courageous and brutal engagements with monsters, but through his gracious and noble engagements with the coast-warden, Hrothgar, Wealhtheow, Hygelac, and his faithful retainers in the form of the spoken word. A systematic study of Beowulf's speeches will isolate and put into clearer perspective a picture of the Beowulf hero that has often been overlooked. Moreover, contrary to Klaeber, who feels that for the most part the speeches in Beowulf "tend to delay the progress of the narrative....and are lacking in dramatic quality," (p. lv), it would seem that the speeches of Beowulf are expertly merged into the main narrative, control and even shape it, and are essential components of numerous dramatic situations. Within the framework of the narrative, the speeches also form a progression. In fact, the speeches of Beowulf build up like an incoming tide and recede gracefully as an ebbing tide. In Part One (ll. 1-1962) each speech makes a fresh start, covers

a small amount of narrative and dramatic ground, and then leaves off. This technique permits precise detail to accumulate gradually with no formal construction put on it, until finally one speech releases in a burst the total significance of the previous utterances. The tide recedes only when it can go no farther and in Part Two (ll. 1963-3182) Beowulf's speeches turn like the tides and they begin to collect and reveal in literal display all that has been washed ashore until the final and tragic ebb - Beowulf's death.

Lines 1-260 which precede Beowulf's first utterance relate the passing of Scyld (ll. 1-52) and include a description of Heorot (ll. 53-114) and the introduction of both Hrothgar (ll. 64-81) and Grendel (ll. 86-114) to the narrative. This introductory passage also narrates Grendel's visits to Heorot (ll. 115-188), in which he is portrayed as terrorizing the Danes and committing atrocities for twelve years, leaving Hrothgar grief-stricken and humiliated (ll. 146-158). Only after Grendel's deeds have been described is Beowulf introduced and referred to as "mægenes strengest" (l. 196b) and "æpele ond eacen" (l. 198a). On the heels of Beowulf's decisive decision to help Hrothgar (ll. 198-209), the poet narrates the embarkation, the voyage, and the

landing of Beowulf and his men (ll. 210-228).

Beowulf's initial speech is set into the narrative at an appropriate point and constitutes a significant part of an interesting dramatic situation. Even though the initial exchange of words between the leader of the Geats and the coast-warden is a conventional topos of the greeting of a stranger by inhabitants of a foreign land, it has a definite function in the narrative.[11] This speech along with the speech to Wulfgar and the initial speech to Hrothgar are of the so-called "advancing type", as Klaeber suggests (p. lvi). They advance the narrative at a critical stage in the drama and set the epic into full gear. The hero arrives on the scene with his implements of war, is firmly confronted by a wary coast-warden, but proceeds naturally to defend and explain his arrival. Beowulf's first utterance paves the way for his heroic activities and enables him to state his case before both the audience and the watchman.

The first speech is tactful, polite, indirect, yet firm. The introduction to the speech is noteworthy in that, while "wordhord onleac" seems to be a standard formula, it is appropriate here. The "wordhord" will remain unlocked until his eventual death:

Him se yldesta andswarode,
werodes wisa, wordhord onleac:
(ll. 258-259).

Moreover, this speech illustrates aspects of Beowulf's character that are as important as his physical prowess. He displays self-control in reply to the blunt and sudden confrontation, the same self-control he evinces in his verbal battle with Unferth. Immediately, he supplies the coast-warden with his genealogy in a simple and forthright manner. This directness of expression is also found in his speeches to Wulfgar and Hrothgar. Early mention of Hygelac (l. 261a), also present in his speeches to Wulfgar and Hrothgar, underlines Beowulf's attachment to his king and his role as an ideal retainer. After supplying his genealogy, Beowulf quietly proceeds to explain the cause of his journey. He and his men seek Hrothgar with good intent and Beowulf asks for good counsel:

We þurh holdne hige hlaford þinne,
sunu Healfdenes secean cwomon,
leodgebyrgean; wes þu us larena god!
(ll. 267-269).

These words are repeated later but with subtle changes. This time it is Beowulf alone "þurh rumne sefan" (l. 278a) who will give "ræd gelæran" (l. 278b) in order to destroy

the monster who acts "þurh egsan" (l. 276a). Indeed, by structure alone and by the use of parallel phrasing to describe the contrasting desires of hero and monster, Beowulf becomes closely associated with Grendel as the drama begins to build. Similarly, when Hrothgar is first mentioned, his name is linked through alliteration to the outrages which have cursed him (l. 277). Yet, through Beowulf's generosity and wise counsel, Hrothgar will gain supremacy. Beowulf is also courteous and complimentary in his allusions to Hrothgar as he refers to the Danish king as "leodgebyrgean" (l. 269a), "Deniga frean" (l. 271a), "frod ond god" (l. 279a), and "þæm mæran" (l. 270a).

The final lines of the speech envelop the strongest sentiment of the entire pronouncement, for it is in these lines that Beowulf gives both his audience and the warden his first succinct philosophical insight involving a possible reversal of one's fate and the antithesis of distress and relief. Having stated his intentions to the warden, Beowulf qualifies his generous boast: "gyf him edwenden æfre scolde/bealuwa bisigu bot eft cuman —," (ll. 280-281). Even at this early stage in the poem, Beowulf realizes the possibility of failure and distress hovering over Heorot as long as it stands.

At the end of the speech after his diplomacy and discretion have been put to use, Beowulf sees the need to make allowance for a possible non-fulfillment of his words. All euphemism and indirectness of approach are left aside:

> oððe a syþðan earfoðþrage,
> þreanyd þolað, þenden þær wunað
> on heahstede husa selest.'
> (ll. 283-285).

Are these, in fact, the words of a "cocksure young warrior" to use a phrase coined by Alain Renoir (p. 246), or those of a noble and shrewd retainer bent on the nobility of his intention, but fully aware that intention in the face of "wyrd" does not preclude failure of purpose? These sentiments complement the dramatic situation at this stage in the narrative and reveal aspects of Beowulf's character which will be explored more fully in his forthcoming speeches.

When the retinue arrives at Heorot and is confronted by Wulfgar who also asks where they have come from, Beowulf is exceedingly economical in his use of the "wordhord". Beowulf begins with the plural form of address as in the first speech (l. 342a) and refers to the company as being "Higelaces/beodgeneatas;" (ll. 342b-343a). He is also complimentary in his remarks concerning

Hrothgar calling him "mærum þeodne" (l. 345a). As in his first pronouncement, he possesses the presence of mind to include both leaders in his reply, the one because of devotion to his lord and the other because of diplomatic etiquette. A new chord is then struck with the mentioning of Beowulf's name in line 343b, the first time Beowulf has identified himself by name. Furthermore, lines 344-346 are in the first person singular:

> Wille ic asecgan sunu Healfdenes,
> mærum þeodne min ærende,
> aldre þinum, gif he us geunnan wile,

In the first speech it was the entire troop which sought out Hrothgar. Beowulf has become more specific in his claims. His speech is certainly refining details which were stated in his first speech. In effect, both Beowulf and the narrative are slowly edging their way towards a dramatic confrontation, and his words become a device which enables the narrative to progress in a formal yet inevitable manner.

Beowulf's third speech forms another significant part of a dramatic situation, as he is called upon to address the Danish court and make his errand known to Hrothgar directly within the glorious confines of

Heorot. This miniature oration is more imposing than the more or less swift and economical initial two speeches. This is only fitting since he is addressing the Danish court and the formality of the occasion must be kept in mind. The verb "maðelode" is used alongside Beowulf's name in the introduction for the first time. In a proud and dignified self-introduction to the court, Beowulf states that he has accomplished glorious deeds in his youth against sea-monsters (ll. 408-409a), and that the "snotere ceorlas" (l. 416b) advised him to come to Hrothgar's aid because they themselves had witnessed his powers. He then boasts that he alone will grapple with Grendel, which is a "narrative advance" because up until now Beowulf has spoken only of giving Hrothgar counsel. In fact, through the use of alliteration, his past victories over sea-monsters merge artfully with his upcoming battle with Grendel: "forgrand gramum; ond nu wiþ Grendel sceal,/wiþ þam aglæcan ana gehegan" (ll. 424-425). One is also struck by the extensive use of the pronoun "ic" at this specific juncture in the utterance. Beowulf has narrowed down his errand and all emphasis is squarely on his own prowess, so that when Beowulf speaks of his desire to fight Grendel, simple anaphoric patterns with "ic" as the foundation are

used to give shape and emphasis to the entire speech:

> nu ic þus feorran com,
> þæt ic mote ana (ond) minra eorla gedryht,
> þes hearda heap, Heorot fælsian.
> Hæbbe ic eac geahsod, þæt se æglæca
> for his wonhydum wæpna ne recceð;
> ic þæt þonne forhicge, swa me Higelac sie,
> min mondrihten modes blioe,
> þæt ic sweord bere ofþe sidne scyld,
> geolorand to gupe, ac ic mid grape sceal
> fon wið feonde ond ymb feorh sacan,
> lað wið laþum;
> (ll. 430b-440a).

The ending of the speech, taking up an idea expressed in Beowulf's first speech, is also important as a refinement both in narrative structure and character development, for almost as soon as he mentions that he will contend with Grendel, he admits the possibility of defeat (ll. 440b-445a). Here, however, he refers to God for the first time, resigning himself to God's judgment, thereby illustrating his faith in God and his acceptance of his fate in life.[12] Parallel construction of the phrases "se þe hine deað nimeð" (l. 441b) and "gif mec deað nimeð" (l. 447b) help unearth Beowulf's deepest feelings about his upcoming struggle. Another parallel construction encompassing failure of purpose is seen in the phrases "Na þu minne þearft" (l. 445b) and "no ðu ymb mines ne þearft" (l. 450b). The conjunction "gif" is also employed at intervals of five lines to introduce

a phrase specifying possible defeat and death (l. 442b, l. 447b, and l. 452b). Beowulf's boasts and past heroic victories are balanced against the practical consequences of future battles. Beowulf understands that wyrd and God's judgment control, to a large extent, his destiny. This concept is one of the shaping principles of the entire narrative. Finally, as if to make these sentiments as real and dramatic as possible, Beowulf describes his possible slaughter in graphic terms and asks Hrothgar to send his grand corslet back to Hygelac in the event of death (ll. 445b-455). [13] These words sustain and heighten the impending dramatic thrust of the narrative and give the speech a weighty and stirring ending. Beowulf shows himself to be a modest, perceptive man, not overblown in the pride of his past successes, as well as an efficacious and overwhelming orator. His preoccupation with Hygelac also underscores his role as an ideal retainer. This speech is one of Beowulf's most forceful, rivalled only perhaps by his reply to Unferth.

After Unferth has given vent to his envious thoughts and has openly taunted Beowulf, the latter swiftly and with great assurance embarks upon his rebuttal. [14] The feeling of a quick reply is secured, in part, by

having only one introductory line separating both speeches (l. 529). Compared with his preceding speech to Hrothgar, it is a devastating and boastful speech. In mood and content, it contrasts greatly with the warm graciousness of his earlier remarks. Here we have our first real insight into another Beowulf, the hero who is clearly not to be provoked. Indeed, this speech might answer Klaeber's objection that "the absence of battle challenge and defiance is an obvious, inherent defect of our poem." (lvi). It adds forcibly to Beowulf's wish to fight Grendel for, in effect, when the pronouncement has ended and we are assured Hrothgar has not himself been insulted by Beowulf's taunts, there is no question that Hrothgar will grant our hero's request. [15]

Beowulf begins in an unhurried and controlled manner, displaying the restraint seen earlier in his encounters with the coast-warden and Wulfgar. He refers candidly and adamantly to his supreme prowess, having removed the gloves of diplomacy and etiquette:

> Soð ic talige,
> þæt ic merestrengo maran ahte,
> earfeþo on yþum, ðonne ænig oþer man.
> (ll. 532b-534).

He proceeds, in turn, to narrate his version of the swimming contest and elaborates dramatically on his

ability to kill sea-monsters, to which he had only referred in his previous speech to Hrothgar. This reliving of his contest with Breca helps create anew a dramatic tension not only with his verbal battle with Unferth but also with his impending battle with another monster.

There follows a gnomic utterance after the description of the sea-battle, in which Beowulf attempts to explain why he lived through the tough struggle: "Wyrd oft nereð/ unfægne eorl, þonne his ellen deah!" (ll. 572b-573). This concept broadly controls not only the remainder of the speech but the hero's very existence. These words must be kept in mind as the narrative of the three great fights unfolds. Beowulf also lambastes Unferth and the Danes for a complete lack of courage, the source, in effect, of Grendel's gains (ll. 581b-601a). However, Beowulf says that the Geats will display true courage in the fray (ll. 601b-603a). Within this broad structure is a more intricate and well balanced phrasing of thought, brought about through the employment of the forceful "No ic" in lines 575b, 581b, and 586b as Beowulf gradually unearths Unferth's shortcomings. First, Beowulf has never heard of a man in more peril at sea than he himself was (ll. 575b-581a). Secondly, he has never heard of

such conquests involving Unferth (ll. 581b-586a). Thirdly, he has kept from mentioning Unferth's tainted exploits in the past (ll. 586b-589). All these sentiments merge together and the emphatic "No ic" enables Beowulf to deflect Unferth's taunts completely. The three statements proceed in a logical progression until Unferth's character has been unearthed and his earlier attacks have been rendered ineffectual. Beowulf's sardonic outburst makes this encounter more than a simple "gentleman's quarrel", as T.B. Haber is willing to admit. [16]

The pace of the final part of the speech (ll. 590-606) slows down considerably as variation increases and as Beowulf shrewdly places certain ideas in high relief. Lines 590-597 offer a perfect example of our speaker's technique. Here the Danes' ineffectual fight and Grendel's fearless ravages form the center of attention:

> Secge ic þe to soðe, sunu Ecglafes,
> þæt næfre Gre(n)del swa fela gryra gefremede,
> atol æglæca ealdre þinum,
> hynðo on Heorote, gif þin hige wære,
> sefa swa searogrim, swa þu self talast;
> ac he hafað onfunden, þæt he þa fæhðe ne þearf,
> atole ecgþræce eower leode
> swiðe onsittan, Sige-Scyldinga;
> (ll. 590-597).

Note the variation on Grendel's name, "atol æglæca", and its placement in the succeeding a half-line (l. 592a).

This variation is balanced with the variation in the final b half-line (l. 597b) succeeding the initial reference which is also in the b verse. The two forces have been poetically pitted against each other. Grendel's horrors are mentioned in line 591b and the variation follows in line 593a. On the other hand, the Danes' cowardly disposition to Grendel's deeds is couched in a simple variation in lines 593b and 594a. Finally, this cowardly behavior is followed both poetically and apparently dramatically in the story itself by a variation on Grendel's fearlessness in the face of warfare with the Danes (l. 597a).

After the feast during which Beowulf is given the opportunity to address Queen Wealhtheow [17] and after the royal household has retired from Heorot, Beowulf addresses his retainers one final time before his fight with Grendel. The poet depicts him removing his corslet and his helmet and giving his sword to a retainer, and describes his speech with the term "gylpworda" (l. 675b). Such boasting which occurs before all three of his battles is in accordance with general epic practice and should be construed not as an arrogant gesture, but as a heroic one. Since a hero's words must correspond to his heroic actions, it is fitting to have Beowulf,

on the eve of transforming words into deeds, present anew his heroic sentiments before his loyal companions. This speech of twelve compact lines is, in effect, a patchwork of many strands that have already been woven into his other speeches. At this crucial moment in the poem, the poet chooses to have Beowulf summarize earlier speeches. The first strand that stands out is his opening emphatic statement: "'No ic me an herewæsmun hnagran talige/gupgeweorca, þonne Grendel hine;" (ll. 677-678). His "gupgeweorca" rivals Grendel's "nipgeweorca" mentioned five lines later in the speech (l. 683a). He also reiterates his desire not to use weapons against Grendel (ll. 679a-685a), a sentiment he had expressed earlier to Hrothgar (ll. 435-440a). It should be added, however, that fairness in battle is stressed here, whereas honor for Hygelac was the reason he gave for unarmed combat in his first weapons' speech. With each speech Beowulf is either giving the audience more detailed information or putting into clearer perspective certain of his earlier statements. The final lines illustrate not only Beowulf's confidence in his own strength but his humble trust in God's judgment as well, which is another sentiment that finds echoes in previous utterances:

ac wit on niht sculon

secge ofersittan, gif he gesecean dear
wig ofer wæpen, ond siþðan witig God
on swa hwæpere hond halig Dryhten
mærðo deme, swa him gemet þince.'
(ll. 683b-687).

With these words the drama builds further as Beowulf falls asleep, patiently awaiting Grendel's grand entrance.

Our next occasion to hear Beowulf speak occurs only after Grendel's raid, the fight with Beowulf which ensues, and the joy at Heorot when the Danes learn of Beowulf's victory have been narrated, a narrative sequence which takes up over two hundred and sixty-eight lines (ll. 688-956). In his victory speech to Hrothgar, Beowulf wears the guise of a hero who has fulfilled his words and boasts. Beowulf acknowledges that the "ellenweorc" (l. 958a) was done with much goodwill and uncanny prowess. Graciously, he wishes Hrothgar had been able to see the "feond on frætewum fylwerigne!" (l. 962). With this sentiment as a basis, he takes Hrothgar back to the most salient points in the battle and allows the audience at the same time to relive the fresh historical and dramatic moment. The retelling of the battle from Beowulf's point of view not only gives the audience yet another insight into our hero's character, but perhaps more importantly offers them a different and intriguing dramatic perspective of the

battle. Beowulf mentions that he had thought to bind Grendel to his deathbed through his "mundgripe" (l. 965a). However, "ic hine ne mihte, þa Metod nolde," (l. 967). Far from being swollen with pride, Beowulf brings God into the midst of the fight. Beowulf understands that his powers depend, in part, on God. He acknowledges his prowess but God must share in the victory. Beowulf's wisdom even allows him to perceive that Grendel's "escape" is no true escape and that a wise God will mete out ultimate defeat and punishment:

> no þy leng leofað laðgeteona
> synnum geswenced, ac hyne sar hafað
> in nidgripe nearwe befongen,
> balwon bendum; ðær abidan sceal
> maga mane fah miclan domes,
> hu him scir Metod scrifan wille.'
> (ll. 974-979).

Pain has bound Grendel in its "nidgripe" (l. 976a) as Beowulf had attempted to do with his "mundgripe". Thus, in this victory speech Beowulf does not speak of his earthly rewards but of Grendel's eternal punishment in hell. He does not gloat over his own accomplished boasts but humbly refers to God's victory over Grendel.

However, this victory speech which brings the narration of the first great fight to a fitting close strikes a balance with Beowulf's next speech, in which

heroic gnomic utterances make up the core of the speech. Occurring after the attack by Grendel's dam it plays a prominent part in the dramatic situation; it allows the expedition to the mere to commence and initiates the action surrounding Beowulf's second fight. It also halts Hrothgar's lamentation of Aeschere's death at an appropriate moment and gives Beowulf the reins to fulfill his intention of cleansing Heorot of evil monsters. In addition, this pronouncement illustrates both the tactfulness of Beowulf the rhetorician and the fidelity of Beowulf the hero to the Germanic warrior code. Beowulf's short hortatory speech is full of imperatives. In reply to Hrothgar, he employs a negative imperative in the first line as he prepares to offer his views on Aeschere's death: "'Ne sorga, snotor guma!" (l. 1384a). This is certainly a firm and unflinching comment to make to one's acting lord. Of course, this imperative is followed by a complimentary statement to Hrothgar in the b-verse which cushions the possibly harsh-textured command. Hrothgar's speech, on the other hand, opens with a negative imperative, but his command centers on the direct opposite of Beowulf's imperative: "'Ne frin þu æfter sælum!" (l. 1322a). Hrothgar utters another imperative near the end of his speech: "sec gif

þu dyrre!" (l. 1379b). Following suit, Beowulf likewise employs an important imperative near the end of his speech: "Aris, rices weard, uton hraþe feran,/Grendles magan gang sceawigan." (ll. 1390-1391). Note again the compliment that accompanies Beowulf's imperative (l. 1390a) which demonstrates Beowulf's discerning approach. Of course, he has turned Hrothgar's imperative around, so that not only does he accept Hrothgar's appeal for help, but his acceptance is incorporated in an imperative form.

Lines 1384b-1389 control the speech and reveal Beowulf's heroic ethical code, complementing what we already know about his philosophical views:

> Selre bið æghwæm,
> þæt he his freond wrece, þonne he fela murne.
> Ure æghwylc sceal ende gebidan
> worolde lifes, wyrce se þe mote
> domes ær deaþe; þæt bið drihtguman
> unlifgendum æfter selest.
> (ll. 1384b-1389).

This self-revealing statement shows him to be a Germanic warrior who is faithful to the heroic code. Also significant in the speech is Beowulf's promise to Hrothgar that Grendel's dam will not be permitted to escape. The phrasing emphasizes Beowulf's promise but also anticipates the setting for the battle in the mere:

Ic hit þe gehate: no he on helm losaþ,
ne on foldan fæþm, ne on fyrgenholt,
ne on gyfenes grund, ga þær he wille!
(ll. 1392-1394).

Having arrived at the mere, Beowulf puts on his armour and launches into another operatic-like speech, slightly reminiscent of his speech the night before Grendel's attack when he removed all of his implements of war before speaking. There is, however, more than eloquence and ceremonial dignity present in the speech. There is a definite dramatic quality, a dramatic quality that is not to be found in the actual narrative. As Brodeur states: "Beowulf's address to Hrothgar after he has arrived....implies that he is less certain of victory than he had been before the earlier fight. Though he had then considered the possibility of death, his request that Hrothgar send his corslet to Hygelac if Grendel should prevail is far less urgent and moving than his plea to the King as he prepares to plunge into the mere." [18] The use of "gif" to qualify his boast in his initial speech to Hrothgar is again employed in this speech to crystallize the uncertainty of the forthcoming battle. Phrases such as "gif ic æt þearfe þinre scolde/ aldre linnan," (ll. 1477-1478a) and "gif mec hild nime;" (l. 1481b) echo Beowulf's uncertainty in his initial

battle, but in the context of the speech these phrases appear more critical and laden with more anxiety than seemed present in his initial speech to Hrothgar. Still, Beowulf's resoluteness and devotedness to the task at hand are exhibited at the end of the speech as he courageously resolves to do battle: "ic me mid Hruntinge/dom gewyrce, oþðe mec deaþ nimeþ!'" (ll. 1490b-1491). His speech to Wealhtheow comes to mind where he also pitted one extreme of battle against the other, "dom" versus "deaþ".

It is also an unselfish speech as Beowulf manifests a noble concern for his retainers. Beowulf's character reveals itself consistently in this situation, as he demonstrates his munificence as a lord in his desire to settle the affairs of his men before his departure. It is this sentiment that is foremost in his mind as he makes ready to seek out Grendel's dam. Even when he asks Hrothgar to send his treasures and spoils to Hygelac, his reason for the request typifies his unaffected desire to please and endow the people closest to him with well - merited praise:

> Mæg þonne on þæm golde ongitan Geata dryhten,
> geseon sunu Hrædles, þonne he on þæt sinc starað,
> þæt ic gumcystum godne funde
> beaga bryttan, breac þonne moste.
> (ll. 1484-1487).

Beowulf even demonstrates his generosity to Unferth as

he enjoins Hrothgar to hand back the sword Hrunting to Unferth if he falls in battle (ll. 1488-1491).

Beowulf's victory speech after his victory over Grendel's dam brings to a fitting close the narrative sequence of the second fight. As he did in his first victory speech, Beowulf reviews the most salient points in the battle and allows the audience to relive once more the dramatic tension of the difficult encounter. This speech again emphasizes Beowulf's generosity and highmindedness. It is a sparse and modest report of victory, stressing the difficulty of the battle, God's intervening providence, and the peaceful nights Hrothgar and his people will now enjoy. Brodeur senses a certain economy of treatment in the speech: "Beowulf reports his victory at once, before the Danes can recover from their astonishment that he lives. Wisely the poet employs little variation in his speech. The hero's words lack the touch of ironic lightness which had marked his announcement of his earlier victory over Grendel....this is right, for the fight with the she-troll had almost cost Beowulf his life. The speech is solemn in the extreme, as it should be, for it announces the completion of the errand of mercy which had brought him to Denmark." [19] Beowulf understands that victory was difficult to procure

and death was near at hand:

> Ic þæt unsofte ealdre gedigde,
> wigge under wætere, weorc genepde
> earfoðlice; ætrihte wæs
> guð getwæfed, nymðe mec God scylde.
> (ll. 1655-1658).

He acknowledges the fact that without God's help victory would never have been his. God, by the hero's own admission, shares this latest victory as He did Beowulf's first triumph. In his "errand of mercy" Beowulf is certain that God has been a part of the process and has helped avenge the outrages committed against the Danes. This unselfishness of character is again illustrated in the last part of the speech (ll. 1671-1676). Beowulf has not been fighting merely for glory or wealth but for the betterment of the Danish people's condition:

> Ic hit þe þonne gehate, þæt þu on Heorote most
> sorhleas swefan mid þinra secga gedryht,
> ond þegna gehwylc þinra leoda,
> duguðe ond iogope, þæt þu him ondrædan ne þearft,
> þeoden Scyldinga, on þa healfe,
> aldorbealu eorlum, swa þu ær dydest.'
> (ll. 1671-1676).

The next morning before Beowulf's departure for his home he addresses a few last words to Hrothgar, which for one last time display his courtly etiquette, sobriety, and generosity in Denmark. Once more, like

so many of his speeches up to this point in the poem, this pronouncement helps shape the narrative, for not only does it act as a fitting conclusion to Beowulf's exploits in the land of the Danes, but it also looks forward to the future and is a catalyst for the narrative sequence involving our hero's voyage home and his glorious reunion with Hygelac. Thus, it enables the narrative to make a fresh start. The speech comprises four easily distinguishable sections which separately and jointly reveal Beowulf's impressive discretion of character. Informing Hrothgar of his pending departure, Beowulf first thanks him for all his kindness and hospitality (ll. 1820b-1821). He specifically mentions that he and his countrymen are anxious to seek out Hygelac (l. 1820a), another indication of his role as the ideal retainer. The three remaining sections of the speech are set off by the conjunction "gif" which is employed in the a-verse to begin each distinct part. They are more or less set pieces of courteous magnificence. Beowulf reminds Hrothgar that if help is ever required in the future, he, Beowulf, can rectify the situation (ll. 1822-1825). To buttress this well-intentioned promise Beowulf states that if at any time Hrothgar has enemies, Hygelac's help is assured (ll. 1826-1835). At

the last, Beowulf says that if Hrethric should ever come to the court of the Geats, he will find friends there:

> Gif him þonne Hrepric to hofum Geata
> gepingeð þeodnes bearn, he mæg þær fela
> freonda findan; feorcyþe beoð
> selran gesohte þæm þe him selfa deah.'
> (ll. 1836-1839).

After a prosperous voyage Beowulf arrives at the land of the Geats (ll. 1888-1913) and is royally received by Hygelac (ll. 1963-1983a). Of the four speeches which are uttered by Beowulf in his homeland, Beowulf's long recapitulation to Hygelac and the entire Geatish court is especially significant. [20] Far from attempting to solve the dilemma surrounding this speech, it seems best to isolate some of the features more relevant to our study. Its primary purpose seems to be the bringing of the tale of Grendel and his dam to Geatland. The recapitulation seems to have been constructed for dramatic and structural reasons, along with character portrayal and the reflection of the ethical code on the part of the hero. It serves certainly as a parallel and contrast to Beowulf's confrontations and replies at the outset of the poem. There he was cast in the role of adventurer or "wrecca" until he clarified his position. On his arrival at home he is asked simply to clarify the results of his journey.

Understandably, Beowulf is more relaxed as he speaks before his people, and his pronouncement is far more leisurely than any of his previous speeches. In addition, whether the recapitulation is structurally correct or not, Beowulf himself acts honorably and discreetly, and his initial words at the court of the Geats prove to be just as noble and powerful as his words at Heorot. A change of setting does not alter Beowulf's magnificent capabilities as a weaver of fine words. The speech makes a fresh start, on the one hand, with a view towards adding a number of details about the battles undisclosed up to this point, and on the other, releasing and unearthing the total significance of the previous utterances. Looked at from this perspective, the speech adds to the poem's strength and not its weakness.

Beowulf begins by mentioning his complete victory over Grendel (ll. 2005b-2009a). Backtracking to render the events in a chronological order, Beowulf describes the banquet which ensued after his arrival at Heorot, and how he was impressed by Hrothgar's joyous and hospitable court (ll. 2009b-2024a). There follows the Freawaru digression which lends itself to the leisurely pace of the utterance and makes for an intriguing sidelight to Beowulf's recapitulation of his successes (ll. 2024b-

2069a). It is an excellent revelation of character as Beowulf proves to be a shrewder and more realistic politician than Hrothgar. Beowulf proceeds to describe the first battle with Grendel which marks his second recapitulation of the encounter (ll. 2069b-2100). Note how, as in his victory speeches at Heorot, the dramatic perspective is heightened in this summary. Top priority is given to Grendel's swallowing Hondscio whole (ll. 2076-2080) and the description of Grendel's strange glove and hand as it descends to gather up Beowulf (ll. 2081-2089). Beowulf's emphasis on Grendel as a devouring murderer allows the recapitulation to be highly dramatic. As a superb rhetorician, Beowulf is the most capable figure to garner and stimulate the interest and curiosity of his audience. At the same time, Beowulf never allows his rhetorical skills to override his courtly etiquette and his stature as ideal retainer. In the middle of his description of the battle, he conveniently brings in Hygelac and states bluntly what the entire encounter procured, not only honor for himself but glory for his country and his king:

> To lang ys to reccenne, hu i(c ð)am leodsceaðan
> yfla gehwylces ondlean forgeald;
> þær ic, þeoden min, þine leode
> weorðode weorcum.
> (ll. 2093-2096a).

Such statements not only echo similar sentiments expressed in earlier speeches in the first part of the poem, but they demonstrate the sincerity and intensity of these earlier pronouncements. Moreover, Beowulf's words are revealing how constant a character he actually is.

In his description of the ensuing feast, Beowulf mentions Hrothgar's story-telling and indulgence in reminiscence (ll. 2101-2114). It adds details to the initial description of the feasting after Beowulf's victory over Grendel and makes for an entertaining and revealing extract. Following this emotional picture of Hrothgar, Beowulf describes in quick succession Grendel's dam's vengeance (ll. 2115-2129), Hrothgar's appeal for help (ll. 2130-2134) and his subterranean battle (ll. 2135-2140a). Here reference to God's assistance is omitted. It is primarily, as was stated earlier, the story with its dramatic elements that Beowulf is retelling rather than all of the cosmic implications of the battles. He is, therefore, careful to mention the difficulty with which he escaped with his life: "unsofte þonan/feorh oðferede; næs ic fæge þa gyt;" (ll. 2140b-2141). Such a statement would heighten the potential dramatic effect on his audience. The final lines of the speech show Beowulf to be the ideal retainer, selfless, honorable

and extremely discreet. He mentions how Hrothgar was true to the old traditions with his lavish gifts, and he then discloses his intention of handing over all of these gifts to Hygelac, to whom he owes everything:

> ðа ic ðe, beorncyning, bringan wylle,
> estum geywan. Gen is eall æt ðe
> lissa gelong; ic lyt hafo
> heafodmaga nefne; Hygelac, ðec.'
> (ll. 2148-2151).

Beowulf's final remarks make it clear that his first concern was the glory of Hygelac and his country. These words add vital significance to Beowulf's earlier speeches. His gestures make it also clear that Beowulf was indeed "swyðe hold" to his king (l. 2170b). He has no enmeshed loyalties.

No sooner has Beowulf arrived home to describe his glorious adventures, than the narrative takes a new direction with the mention of Hygelac's death, Beowulf's fifty year reign, and the attacks of the vengeful dragon (ll. 2200-2220). Disdaining the help of an army, the old king decides to fight the dragon single-handedly (ll. 2333-2354). Beowulf proceeds to the dragon's cave (ll. 2397-2416), where seated upon a headland and full of gloomy forebodings, he makes a farewell speech to his companions before the third great fight. Whereas

Beowulf's other speeches were uttered from the mouth of a thane, this speech affords the audience a chance to hear Beowulf the king speak.[21] His first speech in this role is sombre and steeped in great solemnity. The pace is slow befitting the sombre tone of the narrative. At the same time, Beowulf's resoluteness and devotion to heroic ideals are as steadfast as they were in his role as thane.

The speech is made up of two parts, ll. 2426-2508 and ll. 2511-2537, with the first part of the speech acting as an ideal historical background for the more important second part in which Beowulf's heroic decision to fight the dragon is made known.[22] A sense of his magnitude and true import of his role in history is secured by having the speech constructed in this manner, for it reflects the fact that Beowulf's own battle will become one of the highlights of his country's history. It is against this backdrop that Beowulf's historical and critical decision is placed and his role in the royal dynasty is established. More precisely, Beowulf's historical reminiscence of Geatish history involves violence, vengeance, and sorrow, all of which are also a part of Beowulf's impending fight and death. In addition, not only does this first part of Beowulf's speech link

Beowulf's past and future exploits to Geatish history, but it adds to the foreboding and sombre atmosphere surrounding the narrative as this point in the poem. History is about to repeat itself and Beowulf's decision to fight the dragon in the second part of the speech brings that fact clearly into the foreground. No doubt, it is the second part of Beowulf's pronouncement which requires the closest examination. In accordance once again with heroic practice, lines 2510-2537 represent a heroic outburst centered on the hero's decision to fight the dragon himself. The poet is careful to include the phrase "beotwordum spræc" (l. 2510b) in the introduction to the second part of the speech which echoes the reference to "gylpworda" present in the introduction to Beowulf's speech before he meets Grendel. His temperament has not changed. The ideal thane has been converted to the ideal king within the ever-present confines of a heroic courtly society in peril. Beowulf obviously feels it is his duty (as it was in the past), and his duty alone, to rid this society of destructive forces. For this reason stress is laid on the pronoun "ic" as it crops up ten times in various grammatical constructions in the second part of the speech. This frequent use of "ic" is similar to Beowulf's initial speech to Hrothgar

as he focused more precisely on his important errand. Beowulf also refers to himself as being the "frod folces weard" (l. 2513a), which is noteworthy, since it is partly for this very reason that he is risking his life.

Having announced his intention of going forth to the fight, he states that he will not eschew armour as he did when he fought Grendel.[23] He realizes the dragon's strengths and because he is level-headed he will not allow his words of boasting to make him act foolishly. As in his previous fights he echoes the point that he will not flee from the dragon but will let Fate dictate who the winner will be:

> Nelle ic beorges weard
> oferfleon fotes trem, ac unc (furður) sceal
> weorðan æt wealle, swa unc wyrd geteoð,
> Metod manna gehwæs.
> (ll. 2524b-2527a).

He must encounter the dragon and display for one final time his nobility of intention. In the final lines of the speech, he makes it emphatically clear that he will meet the dragon single-handedly. Again, for Beowulf there is no alternative. He is a constant hero. It is the hero's role to do heroic deeds:

> Nis þæt eower sið,
> ne gemet mannes, nefn(e) min anes,
> þæt he wið aglæcean eofoðo dæle,

eorlscype efne.
(ll. 2532b-2535a). [24]

As king or as thane, he is heroically-oriented and trusts his own strength. Of course, one must not overlook the fact that the treasure is also at stake in his forthcoming encounter. As king of the Geats he is their "sinces brytta" - their distributor of wealth. The treasure itself might secure a lasting peace for the Geats. It is for these reasons that he ends the speech with a reference to the treasure. Greed is nowhere involved:

Ic mid elne sceall
gold gegangan, oððe guð nimeð,
feorhbealu frecne frean eowerne!'
(ll. 2535b-2537).

We come finally to Beowulf's final two foreboding and bitter speeches after his fight with the dragon. The poet paints a moving picture of our hero as he sits on a seat by the rampart. Variation in the introduction to the first of these speeches stresses the reality of death and enables the audience to ponder for a dramatic moment the state of our hero. It is one of the longest introductions and appropriately so:

Biowulf maþelode — he ofer benne spræc,

wunde wælbleate; wisse he gearwe,
þæt he dæghwila gedrogen hæfde,
eorðan wynne(e); ða wæs eall sceacen
dogorgerimes, deað ungemete neah - - :
(ll. 2724-2728).

The first part of the speech is both bitter and comforting (ll. 2729-2743a). He begins with a deep regret that he has no son to whom he might pass on the torch. Yet this sombre and distressing strand changes as Beowulf points towards his lifelong nobility of intention and deed. He takes pride in the fact that he kept peace and has led a noble existence devoid of "searoniðas" (l. 2738a) or the "morðorbealo maga" (l. 2742a). The reference to the murder of kinsfolk finds its source in Beowulf's previous speech where he described the killing of Herebeald by his brother. Moreover, a reference to God (l. 2741b) seems to alleviate a good deal of Beowulf's physical and spiritual pain. He has been the ideal thane and the ideal king and for this God cannot blame him. It is this part of the speech with its emphasis on Beowulf's upright behavior which truly reveals in a burst all that Beowulf has said and done in the poem. The total significance of all of Beowulf's previous utterances transformed into deeds is here revealed. The picture is fixed.

The second part of the speech revolves around Beowulf's

request that Wiglaf show him the treasure he has won, and which together with his guiltless conscience will give him further solace. This request to see the treasure accentuates the narrative in the second part of the poem, for the narration of the history of the hoard, together with how the dragon was robbed and the vengeance which followed, all come together in Beowulf's reference to the treasure. His words condense the history of the hoard into one poignant moment:

> Bio nu on ofoste, þæt ic ærwelan,
> goldæht ongite, gearo sceawige
> swegle searogimmas, þæt ic ðy seft mæge
> æfter maððumwelan min alætan
> lif ond leodscipe, þone ic longe heold.'
> (ll. 2747-2751).

Avarice is again not a motive for his fight with the dragon. He is simply proud of the duty performed for his people. The treasure symbolizes all of his noble intentions and works performed as an ideal ruler.

Beowulf's final speech as he continues to gaze upon the treasure is highlighted by his love for his people as ideal king and his acknowledgment of God's role in his heroic life. He thanks God that he has been permitted to see the treasure and to have been the means of winning it. The variations on God clearly emphasize Beowulf's "fæstrædne gepoht":

'Ic ðara frætwa Frean ealles ðanc,
Wuldurcyninge wordum secge,
ecum Dryhtne, þe ic her on starie,
þæs ðe ic moste minum leodum
ær swyltdæge swylc gestrynan.
(ll. 2794-2798).

Beowulf then asks Wiglaf to supply the people's needs, which for one final time reveals the essence of his heroic personality and his loyalty to his people (ll. 2800b-2801a). Only after these two elements are mentioned does he ask that a barrow be raised on the cliff as a remembrance of him (ll. 2802-2808). His own glory has obviously taken a back seat to that of his people. Beowulf's final few words as he removes his wargear and gives it to Wiglaf are profoundly moving and dramatic. He understands and reiterates what he said in his previous speech, that he is, in fact, a doomed man without kinsfolk to follow in his footpath:

'Þu eart endelaf usses cynnes,
Wægmundinga; ealle wyrd forsweop
mine magas to metodsceafte,
eorlas on elne; ic him æfter sceal.'
(ll. 2813-2816).

"What indeed can quiet us in a death so noble?" (Milton's Samson Agonistes). The poet follows Beowulf's last words with the following comment: "Þæt wæs þam gomelan gingæste word/ breostgehygdum," (ll. 2817-2818a), recalling

the very introduction to Beowulf's first speech: "Him se yldesta andswarode,/werodes wisa, wordhord onleac:" (ll. 258-259). The wordhord, at least for Beowulf, has been sealed, but not before he was able to demonstrate his mastery over this same wordhord and over all of the dangerous foes he encountered. Throughout the poem Beowulf has defined himself through his words. What more fitting tribute than the ending of the poem when Beowulf's thanes praise Beowulf, with the poet supplying rich and beautiful variations on the verb "to speak":

> Þa ymbe hlæw riodan hildedeore,
> æþelinga bearn, ealra twelfe,
> woldon (care)cwiðan, (ond) kyning mænan,
> wordgyd wrecan, ond ymb w(er) sprecan;
> eahtodan eorlscipe ond his ellenweorc
> duguðum demdon, — swa hit gede(fe) bið,
> þæt mon his winedryhten wordum herge,
> ferhðum freoge, þonne he forð scile
> of lichaman (læded) weorðan.
> (ll. 3169-3177).

Such variation is more than a merely respectable account. It is a magnificent poetic tribute to Beowulf the weaver of fine words. A monument more lasting, as Horace tells us, than bronze.

ENDNOTES TO CHAPTER V

[1] "The Structure of Beowulf: From Gold-Hoard to Word-Hoard," Modern Language Quarterly, 39 (1978), 219-38. Stevens notes that Beowulf's first battle is not physical but verbal, and that what we see in the course of the narrative is the "emergence of the hero not only as a man of action but also as a speaker." (p. 234).

[2] The Mode and Meaning Of Beowulf (London: Athlone Press, 1970), p. 220.

[3] "The Speeches in Beowulf: A Structural Study," Chaucer Review, 13 (1978), 86-92.

[4] "On the Characterization of Beowulf," ELH, 15 (1948), 88. Beowulf's forthright manner of speaking, moreover, gives the guard sufficient confidence to admit the Geats to Denmark and even to guide them to Heorot.

[5] "Beowulf, and the Coast-Guard," English Studies, 47 (1966), 409-19.

[6] A Reading of Beowulf (New Haven: Yale University Press, 1968), p. 53.

[7] "The Structure and the Unity of Beowulf," PMLA, 68 (1953), 1194.

[8] The Art of Beowulf (Los Angeles: University of California Press, 1959), p. 53. As Brodeur explains: "For Unferth's words spur Beowulf to claim for himself the right to confront Grendel, and to prove his competence to do so; and when the hero has spoken, there is no longer any question that Hrothgar will grant his request." (p. 53).

[9] "The Heroic Oath in Beowulf, The Chanson de Roland, and the Nibelungenlied," Studies in Old English Literature in Honor of A.G. Brodeur, ed. S.B. Greenfield (Eugene: University of Oregon Books, 1963), pp. 237-66. Hereafter cited as Renoir.

[10] Fr. Klaeber in Beowulf and the Fight at Finnsburg, 3rd. ed. (Lexington: D.C. Heath, 1950) makes some pertinent general remarks concerning speeches in the poem: "The formal character of the speeches is accentuated by the manner of their introduction. Most frequently the verb "maðelode" 'made a speech' is employed, either in set expressions occurring with the formula-like regularity well known from the Homeric epic....or in combination with descriptive, characterizing, explanatory matter intruded between the announcement and the actual beginning of the speech, e.g. "Beowulf maðelode — on him byrne scan,/searonet seowed smipes orþancum — :" 405f." (p. lv).

He also explains that "The prominent and rather independent position of the speeches is signalized by the fact that, in contrast with the usual practice of enjambment, nearly all the speeches begin and end with the full line." (p. lv). To Klaeber's remarks it should be added that the formal character of Beowulf's speeches is also accentuated by the manner of their conclusion. Not only do all of his speeches end with a full line, but often the poet will round off the speech as nicely as he began it. For example, in line 606 at the conclusion of the Beowulf-Unferth encounter, the radiant sun imagery, "sunne sweglwered supan scineð!'", spills over through allíteration into the following line, thereby bathing Hrothgar in joy: "Þa wæs on salum sinces brytta". Similarly, Beowulf's courteous speech to Wealhtheow ends as it began, with the expression of the gold-adorned queen's great pleasure: "Ðam wife þa word wel licodon,/ gilpcwide Geates;" (ll. 639-640a). All quotations from Beowulf are taken from this edition.

[11] Pepperdene notes that, in contrast to Beowulf's response to Wulfgar, which is direct and personal, "Beowulf's manner with the shore warden is reserved and somewhat aloof, but it is in no way patronizing. He is aware that he is not treating with an equal, but he

is careful to avoid any hint of condescension. He assumes the responsibility for the guard's limitations, personal and social." (p. 413).

[12] Beowulf also refers to God as the arbiter of events in Part One in lines 685b-687 and 967-979.

[13] Irving suggests that Beowulf's description of Grendel carrying off his body has a "casual gaiety" about it: "it is a ghoulish situation totally controlled by humor." (p. 66).

[14] Critics are at variance as to how to approach both Unferth's speech and Beowulf's rejoinder. According to I. Masters Hollowell, "Unferð the pyle in Beowulf," Studies in Philology, 73 (1976), 239-65, there is no real venom in Unferth's words. Moreover, Adrien Bonjour in The Digressions in Beowulf (Oxford: Clarendon Press, 1950), pp. 19-20 and Klaeber (pp. 147-50) project a more or less kindly estimate of Unferth. On the other hand, Brodeur in The Art of Beowulf (pp. 153-57) discusses Unferth's treacherous character. Brodeur also feels that Beowulf's answer is spoken in anger (p. 144). Contrarily, Hollowell concedes only that Beowulf might be annoyed (p. 255), and Margaret Goldsmith in The Mode and Meaning of Beowulf speaks of Beowulf's "controlled rejoinder" to Unferth's attacks (p. 213). Irving even

sees humor in Beowulf's final words in the exchange (p. 76). Carol J. Clover in a recent article, "The Germanic Context of the Unferth Episode," Speculum, 55 (1980), 444-68, studies the relationship of the Unferth episode to the Norse flytings. He catalogues recurrent features of setting, contenders, dramatic situation, content, and outcome of Norse flytings and demonstrates the common ground with regard to the Unferth episode. M.F. Vaughan in "A Reconsideration of Unferth," NM, 77 (1976), 32-48. stresses the literary difficulties posed by an allegorical understanding of the name "Unferth.": "The failure of such approaches to handle adequately (Unferth's) fame and his 'spirit of generosity, courtesy, and sportsmanlike fairness toward Beowulf,' later in the epic, casts doubt on the consistent application of concepts of strife or discord to this complex character. If indeed (Unferth) is more a personification than a person, then the poem should be read in such a way that this character does not change, develop, or act in any way inconsistent with the abstract quality he is supposed to embody." (pp. 34-35).

[15] Daniel R. Barnes in "Folktale Morphology and the Structure of Beowulf," Speculum, 45 (1970), 416-34, suggests that the Unferth episode fulfills the function

of a test with regards to our hero and is, in fact, a component of all folktales. Barnes views Beowulf "fundamentally as a folktale which has been greatly refined and embellished by a conscious literary artist..." (p. 419).

[16] A Comparative Study of the Beowulf and the Aeneid (Princeton: Clarendon Press, 1931), p. 107.

[17] Beowulf's brief speech to the queen offsets the Unferth speech and recalls the one to Hrothgar. He demonstrates his flexibility in his ability to redirect his forces in order to respond chivalrously to Wealhtheow. In a short response to her greeting, Beowulf states twice in the space of seven lines his resolve to succeed or fall in battle (ll. 632-638). He had previously stated his options but never so directly. The reference to "eorlic ellen" (l. 637a) echoes his boast in the Unferth episode of demonstrating his courage. He has, however, toned down his boast considerably although his humility and courteousness in no way hide his fixity of purpose. The pronouncement is encompassed by the queen's reactions. Before the speech she is described as thanking God that her desire to look to some warrior for help has been fulfilled. At this point she is pleased by his presence and imminent actions (ll. 625-628a). After the speech she is said to be pleased with Beowulf's "gilpcwide".

Note how, in one instance, Beowulf can deal a death blow to Unferth's insinuations and, in another, move a queen to happiness with only a few choice words.

[18] The Art of Beowulf, p. 97.

[19] Brodeur, p. 46.

[20] Stevens suggests that with this speech Beowulf "becomes his own chronicler, and, in the process, he assumes the voice of the scop." (p. 235). He regards Beowulf's account as a sensitive distillation of his adventure, and at the same time, "is a fitting conclusion to his adventures as a young man, and it marks his 'rite de passage' from the Roland role to that of Charlemagne." (p. 236).

[21] Brodeur in The Art of Beowulf perceives two threads - one bright, one sombre - which "intertwine to form the fabric of this speech: that of Beowulf's valient exploits in the past and his present resolution to confront the dragon bravely; and that of the deaths of his beloved kinsmen." (p. 66).

[22] R.E. Kaske in "Sapientia et Fortitudo as the Controlling Theme of Beowulf," An Anthology of Beowulf Criticism, ed. L.E. Nicholson (Notre Dame, Ind.: University of Notre Dame Press, 1963), pp. 269-310, suggests that "Its chronological beginning is artfully presented under

the guise of a long reminiscence by Beowulf of his own career (ll. 2426-2508); the real organization of the speech, however, is around four great crisis of Geatish history." (p. 292).

[23] Renoir believes that Beowulf is not too keen on going into the fray of battle, and that his decision to wear armour and use a sword reveals these feelings (p. 246). Renoir clarifies these ideas: "Despite these earlier misadventures, Beowulf tells his followers that he will use a sword against the dragon. It is significant that his statement takes the form of a conditional negative answer to the unstated question which the audience of the poem are surely asking themselves (ll. 2518b-2521). The clause 'gif ic wiste' gives the utterance an unmistakable tone of hesitancy, and there is a suggestion of nostalgia in the reference to the fight with Grendel. If we take the poet's own hint to compare the passage under consideration with Beowulf's statement of his intention to fight Grendel, some 2078 lines earlier, we find that the latter contains no such hesitancy (ll. 433-440a)." (p. 246).

[24] Speaking of Beowulf's lack of the supernatural strength of the "miles Christi", Goldsmith in The Mode and Meaning of Beowulf regards our hero's "beotword" (ll. 2532ff.) as a sign of the more worldly outlook in

the old king than in the young champion whom Hrothgar praised so highly (p. 226).

CHAPTER VI

THEMATIC DEVELOPMENT IN BEOWULF

Although there are numerous thematic studies which deal with Beowulf, most critics agree on the paramount importance of two major themes: the transience of all earthly things and the celebration of heroic life, in particular the heroic code. Time and space limit us to a discussion of these two themes in relation to the speeches of Beowulf, although an examination of other themes would undeniably prove fruitful.[1] Beowulf's speeches consistently emphasize and develop these themes and, in fact, become essential agents in condensing and refining them. Just as the speeches of Guthlac and Andreas were found to be pervading guidelines to a thorough thematic comprehension of the two poems, so too do Beowulf's pronouncements accentuate the more relevant concepts in Beowulf.

In his landmark study, J.R.R. Tolkien contends that the unifying theme of the poem is "man at war with the hostile world, and his inevitable overthrow in Time."[2] Both Adrien Bonjour and Stanley B. Greenfield likewise regard the theme of transience as a major part of the poem.[3] E.G. Stanley in a similar vein

suggests that "The tone of the poem is pessimistic; joy leads to misery and bleak, helpless despair." [4] John Halverson, in turn, believes that "Death and destruction, the sense of utter finality, hover over the entire poem." [5] Dorothy Whitelock echoes these sentiments when she states that the poem is "full of the sense of the temporal nature of all earthly success." [6] E.B. Irving Jr. concludes that the theme of transience is to be found especially in the second part of the poem, where man's limitations and images of death and loss are dominant. [7]

The entire narrative sequence of the first part of the poem (ll. 1-1962) is based, in part, on the theme of the transience of all earthly things. The introductory passages leading up to Beowulf's arrival on the scene set the theme into motion. The poem begins with the mention of Scyld who after a long and illustrious reign dies (ll. 1-52). After many years have passed, Hrothgar also becomes a victorious and renowned prince who decides to build a great hall for feasting (ll. 64-79); but on the heels of Hrothgar's impressive accomplishments there is a reference to Heorot's eventual destruction by fire [8] along with an allusion to the Ingeld and Freawaru episode (ll. 81b-85). Both inferences

foretell Heorot's and Hrothgar's downfall. Moreover, there follows an extended description of Grendel's outrages on Heorot for twelve continuous years (ll. 115-188) which, in turn, prompt Beowulf to offer his services to the king in an attempt to alter the Danes' bad fortune. With Beowulf's arrival the theme of transience becomes even more prominent. His victory over Grendel and the ensuing celebration, followed closely by the dam's vengeance and the resultant sorrow, which, in turn, are followed by Beowulf's second victory and a second joyful scene at Heorot, all point directly towards the theme of change and the rising and falling of human fortunes. There are also numerous statements throughout the first part of the poem which emphasize our first major theme. For example, immediately following the description of joy and feasting in Heorot after Grendel's defeat, the poet adds:

> Wyrd ne cupon,
> geosceaft grimme, swa hit agangen wearð
> eorla manegum,
> (ll. 1233b-1235a).

Hrothgar incorporates the theme in his homily to Beowulf when he refers to the transitory nature of power and fame (ll. 1761b-1768), noting in particular how true these words have become in his own case (ll. 1769-1778a).

Hrothgar, in fact, states: "pæt se lichoma læne gedreoseð," (l. 1754). Earlier, there was mention of the "lænan gesceaft." (l. 1622b). The theme of transience is extended in the second part of the poem (ll. 1963-3182). Hygelac's death along with that of his son falls within this thematic framework. In addition, almost in the same breath as Beowulf's fifty year reign is mentioned, the dragon's impending onslaughts are alluded to (ll. 2208b- 2214a). Furthermore, in the famous elegy of the last survivor (ll. 2247-2266), statements such as "Heald þu nu, hruse, nu hæleð ne mostan," (l. 2247), and "Bealocwealm hafað fela feorhcynna forð onsended!'" (ll. 2265b-2266) amplify the theme. There are, as well, direct references to Beowulf's death (ll. 2341b-2344 and ll. 2420b-2423a). Finally, following Beowulf's death which, no doubt, is the most important aspect of the theme of transience, Wiglaf foretells the demise of the Geats (ll. 2884-2981), and the poet follows with important reflections on the inscrutability of fate (ll. 3062b-3068). Everything falls within the realm of wyrd.

Eight of Beowulf's eleven speeches in the first part of the poem explore and amplify the ramifications of the concept of transience as it applies to all

things human, thus playing a large role in the development of this entire concept. In his first utterance to the coast-warden, in fact, Beowulf relates the rising and falling fortunes of his father:

> Wæs min fæder folcum gecyped,
> æpele ordfruma, Ecgpeow haten;
> gebad wintra worn, ær he on weg hwurfe,
> gamol of geardum; hine gearwe geman
> witena welhwylc wide geond eorpan.
> (ll. 262-266).

Beowulf also mentions at the conclusion of this first pronouncement that he can give Hrothgar advice concerning the possible changes in his fortunes:

> Ic pæs Hroðgar mæg
> purh rumne sefan ræd gelæran,
> hu he frod ond god feond oferswyðep —
> gyf him edwenden æfre scolde
> bealuwa bisigu bot eft cuman —
> ond pa cearwylmas colran wurðap;
> oðde a sypðan earfoðprage,
> preanyd polað, penden pær wunað
> on heahstede husa selest.'
> (ll. 277b-285).

In the same breath Beowulf speaks both of the evil distress ("bealuwa bisigu" l. 281a) and the possible relief from these tribulations ("bot" l. 281b), the alliteration in line 281 helping to emphasize the theme of transience.

There follows a series of utterances within the

confines of Heorot dealing with the notion of transience and, in particular, with the concept of wyrd. The first is directed to Hrothgar himself and touches on the concepts of the passing of time and the effects of wyrd's intervention. Beowulf reiterates the statements made in his first speech in his reference to the "reced selesta" (l. 412a), with all of the ramifications to past glory and, of course, present tribulation:

> secgaŏ sæliŏend, þæt þæs sele stande,
> reced selesta rinca gehwylcum
> idel ond unnyt, siŏŏan æfenleoht
> under heofenes hador beholen weorpeŏ.
> (ll. 411-414).

Even though Beowulf does not directly speak of Heorot's glorious past, the reference to this past reputation among sea travellers would conjure up in the minds of the audience Heorot's great history. Near the end of the speech (ll. 440-455) Beowulf deals almost exclusively with the possibility of his defeat and accepts the workings of wyrd: "Gæŏ a wyrd swa hio scel!'" (l. 455b). This gnomic statement thrusts the idea of transience into the foreground with a view both to the impending fortunes of Beowulf and the synthesis of all that has already happened to Scyld, Hrothgar, and Heorot. In Beowulf's next speech, which involves a description of

his swimming contest with Breca, the theme of the rising and falling fortunes of everything human is again touched upon. After relating his victorious struggles with the sea monsters (ll. 550-572a), he says simply: "Wyrd oft nereð/unfægne eorl, þonne his ellen deah!" (ll. 572b-573). This reference to wyrd, which ties in with his previous statement on the subject (l. 455b), only enhances our theme further. At this juncture in time he was an "unfægne eorl" (l. 573a), but in his future encounters he may not be so fortunate. Courage does not always save a hero. Moreover, in his speech prior to his initial encounter, Beowulf underlines the fact that he will leave it to God to decide the winner:

> ond siþðan witig God
> on swa hwæþere hond halig Dryhten
> mærðo deme, swa him gemet þince.'
> (ll. 685b-687).

In fact, wyrd and God seem inextricably bound together in Beowulf's view of the unfolding of history. In Beowulf's speech after his second victory there is another reference to God's protection in the face of possible defeat and death: "ætrihte wæs/ guð getwæfed, nymðe mec God scylde." (ll. 1657b-1658). Beowulf's statements are an extension of our theme as he perceives again both ends of the unstable spectrum of heroic life.

Finally, following the vengeance of Grendel's dam and the renewed sorrow, Beowulf in a poignant and dramatic flurry draws together all of his statements in Heorot embracing the concepts of wyrd and transience in perhaps the most precise manner in the entire poem.[9] Having instructed Hrothgar rather forcefully to cease his sorrowing (l. 1384a), Beowulf summarizes all that the narrative and he himself have been alluding to:

> Ure æghwylc sceal ende gebidan
> worolde lifes, wyrce se þe mote
> domes ær deaþe; þæt bið drihtguman
> unlifgendum æfter selest.
> (ll. 1386-1389).

Here Beowulf assumes the role of the authoritative hero, who through his experiences in the heroic world is able to comprehend and relay his own version of the theme of transience. His words give the concept of wyrd and the nature of the temporal heroic life added significance.

The theme of transience is emphasized consistently in three of Beowulf's four remaining speeches after he returns to his native land. Beowulf's reflections and references on this particular theme denote not only traditional wisdom but more importantly underline the fact that Beowulf has actually been a living part of these concepts. Thus, in these speeches Beowulf is

not only reinforcing the poet's comments on transience and wyrd, but having experienced their effects himself, his comments are the cornerstone to the development of this theme. In Beowulf's speech to Hygelac he touches briefly on Hondscio's death (ll. 2076-2080), adding that he was "fægum" (l. 2077). When Beowulf describes his fight with Grendel's dam almost a hundred lines later, he states that "næs ic fæge þa gyt;" (l. 2141b). Unlike Hondscio Beowulf's fortunes were not yet on the wane. Note his preoccupation with fate and death, a preoccupation which accentuates our theme. In addition, Beowulf refers to Hrothgar's lament over his youthful past:

> hwilum eft ongan eldo gebunden,
> gomel guðwiga gioguðe cwiðan,
> hildestrengo; hreðer inne weoll,
> þonne he wintrum frod worn gemunde.
> (ll. 2111-2114).

It serves as a perfect prelude to Beowulf's own recounting of his youth which occurs in his very next farewell speech (ll. 2426-2434). He recognizes that time has not stood still. Beowulf follows this reminiscence with a superb portrayal of a father who loses his son by a violent death. The sorrow and desolation depicted reinforce the concept of transience in one dramatic flash:

> Gesyhð sorhcearig on his suna bure
> winsele westne, windge reste
> reote berofene, — ridend swefað,
> hæleð in hoðman; nis þær hearpan sweg,
> gomen in geardum, swylce ðær iu wæron.
> (ll. 2455-2459).

Here Beowulf's words give greater scope to this theme than the narrative has been able to provide. Beowulf ends on two familiar notes. First, he realizes that "wyrd" (l. 2526b) will decide the issue, and secondly, he will either win or die (ll. 2534b-2537). Since Beowulf has experienced the working of wyrd throughout his life, these sage words add weight and authority to the poet's own philosophical comments on wyrd and transience.[10] Similarly, in Beowulf's final utterance he comes to grips with his condition in one brief yet powerful phrase: "ne mæg ic her leng wesan." (l. 2801).[11] Beowulf in the course of his speeches has extended the theme of earthly transience to include ~~not~~ only Hrothgar, Heorot, wyrd, and the people around him but most importantly himself as well.

As with the first theme many critics have examined the theme of the exaltation of the heroic code. T.B. Haber in an early comparative study of Beowulf and the Aeneid believes that both epics "show the heroic spirit of hardihood, the determination to conquer or to die,

in the face of all odds..." [12] In a more recent study, A.G. Brodeur suggests that Beowulf embodies the heroic ideal in each part of the poem and that the only movement in the poem is Beowulf's passage from the ideal retainer to the ideal king whereby "his heroic virtues inevitably find larger, though similar, modes of expression." [13] E.G. Stanley also concludes that Beowulf embodies the heroic ideal in all of his actions and words. [14] In reflecting criticism which holds that Beowulf's decision to fight the dragon and win the treasure illustrates obstinacy and foolishness, S.B. Greenfield notes that such criticism ignores the "heroic expectations of the measure of the hero which is so much a part of the poem's fabric." [15] John Leyerle regards the theme of the poem to be "the fatal contradiction at the core of heroic society. The hero follows a code that exalts indomitable will and valour in the individual, but society requires a king who acts for the common good, not for his own glory." [16] Another important aspect of our theme revolves around feuds, which according to Stanley J. Kahrl are central to the meaning of the poem and which receive their fullest treatment in Beowulf's speech involving lines 2462b-2489. [17] In conjunction with this study, Elizabeth M. Liggins suggests that the

references to revenge, as well as to conflicting loyalties and rewards for loyalty, are so frequent that they help to give the poem a continuity and a pattern.[18]

The first celebration of the heroic code occurs at the outset of the poem with the lengthy description of Scyld's prowess and success as a conquerer and of his impressive funeral (ll. 4-52); the poet's moralizing on the merits of heroic deeds (ll. 20-25) serves to lay the foundation for it. When the scene shifts to Heorot the theme becomes even more conspicuous through digressions, characters' statements, and the narrative action itself. The revelry of the heroes (l. 497b) and their "brave words" (l. 643a) are recounted at length. There is particular attention paid to the joy at Heorot after Beowulf has made good his boasts (ll. 837-924) and the banquet and gifts which follow suit (ll. 991-1049). The celebration after Beowulf's second victory also finds a prominent place in the narrative action (ll. 1644-1698a). In his sermon Hrothgar notes that fame comes about as the result of heroic deeds and that Beowulf has, indeed, gained eternal renown (ll. 953b-956). Wealhtheow echoes these statements to Beowulf during the course of the celebrations (ll. 1221-1224a). Hrothgar, in turn, reiterates this important concept:

"Blæd is aræred/geond widwegas, wine min Beowulf,/ ðin ofer þeoda gehwylce." (ll. 1703b-1705a). The episode of Sigemund (ll. 874-915) also enlarges the theme as Sigemund, on the one hand, is perceived as gaining renown in his killing of monsters, unlike Hèremod, who by his behavior caused trouble and disgrace. In addition, the digression of the episode of King Finn (ll. 1071-1159a), which is steeped in revenge and treachery, acts as a perfect foil to Beowulf's noble exploits. Of course, the long descriptions of Beowulf's brilliant victories amplify the theme, victories which result in Beowulf's fame and fortune. In the second part of the poem, the theme is again predominant. The hero's reception by Hygelac (ll. 1963-1983a), a succinct description of Beowulf's heroic character (ll. 2177-2183a), and the mention of Hygelac's gifts to his thane (ll. 2190-2199) point directly to the concepts of the heroic code. The most notable aspects of the heroic code are highlighted in Beowulf's heroic encounter with the dragon (ll. 2538-2711a), together with Wiglaf's unselfish assistance of his leader and his speech denouncing the cowardice and ingratitude of Beowulf's men. Finally, the description of Beowulf's funeral (ll. 3137-3182) is a fitting tribute to Beowulf's heroic

endeavors and puts the finishing touches to the life story of a hero whose central purpose was always the glorification of heroic ideals.

Three of the more prominent aspects of these ideals developed in Beowulf's speeches are the need to perform heroic deeds, to exact vengeance, and to show steadfast loyalty to one's lord. Beowulf regularly makes allusions to the performance of heroic deeds from the outset. His first speech includes a reference to his father's heroic past and enduring fame (ll. 262-266), which ties in with the poet's descriptions of the heroic success of both Scyld and Hrothgar in the introduction to the narrative. He describes his own mission in such terms, placing careful emphasis on "holdne hige" (l. 267a), "micel ærende" (l. 270b), and "ræd" (l. 278b). He is not on a mission of deception and dishonorable intent, but one which will illustrate the ideal heroic code. Later, in his third speech (ll. 405-455), he recounts his earlier heroic exploits as an indication of his ability to perform heroic deeds (ll. 418-424a), and in true heroic fashion he boasts twice that he alone will decide the issue (ll. 424b-426a and ll. 431-432). Furthermore, he announces his decision to fight the monster without arms in order not to take a clear advantage

over his foe, a fact which will please his lord greatly:

> ic pæt ponne forhicge, swa me Higelac sie,
> min mondrihten modes bliðe,
> pæt ic sweord bere opðe sidne scyld,
> geolorand to gupe, ac ic mid grape sceal
> fon wið feonde ond ymb feorh sacan,
> lað wið lapum;
> (ll. 435-440a).

He is here as intent on following the heroic code as he is in preserving his life. In his speech prior to his battle with Grendel, he again makes clear his desire to fight the fair fight without arms in a lengthy boastful statement. In fact, the entire pronouncement stresses his desire to conform to a fair and heroic encounter:

> 'No ic me an herewæsmun hpægran talige
> gupgeweorca, ponne Grendel hine;
> forpan ic hine sweorde swebban nelle,
> aldre beneotan, peah ic eal mæge;
> nat he para goda, pæt he me ongean slea,
> rand geheawe, peah öe he rof sie
> nipgeweorca; ac wit on niht sculon
> secge ofersittan, gif he gesecean dear
> wig ofer wæpen,
> (ll. 677-685a).

A heroic life, however, must also be devoid of sins against the code, an area explored in Beowulf's reply to Unferth. Part of Beowulf's rebuttal is taken up with his own version of the swimming contest with Breca (ll. 535-581a), which illustrates his heroic spirit and his ability to destroy formidable foes and

provides concrete examples of Beowulf's own heroic actions. At the same time Beowulf's scathing remarks to Unferth concerning his possible fratricide (ll. 587-588a) and his and the Danes' cowardice in the face of Grendel's misdeeds (ll. 590-601a) point to failures to live up to the code. Dishonorable deeds and the absence of heroic spirit are contrasted with Beowulf's own dauntless spirit. Only by following the heroic code to the letter and possessing an indomitable will to challenge adversity will Grendel be defeated and a hero rise out of the conflict. Beowulf brings this speech to a fitting close as he remarks:

> eafoð ond ellen gupe gebeodan.
> Ac ic him Geata sceal ungeara nu,
> (ll. 601b-603a).

In his later speeches Beowulf continues to draw the audience's attention to this second major theme and help establish it as one of the axes upon which the entire poem revolves. In his short speech to Wealhtheow, for example, he states: "Ic gefremman sceal/eorlic ellen," (ll. 636b-637a). It is precisely this "courage of a hero" which he calls attention to in the remainder of the narrative. Moreover, in his speech to Hrothgar after Grendel's dam has made her appearance, he says:

wyrce se þe mote
domes ær deaþe; þæt bið drihtguman
unlifgendum æfter selest.
(ll. 1387b-1389).

Even in his farewell speech to Hrothgar, Beowulf demonstrates an eagerness for future confrontation and a chance to perform more heroic deeds for his acting lord:

Gif ic þonne on eorþan owihte mæg
þinre modlufan maran tilian,
gumena dryhten, ðonne ic gyt dyde,
guðgeweorca, ic beo gearo sona.
(ll. 1822-1825).

Beowulf's two victory speeches in the first part of the poem can be grouped together as they both look back on preceding heroic encounters with the intention of placing Beowulf's heroic stature in the foreground and of defining the nature of heroic actions. In his first victory speech, for example, Beowulf refers to the "ellenweorc" (l. 958a) which was carried out "frecne" (l. 959b) and against "eafoð uncuþes" (l. 960a). In fact, his opponent was too strong to contain (ll. 969b-970a). Beowulf's recapitulation of his fight with Grendel's dam falls into a similar pattern. He is careful to point to his sea-spoils which he procured in battle (the monster's head and the sword hilt). Also, in this fight Beowulf "þæt unsofte ealdre gedigde,"

(l. 1655) and "weorc geneþde/earfoðlice;" (ll. 1656b-1657a). These references to a hard-earned victory enhance Beowulf's role as hero and provide graphic examples of heroic deeds.

Beowulf's eighth speech (ll. 1384-1396) requires particular attention, for here Beowulf expounds on the necessity for vengeance, which is another important aspect of the heroic code. The entire first half of the poem treats the concept of vengeance extensively. Note, for example, the mention of the revenge of the brood of Cain towards God (ll. 110-114), Hrothgar's inability to wreak vengeance on Grendel (ll. 146b-158), the digression involving King Finn (ll. 1071-1159), and Grendel's mother's resolve to avenge her son's death (ll. 1276b-1278). Beowulf states clearly that in this heroic society revenge is a necessity: "Selre bið æghwæm,/þæt he his freond wrece, þonne he fela murne." (ll. 1384b-1385). Beowulf's words enable him to be part of this theme of revenge and actually pave the way for the feud to unfold dramatically. After the fight with Grendel's dam, Beowulf picks up on the theme of revenge as he stresses that the slaughter of the Danes has been avenged: "fyrendæda wræc,/deaðcwealm Denigea, swa hit gedefe wæs." (ll. 1669b-1670). Thus,

his heroic actions, and more importantly, his heroic words entertained and augmented the theme of vengeance, a theme which is an intricate part of the more general theme of the celebration of the heroic world.

Aspects of the theme of revenge reappear in the second part of the poem in Beowulf's long recapitulation of his earlier victories. At the outset of this speech, he condenses the entire meaning of his battle with Grendel: "ic ðæt eall gewræc," (l. 2005b). Some eighty-eight lines further after he has recounted the salient points of his first battle he repeats the same sentiment: "To lang ys to reccenne, hu i(c ð)am leodsceaðan/yfla gehwylces ondlean forgeald;" (ll. 2093-2094). He also refers to the vengeance of Grendel's dam (ll. 2117b-2122a). Of course, the long digression of the episode of Freawaru is also steeped in the theme of feuds and adds fuel to the treatment of this theme (ll. 2024b-2069a). In addition, in Beowulf's next speech the digression of Geatish history involving the earlier wars with the Swedes and the end of Herebeald also revolves around the theme of revenge (ll. 2432-2489). Once again, because Beowulf dutifully respected the heroic code's dictates concerning vengeance and speaks as an authority on the subject, his words add weight

and significance to the poet's treatment of this same theme.

Beowulf's speeches also embrace another aspect of the heroic code, that of loyalty to one's lord. One of the most notable aspects of Beowulf's first three speeches is his preoccupation with Hygelac as he refers to his lord in each of these early pronouncements (ll. 260-261, ll. 342a-343b, ll. 407b-408a, l. 435b, and l. 452a), underlining his role as faithful retainer. Beowulf's farewell speech on the eve of his departure from Denmark contains two more references to Hygelac (l. 1820a and l. 1830b), the second especially demonstrating a complete trust in his leader:

> Ic on Higelace wat,
> Geata dryhten, þeah ðe he geong sy,
> folces hyrde, þæt he mec fremman wile
> wordum ond weorcum,
> (ll. 1830b-1833a).

Moreover, in his speech prior to his battle with Grendel's dam, Beowulf requests Hrothgar's pledge to hand over to Hygelac the presents which were given him by the Danish leader if he should perish in battle. That Beowulf clearly understands the significance of loyalty is seen in a second request to Hrothgar, that the Danish king protect his companions in the event of his death

in the fight with Grendel's dam (ll. 1480-1481). Later, as Beowulf recounts his difficult battles in the land of the Danes to Hygelac, he again demonstrates his loyalty to lord and nation when he states: "þær ic, þeoden min, þine leode/weorðode weorcum." (ll. 2095-2096a). In rounding out this speech, Beowulf points to the treasures which he has procured (l. 2143a and l. 2146b), and as ideal retainer, fittingly offers them to Hygelac:

> ða ic ðe, beorncyning, bringan wylle,
> estum geywan. Gen is eall æt ðe
> lissa gelong; ic lyt hafo
> heafodmaga nefne, Hygelac, ðec.'
> (ll. 2148-2151).

Finally, in the second part of the poem, Beowulf utters pronouncements in his role as king, pronouncements which add an interesting dimension to the concept of heroic deeds. These speeches are spoken from a position of experience and Beowulf's words illustrate a profound appreciation and awareness of the heroic code in general. Beowulf relives past exploits as he remembers how, as one of Hygelac's young retainers, he killed Dæghrefn, whom he crushed in his powerful arms (ll. 2501-2508a). Now, however, as "frod folces weard" (l. 2513a) he will again "fæhðe secan,/ mærðu fremman," (ll. 2513b-2514a), but it is a solitary task, to which few can rise:

Nis þæt eower sið,
ne gemet mannes, nefn(e) min anes,
þæt he wið aglæcean eofoðo dæle,
eorlscype efne. Ic mid elne sceall
gold gegangan, oððe guð nimeð,
feorhbealu frecne frean eowerne!'
(ll. 2532b-2537).

Moreover, when the battle is over Beowulf, mortally wounded, reviews his life according to heroic standards. Not only did no neighboring tribes attempt to start a war (ll. 2732b-2736a), but he himself steered clear of treacherous quarrels and the killing of kinsfolk (ll. 2736b-2743a). In his final moments he comforts himself with the knowledge that his life has faithfully mirrored the code. Even in his farewell speech before his fatal encounter with the dragon, Beowulf in the role of the aged king reassesses his role as a young loyal retainer:

Ic him þa maðmas, þe he me sealde,
geald æt guðe, swa me gifeðe wæs,
leohtan sweorde,; he me lond forgeaf,
eard eðelwyn. Næs him ænig þearf,
þæt he to Gifðum oððe to Gar-Denum
oððe in Swiorice secean þurfe
wyrsan wigfrecan, weorðe gecypan;
symle ic him on feðan beforan wolde,
ana on orde,
(ll. 2490-2498a).

These words, spoken again from the vantage point of experience, transcend the poet's own philosophical comments.

Like the poem's narrator, Beowulf has provided us with philosophical reflections on loyalty and other aspects of the heroic code, but he has also provided us with a concrete example of a warrior successfully living a glorious life according to the precepts of the code.

ENDNOTES TO CHAPTER VI

[1] R.E. Kaske in "Sapientia et Fortitudo as the Controlling Theme of Beowulf," An Anthology of Beowulf Criticism, ed. L.E. Nicholson (Notre Dame, Ind.: University of Notre Dame Press, 1963), pp. 269-310, while accepting the fact that these two themes are of paramount importance, claims that the theme of sapientia et fortitudo is the most basic theme of the entire poem and, in fact, relates the theme directly to Beowulf's speeches. For example, Kaske suggests that Beowulf's successive speeches with the coast-warden, Wulfgar, Hrothgar, and Unferth are all designed to illustrate the sapientia of Beowulf (p. 277). Other examples of sapientia in his speeches include his wise foresight in his preparation for combat (ll. 1474-1479), an understanding of the possible outcome of his actions (ll. 440-455), his ability to predict accurately in the affairs of others (ll. 974-977, 1674-1676, and 2029-2069), his subtle grasp of situations (ll. 1836-1839), his skill in intertribal affairs (ll. 1326-1335), and his freedom from pride (ll. 2327-2332). Furthermore, Kaske claims that Beowulf maintains the right attitude toward the gold at the end of the poem (ll. 2794-2801)

which is by definition sapientia. On account of the fact that Kaske puts forward such a good argument in respect to the treatment of the theme of sapientia et fortitudo as it applies to Beowulf's speeches, it has been deemed appropriate to concentrate specifically on two major themes which have not been dealt with in this fashion. Brian Shaw in "The Speeches in Beowulf: A Structural Study," Chaucer Review, 13 (1978), 86-92, also deals with Beowulf's speeches as they apply to the poem's themes. However, his study is more structural in nature as he argues that the poem, like Beowulf's speeches, falls into two thematic divisions, the first part of the poem suggesting that evil in society may be defeated by a determined heroic figure and the second part placing emphasis on the difficulty and often the futility of this struggle (p. 92). Beowulf's eighth speech according to Shaw is the transitional speech which alters the focus from the need to preserve the social order in the first series of speeches to the second group of utterances which moves finally to acceptance of the transience of earthly society (p. 87).

[2] "Beowulf: The Monsters and the Critics," An Anthology of Beowulf Criticism, ed. L.E. Nicholson (Notre Dame, Ind.: University of Notre Dame Press,

1963), p. 67.

[3] Adrien Bonjour, The Digressions in Beowulf (Oxford: Clarendon Press, 1950), p. 74, and S.B. Greenfield, A Critical History of Old English Literature (New York: New York University Press, 1965), pp. 87-89. In somewhat the same vein, Charles Moorman in "The Essential Paganism of Beowulf," Modern Language Quarterly, 28 (1967), 3-18, states that the major theme of the poem is "the unyielding, though profitless, struggle of man against the forces of a malevolent nature." (p. 6).

[4] "Haethenra Hyht In Beowulf," Studies in Old English Literature in Honor of A.G. Brodeur, ed. S.B. Greenfield (Eugene: University of Oregon Books, 1963), p. 137.

[5] "Beowulf and The Pitfalls of Piety," University of Toronto Quarterly, 35 (1966), 277. Halverson adds, "Having done what a man can, he dies as a man must." (p. 277).

[6] The Audience of Beowulf (Oxford: Clarendon Press, 1951), p. 98. Whitelock also notes that the poet seems determined to point out that the effects of good actions in the world of the poem are temporary. For example, "Beowulf ruled his people well and saved them from the dragon, but foreign enemies lie in wait to pounce on

them and destroy them once their king is dead." (p. 98).

[7] A Reading of Beowulf (New Haven: Yale University Press, 1968), p. 196.

[8] Norman E. Eliason in "The Burning of Heorot," Speculum, 55 (1980), 75-83, rejects the usual critical interpretation of the audience's knowledge of the feud between Ingeld and Hrothgar and the final burning of Heorot referred to in lines 81b-85, and attempts to emend the lines in such a way that Heorot's destruction by fire does not require special knowledge on the part of the audience. These lines, in effect, state in a matter-of-fact way the eventual fate of Heorot and provide a signal to the tragic theme of the entire poem, which is that "all of man's achievements are in vain, for, however nobly inspired or magnificently attained, like Heorot they are inevitably doomed." (p. 83).

[9] As mentioned earlier, Shaw regards this utterance as a transitional speech, in which Beowulf expresses the idea that evil cannot be defeated in human terms though he will continue to attempt to destroy it (p. 86). Also, this speech combines two motifs: "the hope for social order as bound by the oath, and the need for a memorial when death has nullified any social bonds." (p. 87).

[10] It is interesting to note the poet's own comments in the introduction to Beowulf's next to last speech. Variations on the word "deað" (l. 2728b) and a direct reference to Beowulf's understanding of the concept of earthly transience (ll. 2725b-2727a) isolate Beowulf's unfortunate reality:

> wisse he gearwe,
> þæt he dæghwila gedrogen hæfde,
> eorðan wynne(e); ða wæs eall sceacen
> dogorgerimes, deað ungemete neah - - :
> (ll. 2725b-2728).

[11] Kaske contends that at the point of death Beowulf continues to display sapientia, for as a wise king he has desired the treasure not for himself but for the good of his people (p. 300).

[12] A Comparative Study of the Beowulf and the Aeneid (Princeton: Princeton University Press, 1931), p. 52. Of course, Margaret E. Goldsmith's study, The Mode and Meaning of Beowulf (London: Athlone Press, 1972), regards the poem as a Christian allegory of the life of man, all the while maintaining that the effect of the poem "is to show that the intellect, strength and courage of a great man derive from God and are given to serve God and his fellowmen;" (p. 14). To this line of interpretation, which this study rejects as valid, one need only recall Kenneth Sisam's words in his The Structure

of Beowulf (Oxford: Clarendon Press, 1965), in which he surmises that "there is little in Beowulf that is distinctly Christian in the strict sense. The words and conduct of the ideal characters are for the most part designed to show qualities such as courage, loyalty, generosity and wisdom...." (p. 79).

[13] "The Structure and The Unity of Beowulf," PMLA, 68 (1953), 1185. Employing Tolkien's famous words, Brodeur concludes: "In a heroic poem so conceived and constructed as an 'opposition of ends and beginnings,' the person of the hero must furnish the essential bond between the balanced parts." (p. 1185). Certainly Beowulf's speech helps create this bond, both between the balanced parts, and the major themes of the poem as well.

[14] "Beowulf," Continuations and Beginnings, ed. E.G. Stanley (London: Nelson, 1966), p. 138.

[15] "'Gifstol' and goldhoard in Beowulf, "Old English Studies in Honor of John C. Pope, ed. R.B. Burlin and E.B. Irving Jr. (Toronto: University of Toronto Press, 1974), p. 112.

[16] "Beowulf The Hero and The King," Medium Aevum, 34 (1965), 89.

[17] "Feuds in Beowulf: A Tragic Necessity," Modern

Philology, 69 (1972), 189-98. Kathryne Hume in "The Theme and Structure of Beowulf," Studies in Philology, 72 (1975), 1-27, coincides with Kahrl's study as she insists that the poem "never moves away from its pervasive concern with the maintenance of stability in an heroic society." (p. 21). The controlling theme, therefore, for Hume is threats to social order, specifically revenge and war.

[18] "Revenge and Reward as Recurrent Motives in Beowulf," NM, 74 (1973), 193-213. These references to revenge give the poem a continuity, according to Liggins, just as much as do the many references to Hygelac or to such things as the contrasts between good and evil, to sapientia et fortitudo, or even to the pattern of Beowulf's three fights (p. 213).

CONCLUSION

This study demonstrates the felicitous use of heroes' speeches in regards to the character portrayal, the direction and development of the narratives, and the establishment of the major themes in Guthlac A, Andreas, and Beowulf. In Guthlac A the speeches are found to be an integral part of the narrative, a narrative which is intent on establishing the resoluteness of Guthlac. A picture of the inflexible saintly retainer-type is reinforced and given life through Guthlac's pronouncements as the speeches become, in effect, dramatic empirical proof of Guthlac's constancy and strength of character. Insofar as the themes are concerned, Guthlac's speeches display and amplify the themes of the role and importance of angels and devils in the life of Guthlac, the spiritual progress and perfection of the hero, and the guidance and benevolence of divine power. With regard to Andreas we indicate how Andrew's speeches help to heighten the dramatic aspects of a narrative which involves Andrew's progression from a sluggish disciple to a wise Christian hero. In the course of this discussion we point to the role Andrew's speeches play in the formation of the typological narrative, whereby these speeches like the actions of Andrew offer

proof that the hero is a figura of Christ. In a second chapter involving the treatment of themes, we demonstrate the extent to which Andrew's speeches treat and enhance the themes of the recognition of spiritual blindness, God's protection of the faithful, and earning eternal reward through kindness. In the first of two chapters devoted to Beowulf, we illustrate the extent to which the hero's speeches are expertly merged into the main narrative and are essential components of numerous dramatic situations. This particular discussion adds a new dimension to Beowulf's conventional image, in which his words as both ideal retainer and ideal king underline how great an individual Beowulf really is. In a final chapter devoted to themes in Beowulf, we observe how Beowulf's speeches consistently emphasize and develop the themes of the transience of all earthly things and the celebration of the heroic life.

It is hoped that this examination leaves little doubt that the speeches of Guthlac, Andrew, and Beowulf are far from haphazard and mere exhibitions of rhetorical brilliance, and that the prominent position of these speeches is essential to the very nature and substance of their respective poems. While this study underlines the function of the heroes' speeches, areas of future

consideration might naturally include an examination of the role of the secondary characters' speeches. We glance at the importance of Matthew's words, for example, in awakening Andrew out of his sluggishness, words which are linked to the character development of our hero. We also observe briefly the importance of the devils' speeches in Guthlac with regard to the dramatic aspects of the narrative. In addition, since this study shows the importance of speeches in developing major themes, speeches should be used as a touchstone in determining the centrality of a theme. It would certainly be useful to examine critical suggestions covering themes to see if such suggested themes are supported by the speeches of the hero. Thus, for example, while Margaret E. Goldsmith in The Mode and Meaning of Beowulf makes a case for regarding the poem as a Christian allegory and demonstrates how the strength of Beowulf derives from God, I do not feel that Beowulf's speeches can be used to support this approach. In the light of the centrality of speeches, as demonstrated here, I would advise that Goldsmith's views be treated with a great deal of caution. Finally, as some critics believe Guthlac A to be dependent upon Felix of Croyland's Vita Guthlaci, it might prove beneficial to examine parallel speeches

in the Latin life. A comparison of speeches in the Old English poem with the West Saxon prose version would also be informative. In so far as Andreas is concerned, a comparable study of the ultimate source of the poem, the Greek Acts of Andrew and Matthias, and of an Old English prose version could unearth aspects of saints' discourse which fall outside the boundaries of this study. It is hoped that this investigation will help to broaden the scope of the methods which could be employed to more fully understand the nature of Old English poetry and to better appreciate this same body of poetry.

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