How Green were the Anglo-Saxons?

Applying Ecocriticism to the Earliest English Poetry

Key Stage 4 Programme

Pupil Name	Name
Handbook Designed by	Name

Timetable and Assignment Submission

Timetable – Tutorials

1			
2			
3			
4			
5			
6 (Feedback)			

Timetable – Homework Assignments

Tutorial 1		
Tutorial 2		
Tutorial 3		
Tutorial 4		
Tutorial 5		

Assignment Submission – Lateness and Plagiarism

Lateness	
Submission after midnight on 9th August	10 marks deducted
Plagiarism	
Some plagiarism	10 marks deducted
Moderate plagiarism	20 marks deducted
Extreme plagiarism	Automatic fail

The Brilliant Club KS4 Programme – Pupil Feedback Report

Grade	Marks	What this means
1st	70+	Performing to an excellent standard at A-level
2:1	60-69	Performing to a good standard at A-Level
2:2	50-59	Performing to an excellent standard at GCSE
3rd	40-49	Performing to a good standard at GCSE
Working towards a pass	0-39	Performing below a good standard at GCSE
Did not submit	DNS	No assignment received by The Brilliant Club

Lateness	
Any lateness	10 marks deducted
Plagiarism	
Some plagiarism	10 marks deducted
Moderate plagiarism	20 marks deducted
Extreme plagiarism	Automatic fail

Name of PhD Tutor			
Title of Assignment			
Name of Pupil			
Name of School			
ORIGINAL MARK / 100		FINAL MARK / 100	
DEDUCTED MARKS		FINAL GRADE	

If marks have been deducted (e.g. late submission, plagiarism) the PhD tutor should give an explanation in this section:

Learning Feedback Comment 1 - *Knowledge and Understanding*	
What you did in relation to this Key Learning Priority *Enter feedback here*	How you could improve in the future *Enter feedback here*
Learning Feedback Comment 2 – *Argument*	
What you did in relation to this Key Learning Priority *Enter feedback here*	How you could improve in the future *Enter feedback here*
Learning Feedback Comment 3 – *Writing and Structure*	
What you did in relation to this Key Learning Priority *Enter feedback here*	How you could improve in the future *Enter feedback here*
Resilience Comment	
How you showed learning resilience during the course *Enter feedback here*	How you could build learning resilience in the future *Enter feedback here*

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Course Rationale

With the challenges of global warming, the depletion of resources and the loss of natural spaces, ecocriticism – the study of the representation of the environment – has never been so important. This course introduces you to an exciting and timely literary theory and teaches you to apply it to the earliest English texts. Ecocriticism has only very recently been brought to the field of medieval studies but is now at the cutting edge of the latest research into Anglo-Saxon literature and culture. We will look at how the natural world was viewed and depicted over one thousand years ago and consider how green Anglo-Saxon attitudes were. Only by exploring our cultural roots can we fully understand and address our current attitudes to the natural world.

During this course, we will be looking at:

- The importance of ecocriticism to literary studies
- How to apply ecocriticism to literary texts
- Interactions between humans and nature in a selection of Anglo-Saxon poetry
- Religious and cultural influences on the depiction of nature

We will also be learning how to write analytically and creating our own ecocritical readings of Anglo-Saxon texts. The course will help you to see texts from new perspectives and encourage you to study literature at a deeper level.

Mark Scheme Table

	Skills	1st (70-100)	2:1 (60-69)	2:2 (50-59)
Subject knowledge	Knowledge and Understanding	○ All materials used are relevant to the general topic and to the specific question/title ○ Good understanding of all the relevant topics ○ Clear justification on how the material used is related to the specific issues that are the focus of the essay	○ Most of the materials used are relevant to the general topic and to the specific question/title ○ Good understanding of most the relevant topics ○ Adequate justification on how the material used is related to the specific issues that are the focus of the essay	○ Some of the materials used are relevant to the general topic and to the specific question/title ○ Good understanding on some of the relevant topics but occasional confusion on others ○ Some justification on how the material used is related to the specific issues that are the focus of the essay
Critical thinking	Research and Evidence	○ Inclusion of rich sources of research findings, data, quotations or other sourced material as evidence for the claims/ ideas ○ Use evidence to support claims/assertions/ideas, consistently clearly and convincingly ○ Evidence of further reading beyond materials provided which were used in an appropriate context	○ Inclusion of adequate sources of research findings, data, quotations or other sourced material as evidence for the claims/ ideas ○ Use evidence to support claims/assertions/ideas, mostly clearly and convincingly ○ Evidence of further reading beyond materials provided but not necessarily used in the right context	○ Inclusion of some sources of research findings, data, quotations or other sourced material as evidence for the claims/ ideas ○ Use evidence to support claims/assertions/ideas, at times clearly and convincingly ○ Limited evidence of further reading beyond materials provided
	Developing an Argument	○ A point of view in relation to the title or question is consistently clear ○ Argument exceptionally well-developed and well-justified ○ A position is clearly established in relation to the question, and is developed effectively and consistently throughout essay ○ Uses concepts from the tutorials in an unfamiliar context, and does so accurately and confidently ○ Material is analysed effectively to support the argument	○ A point of view or position in relation to the title or question is adequately clear ○ Argument clear and well-developed and position justified ○ A position is established in relation to the question, and is well-developed in most of the essay ○ Some evidence of linking subjects that have not previously been associated ○ Use some concepts from the tutorials in an unfamiliar context, and but not always accurate ○ Analysis of material to support the argument	○ A point of view or position in relation to the title or question is somewhat clear ○ Argument clear but not well-developed ○ A position is established in relation to the question, and is well-developed in parts of the essay ○ Limited evidence of linking subjects that have not previously been associated ○ Limited use of concepts from the tutorials in other contexts ○ Some analysis of material to support the argument

Written communication	Structure and Presentation	○ Ideas are presented in paragraphs and arranged as a logical sequence of ideas ○ The introduction clearly outlines how the essay will deal with the issues ○ The conclusion summarises all the main points clearly and concisely ○ All sources are referenced correctly in the agreed format	○ Ideas are presented in paragraphs with some structure ○ The introduction adequately describes how the essay will deal with the issues ○ The conclusion summarises most of the main points clearly ○ Most of the sources are referenced correctly in the agreed format	○ Ideas are presented in paragraphs and are loosely structured ○ The introduction mentions how the essay will deal with the issues ○ The conclusion summarises some of the main points clearly ○ Some sources are referenced correctly in the agreed format with occasional errors
	Language and Style	○ No spelling, grammar or punctuation errors ○ Writing style consistently clear, tone appropriate and easy to follow ○ Accurate and consistent use of technical language and vocabulary	○ Minimal spelling, grammar or punctuation errors ○ Writing style mostly clear, tone appropriate and easy to follow ○ Some attempts of using technical language and vocab alary, but not always accurate	○ Some spelling, grammar or punctuation errors ○ Writing style moderately clear, tone appropriate and easy to follow ○ Use of simple language and vocabulary effectively but struggles to use technical language

Leaf challenges!
Symbols next you certain questions are there to tell you how challenging questions are. You will be encouraged to have a go at most questions as it's good to be stretched!

= a bit of a challenge

= super challenge!

Glossary of Keywords

Word	Definition	In a sentence
anthropocentric	Viewing the world from a human perspective; placing humans at the centre of the world	The poem is written from an anthropocentric perspective.
Eco-centric	Viewing the world from nature's point of view	The poem is written from an eco-centric perspective.
Eco-critic	Someone who uses ecocriticism to explore a literary text	Lawrence Buell is an eco-critic.
Literary theory	A tool used to analyse a literary text from a particular point of view	Ecocriticism is a type of literary theory that explores the depiction of nature in a text.
Culture	The way of life of a particular group of people; can include beliefs, arts, customs etc	The Anglo-Saxon culture was heavily influenced by Christian ideas.
Theology	The study of religious beliefs	In order to understand the depiction of nature, we need to turn to theology.
Entity	A thing that exists	Ecocritics look at the depiction of natural entities.
Old English	The language spoken by the Anglo-Saxons	The following poem is written in Old English.
Post-lapsarian	The state of the world after the Fall	The author depicts a post-lapsarian relationship between humans and nature.
nostalgia	A longing for the past	The narrator expresses a nostalgia for his old life.
Principle	A basic truth or assumption	The writer adheres to the third principle of what makes a text green.

Tutorial 1 – Introduction to Ecocriticism

What is the Purpose of Tutorial 1?

- To define what is meant by 'nature'
- To understand the features and purpose of ecocriticism
- To consider the various applications of ecocriticism to literature
- To understand what anthropocentrism is and how it relates to literature

Activity 1

1. You will be given a list of words by your tutor. You need to decide whether you consider them to fit into the category 'nature'. Sort them into: yes, no, not sure.
2. Now read the definition of nature in Appendix 3 tutorial 1. Would you change any of your answers? Record your final answers in the table below:

YES	NO	NOT SURE

3. Is it ever possible to create one single definition of nature? What might affect the ways in which we categorise the world around us?

Ecocriticism

What is ecocriticism?

1. 'Eco-criticism is a study of culture and cultural products (art works, writings, scientific theories, etc.) that is in some way connected with the human relationship to the natural world. Eco-criticism is also a response to needs, problems, or crises, depending on one's perception of urgency. First, eco-criticism is a response to the need for humanistic understanding of our relationships with the natural world in an age of environmental destruction.' (Thomas K. Dean)

2. 'Simply defined, ecocriticism is the study of the relationship between literature and the physical environment. Just as feminist criticism examines language and literature from a gender-conscious perspective, ecocriticism takes an earth-centered approach to literary studies.

'Ecocritics and theorists ask questions like the following: How is nature represented in this sonnet? What role does the physical setting play in the plot of this novel? Are the values expressed in this play consistent with ecological wisdom? How do our metaphors of the land influence the way we treat it? How can we characterize nature writing as a genre? Do men write about nature differently than women do? In what ways has literacy itself affected humankind's relationship to the natural world? How has the concept of wilderness changed over time? In what ways and to what effect is the environmental crisis seeping into contemporary literature and popular culture?' (Cheryl Glotfelty)

In our own words

Ecocriticism is...

Ecocriticism is just of many literary theories. Can you think of any others? Refer to Appendix 3 Tutorial 1 to help you.

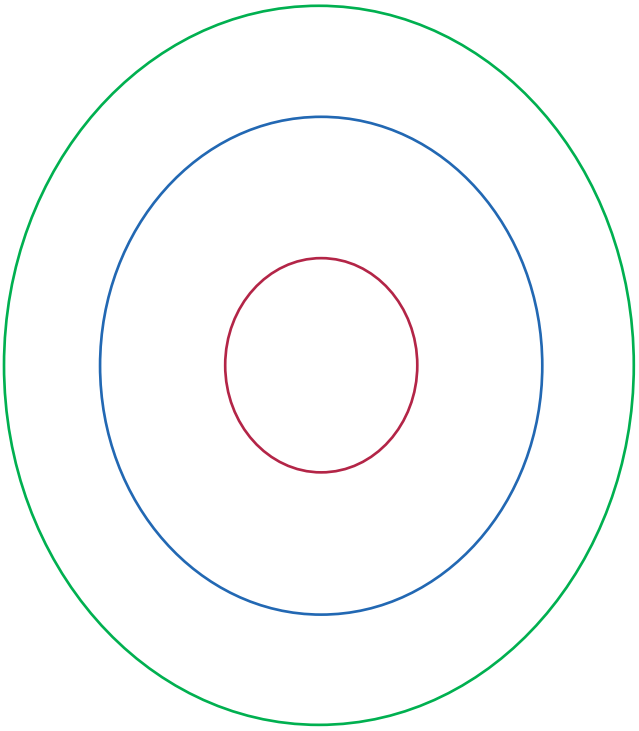
Anthropocentrism

What is **anthropocentrism**?

Anthropocentrism simply means seeing the world from a human perspective. To be anthropocentric can also mean seeing humans as more important that all other things on earth. Understanding anthropocentrism is important to ecocritical theory.

Activity 2

A) How do you view the world? What would you put in the centre circle and what would you put in the outer circles?



B) When do you interact with nature? How often? Every day? Once a week? What is that experience like? Are all your interactions with nature the same? Discuss these interactions with a partner and make notes in the space below.

Notes:

If you want to dig deeper…

C) What does 'interacting' with nature mean? What does it involve? Is it purely physical?

Exploring anthropocentrism in literature and culture

Case study: The Titanic

Most retellings of the Titanic story are often anthropocentric in nature. They consider the lives lost, the horror and the tragedy, human error etc. What might an **eco-centric** retelling look like?

New York American

J. J. ASTOR LOST ON TITANIC

1.500 TO 1.800 DEAD

John Jacob Astor was among the passengers who went down with the ship, according to a wireless dispatch received by Bradstreets last night from the liner Olympic. Mrs. Astor was saved and is being brought to shore by the Carpathia.

The Wireless Operator at Cape Race, Newfoundland, Flashes: "Eighteen Hundred Lives Have Been Lost in the Wreck of the Titanic."

Activity 3

1. List as many words as you can related to the Titanic in 1 minute.
2. Compare your words with the rest of the group. How many were the same? What were the key themes?
3. Look at the three texts below. To what extent are they anthropocentric? (You might want to think about perspective, language, subject matter, for example)

'The Iceberg that Sank the Titanic' by Mike Johnson

Well,
it wasn't
my fault, I thought
I had the ocean to myself:
drifted off the ice-shelf, was
enjoying the sensation of a casual, carefree
melt. Who would have thought, in the wide
North Atlantic? Out of the mist came the
Titanic! Yes, changed my life – as I
said to the wife – my big chance
to become a *celebrity*.
Next time you see
a movie with
some ice in
that'll
be me.

'The Convergence of the Twain' by Thomas Hardy

I

In a solitude of the sea
Deep from human vanity,
And the Pride of Life that planned her, stilly couches she.

II

Steel chambers, late the pyres
Of her salamandrine fires,
Cold currents thrid, and turn to rhythmic tidal lyres.

III

Over the mirrors meant
To glass the opulent
The sea-worm crawls — grotesque, slimed, dumb, indifferent.

IV

Jewels in joy designed
To ravish the sensuous mind
Lie lightless, all their sparkles bleared and black and blind.

V

Dim moon-eyed fishes near
Gaze at the gilded gear
And query: "What does this vaingloriousness down here?" ...

VI

Well: while was fashioning
This creature of cleaving wing,
The Immanent Will that stirs and urges everything

VII

Prepared a sinister mate
For her — so gaily great —
A Shape of Ice, for the time far and dissociate.

VIII

And as the smart ship grew
In stature, grace, and hue,
In shadowy silent distance grew the Iceberg too.

IX

Alien they seemed to be;
No mortal eye could see
The intimate welding of their later history,

X

Or sign that they were bent
By paths coincident
On being anon twin halves of one august event,

XI

Till the Spinner of the Years
Said "Now!" And each one hears,
And consummation comes, and jars two hemispheres.

Glossary

Vanity: excessive pride
Couches: lies
Salamandrine: like small mythical fire creatures
Thrid: pass through (like thread)
Lyre: ancient stringed instrument
Anon: soon
Coincident: occurring at the same time
Immanent: inherent, inborn
Gilded: gold-covered
Opulent: rich
Vainglorious: (foolishly) proud
Dissociate: disconnected
Consummation: completion
August: grand, majestic

Beginning of *Voyage of the Iceberg: The Story of the Iceberg that Sank the Titanic* by Richard Brown

ONCE UPON A TIME, half-a-million years ago, there was a green country, but it started to snow.

The snow fell very gently in that first fall, as though it hardly meant to. It left nothing more behind than a dusting of white over the land, which vanished into the air as soon as the sun touched it. But the next winter was a little colder and the snow lay a little longer and gradually, imperceptibly, year after year, the winters grew colder still. Soon the snow was falling in storms, and after that in blizzards. After a time each winter's drifts were too deep for the thin summer sun to melt them away, and the next winter's snow made them deeper still. And still the snow kept falling, winter after winter.

Today it is 1910. After four Ice Ages Greenland is no longer green, and not much of a land either. It is nothing more than an enormous mountain of snow two miles high, crushed into ice by its own sheer weight, the land beneath forced down below the level of the sea. All that shows today of the largest island in the world is a ragged fringe of mountains and islands which creep out from under the edges. Greenland is the Ice Cap, a cold and barren waste of rolling white plains, deep crevasses and sharp ridges, with the everlasting winds roaring across it like screaming demons. It is a howling wilderness, and one of the few truly lifeless deserts on earth.

The enormous weight of the Ice Cap bears down on the ice below, and squeezes it slowly into glaciers that come creeping out in tortoise rivers through the fringe of mountains. Today, late in September 1910, the ice that fell as snow a thousand years before Christ was born has come down through the valleys behind Jakobshavn and reaches the sea at last.

The tongue of ice grows into a long, floating slab, anchored only by the hinge of ice at its landward end. But the hinge becomes more and more precarious as the ice pushes farther out and the tides begin to work on it, up and down, up and down, twice a day. The cracks which run across it soon become crevasses; the crevasses deepen, and the slab of ice heaves and groans under the strain. At last, at one particularly low spring tide, the deepest crevasse breaks through with a roar which echoes off the sides of the fiord like a mountain in labour. The slab crashes off the face of the glacier, scattering the seabirds as it goes. A surge of water, three feet high, runs out ahead of it and batters its way along the walls of the fiord. The Iceberg is launched.

Plenary:

Use this space to jot down answers to the following:

- What is ecocriticism?
- What are your initial thoughts about this literary theory? Is it useful? Is it complicated? Have you encountered any pitfalls or flaws?

Homework

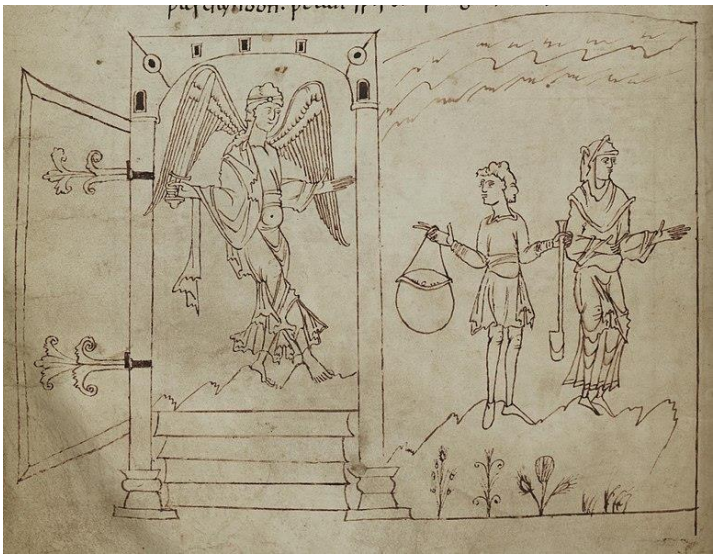
Baseline assignment:

Write a 400 word essay that addresses the following topics:

- What anthropocentrism is.
- What makes a text anthropocentric or ecocentric.
- Examples of anthropocentrism and/or ecocentrism from texts you have studied (you may want to use the Titanic texts).

Please write in full sentences (i.e. no bullet points). You are encouraged to use the extra reading materials in Appendix 3 Tutorial 1 to help you.

Tutorial 2 – Anglo-Saxons, Christianity and the Natural World



What is the Purpose of Tutorial 2?

- To familiarise ourselves with the Anglo-Saxon period and its literature
- To compare and contrast Anglo-Saxon interactions with nature to today
- To consider early Christian attitudes to nature

First… a recap! What is ecocriticism?

Ecocriticism is a _____ which explores the relationship between _____ and _____ in literature. An eco-critic will often ask if a text is anthropocentric or _____. It is considered to be a response to our current _____ crisis.

<u>The Anglo-Saxons: Who were they? What did they write about?</u>

<u>Activity 1</u>

Part A) Tick the images you think relate to Anglo-Saxon culture:

Part B)

Who were the Anglo-Saxons? Use this space to make notes about their language, culture and literature.

Activity 2:

A) Watch the video of the West Stow village re-enactment (www.youtube.com/watch?v=l6-xUXrvLTg). Be prepared to think about the following:

- What did you see?
- What did you hear?
- Would you like to live in a similar way?

B) Read the short extract from *The Natural World in the Exeter Book Riddles* (below). Note down **three** key points about how the Anglo-Saxons perceived nature.

In order to understand the depictions of the natural world in the collection we must necessarily turn to theology; theology had a greater impact on how humans saw the world and their role in it than it does in the twenty-first century. Ruth Wehlau observes that Old English poetry 'represents the cosmos not as Nature, but as Creation, not as organism, but as artifice'.[21] For the Anglo-Saxons, the natural world was not the 'straightforward and basic entity' that it is today.[22] The Anglo-Saxons did not have a word for the natural world, but instead drew on a lexis based on the natural order of things (*gecynd*) and what is created (*gesceaft*).[23] The Middle Ages, writes Richard Jones, 'had no natural world to explain' and instead dealt with a 'more encompassing concept of nature'.[24] When I refer to both nature and the natural world in this study, therefore, I refer to a created world, a product of God's craftsmanship that necessarily includes supernatural elements. Despite the fact that human beings would have been considered creations of God, and therefore part of the created world, I treat nature and humanity as two distinct categories, with nature being 'all that is external to humanity'.[25]

1.

2.

3.

Question: How does it compare to the definitions of nature we worked with last week?

Influence of Christianity on Anglo-Saxon attitudes to nature

Below are four extracts from two Old English texts. Don't worry, we will be focusing on the modern English translations! It's always fun to see what words you recognise in the original language though.

One of the texts is Genesis A, which is the Anglo-Saxon version of the Genesis chapter of the Bible. The other text is St. Basil's *Hexameron*, which relates the creation of the world, including Adam and Eve and the Garden of Eden.

The creation of the world (from *Genesis A*, by anon):

Nu we sculon herigean heofonrices weard, meotodes meahte ond his modgeþanc, weorc wuldorfæder, swa he wundra gehwæs, ece Drihten, or onstealde. he ærest sceop eorðan bearnum heofon to hrofe halig scyppend; þa middangeard moncynnes weard, ece Drihten, æfter teode firum foldan, frea ælmihtig.	'Now we must praise heaven's guardian, the lord's power and his mind, the work of the Father of Glory, how he, the eternal lord, established a beginning for each marvellous thing. He, the Holy Creator, first shaped heaven as a roof for the offspring of the earth; then the eternal lord, the almighty ruler [and] mankind's protector, afterwards furnished the land, middle-earth, for men.'

Adam and Eve in Eden (from *Genesis A*, by anon):

'Inc sceal sealt wæter wunian on gewealde and eall worulde gesceaft. Brucað blæddaga and brimhlæste and heofonfugla. Inc is halig feoh and wilde deor on geweald geseald, and lifigende, ða ðe land tredað, feoheaceno cynn, ða ðe flod wecceð geond hronrade. Inc hyrað eall.'	'The salt water and all of the created world shall dwell under the dominion of you two. Make use of fruitful days, and the sea-produce, and the birds of the air. The holy cattle and wild beasts are given into the control of you two, and living things, the races of life-increased things that walk the land, [and] those which the water waken through the sea. All [these things] will obey you.'

Expulsion from Eden (from Genesis A, by anon):

Gesæton þa æfter synne sorgfulre land, eard and eðyl unspedigran fremena gehwilcre þonne se frumstol wæs þe hie æfter dæde of adrifen wurdon.	After their sin they inhabited a more sorrowful land, a dwelling-place and country less bountiful in every kind of benefit than the first home was from which they were driven out after that deed.'

Relationship with nature pre-Fall (from St. Basil's *Hexameron*):

Næs he na geworht mid nanre wohnysse. ne mid nanum synnum gesceapen to menn. ne nane leahtras on his life næron. ac hæfde on his anwealde eall his agen gecynd. butan geswince on gesælðe lybbende. Ne him nan gesceaft næfre ne derode ða hwile ðe he gehyrsumode his scyppende on ryht.	'He was not made with any wickedness, nor shaped with any sins for man, nor were there any corruptions in his life, but he had in his control all his own quality, existing without labour in happiness. He never injured a created thing, not one, while he obeyed his creator in the right manner.'

God gives Adam and Eve dominion over the animals

Activity 3

Brainstorm what each of these extracts from Old English texts tells us about the relationship between humans and the rest of creation as perceived by early Christians.

Relationship
between humans
and nature

Anglo-Saxon Riddles

What is a riddle?

'A question or statement requiring thought to answer or understand; a conundrum.' – Free dictionary online

'A mystifying, misleading, or puzzling question posed as a problem to be solved or guessed' – Merriam-Webster online

'A question or statement intentionally phrased to require ingenuity in ascertaining its answer or meaning, freq. used as a game or pastime…' – Oxford English Dictionary online

Exeter Book Riddle 15 (translated by Megan Cavell)

Hals is min hwit ond heafod fealo,
sidan swa some. Swift ic eom on feþe,
beadowæpen bere. Me on bæce standað
her swylce swe on hleorum. Hlifiað tu
5 earan ofer eagum. Ordum ic steppe
in grene græs. Me bið gyrn witod,
gif mec onhæle an onfindeð
wælgrim wiga, þær ic wic buge,
bold mid bearnum, ond ic bide þær
10 mid geoguðcnosle, hwonne gæst cume
to durum minum, him biþ deað witod.
Forþon ic sceal of eðle eaforan mine
forhtmod fergan, fleame nergan,
gif he me æfterweard ealles weorþeð;
15 hine berað breost. Ic his bidan ne dear,
reþes on geruman, (nele þæt ræd teale),
ac ic sceal fromlice feþemundum
þurh steapne beorg stræte wyrcan.
Eaþe ic mæg freora feorh genergan,
20 gif ic mægburge mot mine gelædan
on degolne weg þurh dune þyrel
swæse ond gesibbe; ic me siþþan ne þearf
wælhwelpes wig wiht onsittan.
Gif se niðsceaþa nearwe stige
25 me on swaþe seceþ, ne tosæleþ him
on þam gegnpaþe guþgemotes,
siþþan ic þurh hylles hrof geræce,
ond þurh hest hrino hildepilum
laðgewinnum, þam þe ic longe fleah.

My neck is white and my head dusky,
my sides just the same. I am fast on my feet,
I bear a battle-weapon. On my back stands
hair, likewise on my cheeks. Two ears
5 tower over my eyes. On spears I step
in the green grass. Sorrow is ordained for me,
if someone finds me hidden,
a slaughter-cruel warrior, where I inhabit a house,
a dwelling with my children, and I remain there
10 with my young family, when the stranger comes
to my doors, death is ordained for them.
Therefore I must carry my children out of the homeland,
frightened at heart, defend them by flight,
if he pursues me at all afterward;
15 his breast bears him. I do not dare await his
cruel [nature] in the room, (good advice will not require that),
but I must boldly with walking-hands
produce a path through a high hill.
I can easily defend the lives of the precious ones,
20 if I may lead my kindred
on a secret track through a hole in the hill
the near and the dear ones; afterward I do not need
to concern myself at all with the slaughter-whelp's attack.
If the evil-enemy on a narrow trail
25 seeks my track, he will not lack
a war-meeting on the hostile path,
when I reach through the hill's roof,
and ferociously strike with battle-spears
the loathed-foe, from whom I have long fled.

Question: Look at the examples of modern riddles below. How does Riddle 15 compare to these riddles?

Modern riddles:

Glittering points that downward thrust, sparkling spears that never rust. What is it?

What has a mouth but does not eat, has a bed but does not sleep, it always runs and never walks?

What has leaves but no branches?

Homework

Re-read Riddles 72 and 73 below (translated by Kevin Crossley-Holland) and answer the following questions:

1. Why might a riddle be suited to an eco-centric approach to writing about nature?
2. Write about the depiction of nature in one of the riddles, using the knowledge gained from tutorials 1 and 2.
3. Do you think you would respond to the riddle differently if you didn't know about **post-lapsarian** suffering?

You should aim to write about 300 words. You might want to refer to the wider reading in Appendix 1 Tutorial 2 to help you.

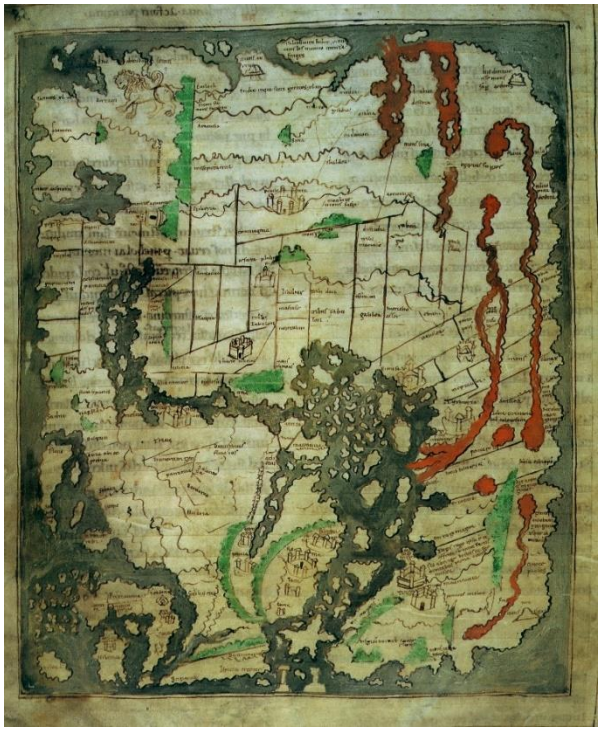
Riddle 72

[lines 1-5a defective]
...often I pull at four
Sweet brothers; each plied me
With drink day by day, it poured
Through separate holes. I drank, happy,
Until I was older and yielded it all
To the dark herdsman; I left home,
Trudged over the Marches, crossed the moors,
Yoked under a beam with a ring around my neck –
Every step was such drudgery,
A measure of hardship. Often the iron
Gashed my sides grievously; I kept
Quiet, never complained to any man
If the spear-stabs were painful.

Riddle 73

I grew and lived in a field, where soil
And the clouds of heaven fed me, until,
When I was old, fierce enemies
Changed me from what I'd been, alive;
They altered my state, moved me from the earth
And, against my nature, made me
Bow at times to the will of butchers.
Now in my master's hands I'm busy...
[lines 9-12 defective]
Cherishes me and in the skirmish fights
With skilful control. Everyone knows
That I'm one of the daring, and deft
As a thief, under the brain-house [...]
Sometimes, in full sight, I streak
Towards a stronghold that was peaceful before.
Fleet of foot, the warrior turns
And hurries from that place – he's aware
Of my ways. Say what my name is.

Tutorial 3 – Nature, Place and Nostalgia

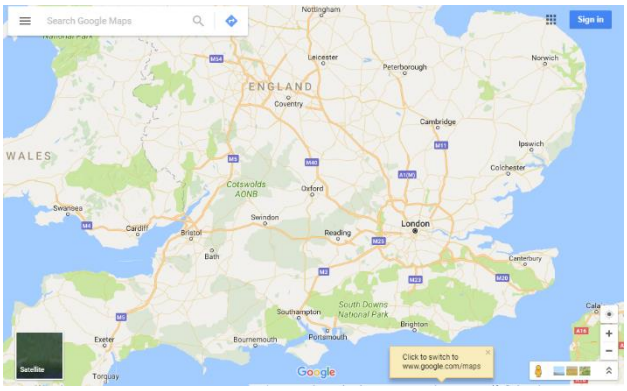


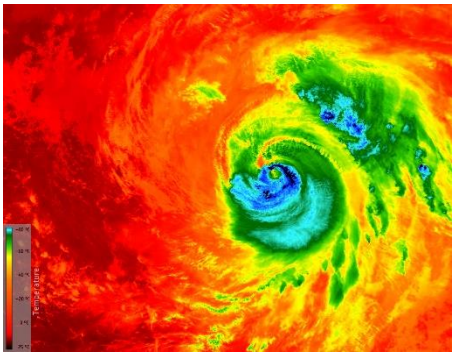
What is the Purpose of Tutorial 3?

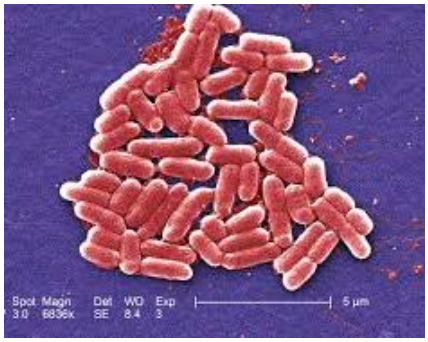
- To understand the importance of place to ecocriticism
- To understand key ideas about place in Anglo-Saxon literature
- To understand the meaning of nostalgia in secular and Christian contexts

Today's BIG question: why might **place** be important to eco-critics?

Look at the images below. What impact has modern technology had on the way we view the world today? What perspectives do we have that Anglo-Saxons did not?





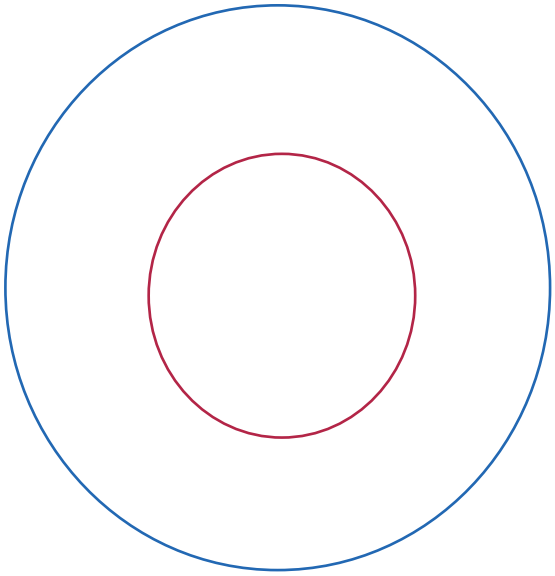


Place in Anglo-Saxon literature and culture

The hall was the central place for the Anglo-Saxons. Important ceremonies happened in it and it was a place of community and entertainment. The natural world, and all the dangers it brought with it, was on the outside.

Activity 1:

1. What is your central place? What words would you associate with it? What would you put on the outside?



2. Compare your inner and outer circles with the rest of the group.
3. In what ways does an Anglo-Saxon's view of place compare to yours? In what way is it different?

Nostalgia

Nostalgia is: 'a sentimental longing or wistful affection for the past, typically for a period or place with happy personal associations' (Oxford Dictionary online)

Activity 2

1. Make a list of things you yearn for from your early childhood:

-
-
-
-
-

2. To what extent do you think nostalgia is linked to place?

The Romantic view of nature

The poets known as the Romantics promoted an appreciation of the natural world in their work. The Industrial Revolution brought about the destruction of natural habitats and was seen by the Romantics as marring the landscape. Romantic poets often explored their feelings through writing about nature and recorded their experiences of being in nature. Their writing encouraged others to appreciate and experience the beauty of nature. The natural world could be uplifting for a human being struggling with the demands of life and these poets would often go out into the countryside to be 'at one' with the environment. However, quite often the Romantic poets recognised that humans would always be separate from the natural world.

How does the Anglo-Saxon view of place compare to the Romantic's view of place?

Nostalgia and Christianity

Below are three extracts from the Old English poem *The Phoenix*. Read through the extracts as a group and think about the following:

- Where is this place?
- What is it like?
- Do <u>you</u> think it is the ideal place?

Hæbbe ic gefrugnen þætte is feor heonan
eastdælum on æþelast londa,
firum gefræge. Nis se foldan sceat
ofer middangeard mongum gefere
folcagendra, ac he afyrred is
þurh meotudes meaht manfremmendum.
(*The Phoenix*, 1a–6b)

'I have heard that there is far from here, in the East, the pleasantest of lands, famous to men. The region of land is not accessible to many of the ruling nations throughout this middle-earth, but it is removed from evil-doers by the power of the Lord.'

Ne mæg þær ren ne snaw,
ne forstes fnæst, ne fyres blæst,
ne hægles hryre, ne hrimes dryre,
ne sunnan hætu, ne sincaldu,
ne wearm weder, ne winterscur
wihte gewyrdan, ac se wong seomað
eadig ond onsund.
(*The Phoenix*, 14b–20a)

'No rain nor snow, nor the breath of frost, nor the blast of fire, nor the destruction of hail, nor the fall of rime, nor the sun's heat, nor perpetual cold, nor warm weather, nor winter shower, can change its state a whit, but the plain remains perfect and unspoilt.'

Smylte is se sigewong; sunbearo lixeð,
wuduholt wynlic. Wæstmas ne dreosað,
beorhte blede, ac þa beamas a
grene stondað, swa him god bibead.
Wintres ond sumeres wudu bið gelice
bledum gehongen; næfre brosniað
leaf under lyfte, ne him lig sceþeð
æfre to ealdre, ærþon edwenden
worulde geweorðe.
(*The Phoenix*, 33a–41a)

'The glorious plain is tranquil; the sunny grove glimmers, a joyful wood.
Fruits do not perish, nor bright foliage, but the trees stand always in youth, as God commanded them.
Winter and summer, the wood is equally hung with leaves; a leaf never withers under the sky, nor does fire injure them, always and forevermore, before the change happens to the world.'

The Seafarer (translated into modern English by S. A. J. Bradley)

I can tell the true riddle of my own self, and speak of my experiences - how I have often suffered times of hardship in days of toil, how I have endured cruel anxiety at heart and experienced many anxious lodging-places afloat, and the terrible surging of the waves. There the hazardous night-watch has often found me at the ship's prow when it is jostling along the cliffs. My feet were pinched by the cold, shackled by the frost in cold chains, whilst anxieties sighed hot about my heart. Hunger tore from within at the mind of one wearied by the ocean. This that man does not understand, who is most agreeably suited on land - how I, wretchedly anxious, have for years lived on the ice-cold sea in the ways of the sojourner, bereft of kinsfolk, hung about by ice-spikes; hail pelted in showers. There I heard nothing but the raging of the sea, the ice-cold wave. Sometimes I would take the song of the swan as my entertainment, the cry of the gannet and the call of the curlew in place of human laughter, the sea-mew's singing in place of the mead-drinking. There storms would pound the rocky cliffs whilst the tern, icy-winged, answered them; very often the sea-eagle would screech, wings dappled with spray. No protective kinsman could comfort the inadequate soul.

He, therefore, who has experienced life's pleasure in cities, and few perilous journeys, insolent and flown with wine, little credits how I, weary, have often had to remain on the ocean path. The shadow of night would spread gloom; it would snow from the north, rime-frost would bind the ground; hail, coldest of grains, would fall upon the earth.

Now, therefore, the thoughts of my heart are in conflict as to whether I for my part should explore the deep currents and the surging of the salty waves - my mind's desire time and time again urges the soul to set out, so that I may find my way to the land of strangers far away from here - for there is no one on earth so confident of temperament, nor so generous of his gifts, nor so bold in his youth, nor so courageous in his deeds, nor his lord so gracious to him, that he never worries about his seafaring, as to what the Lord will send him; he will have no thought for the harp, nor for the ring-receiving ceremonial, nor for the pleasure of a woman nor for trust in that which is of the world, nor for anything else, but only for the surging of the waves - and yet he who aspires to the ocean always has the yearning.

The woodlands take on blossoms, the cities grow more lovely, the meadows become beautiful, the world hastens onwards: all these urge anyone eager of mind and of spirit, who thus longs to travel far upon the ocean paths, to the journey. The cuckoo too serves warning by its mournful cry; summer's herald sings and foretells cruel distress at heart. That man, the fellow blessed with affluence, does not understand this - what those individuals endure who follow the ways of alienation to their furthest extent.

Now, therefore, my thought roams beyond the confines of my heart; my mind roams widely with the ocean tide over the whale's home, over earth's expanses, and comes back to me avid and covetous; the lone flier calls and urges the spirit irresistibly along the whale-path over the waters of oceans, because for me the pleasures of the Lord are more enkindling than this dead life, this ephemeral life on land. I do not believe that material riches will last eternally for him. One of three things will ever become a matter of uncertainty for any man before his last day: ill-health or old age or the sword's hostile violence will crush the life from the doomed man in his heedlessness.

For every man, therefore, praise from the living, speaking out afterwards, is the best of epitaphs: that, before he has to be on his way, he accomplishes gains against the malice of fiends, brave deeds in the devil's despite, so that the sons of men may afterwards extol him, and his praise may endure for ever and ever among the angels, and the splendour of his eternal life and his pleasure endure among the celestial hosts.

The days have been slipping away, and all the pomps of the kingdom of earth. There are not now kings nor emperors nor gold-giving lords like those that used once to be, when they performed the greatest deeds of glory among themselves and lived in most noble renown. This whole company has perished; the pleasures have slipped away. The weaker remain and occupy the world; in toil they use it. Splendour had been humbled. Earth's nobility ages and grows sear just as each man now does throughout the middle-earth. Old age advances upon him, his face grows pallid, grey-haired he mourns: he is conscious that his former friends, the sons of princes, have been committed to the earth. Then, when life fails him, his body will be unable to taste sweetness of feel pain or stir a hand or think with the mind. Although a brother may wish to strew the grave with gold for his kinsman, to heap up by the dead man's side various treasures that he would like to go with him, the gold he hides in advance while he lives here cannot be of help to the soul which is full of sins, in the face of God's awesomeness.

Great is the awesomeness of the ordaining Lord, for this world will pass away; but he made stable the solid foundations, the earth's surfaces and the sky above. Foolish is he who does not fear his Lord: death will come upon him unpremeditated. Blessed is he who lives in humility: to him will come grace from the heavens. The ordaining Lord will make stable his heart, because he trusts in his might. A man must steer a wilful heart and keep it fixed upon stable points; and, worthy of men's trust and pure in his ways, each man must conduct himself with moderation through happiness and through adversity, in joy and in affliction, even if the Lord wills to prove him, permeated by fire, or assay, smelted in the flame, the friend he has made. Fate is stronger, the ordaining Lord mightier, than the mind of any man.

Let us consider where we may have a home, and then think how we may get there and how we may henceforth also strive so that we might arrive in everlasting blessedness, where there is life originating in the Lord's love, and hope, in the heavens.

Thanks be to the Holy One, that he has made us worthy, the Prince of glory, everlasting Lord, through all time. Amen.

Activity 3

Each member of the group will look for and highlight different elements of The Seafarer. Decide who is going to highlight each element. The elements are:

- Weather
- Feelings
- Place
- The senses

As a group, discuss how these elements interact throughout the poem.

Homework

This homework will check your ability to structure an argument and provide evidence from the text to support that argument. You should aim to write 300 words.

Answer the question below, using some of the ideas we have discussed in the tutorial. Your answer should include:

- A brief introduction
- Three paragraphs that address three specific points. Each paragraph should contain:
    - Point
    - Evidence
    - Analysis
- A brief conclusion

Question: What is the role and depiction of the natural world in The Seafarer?

Helpful sentence starters…

The natural world is depicted as…

The poet uses the weather to…

The effect of this is…

An example of the poet using this technique is…

I believe that…

Tutorial 4 – Use and Abuse

What is the Purpose of Tutorial 4?

- To compare Anglo-Saxon use of resources to today
- To understand what is meant by use value and intrinsic value
- To consider modern and medieval beliefs about accountability

<u>Activity 1:</u>

Look at the two images below and make notes about how the following:

- How do they make you feel?
- What might you expect to
    - See?
    - Hear?
    - Smell?

a)

b)

Now look at the following images and again make notes about how they make you feel and what you would expect to see, hear and smell.

c)

d)

Group discussion: why did we feel a particular way about the images? Can you imagine someone who might feel differently to you?

Anglo-Saxon land use

In many ways, the Anglo-Saxons interacted with the natural world in a similar way to us. They planted flowers, fruit and vegetables, killed animals for food and fur, used water for drinking and washing, used trees for making things etc. But the processes they used to acquire their natural resources was often very different to how we acquire ours today.

With your tutor, fill in the table comparing A-Saxon use of land to today. You may find some useful reading in Appendix 3 Tutorial 4 to help you.

Land use	Anglo-Saxon times	Today
Farming		
Fishing		
Mining		
Building		
Felling		

The BIG questions:

1. Would you have felt differently about the natural world in medieval times as you do today?
2. Do you think the Anglo-Saxons had anything to be accountable for? If so, do you think they would have seen themselves as accountable?

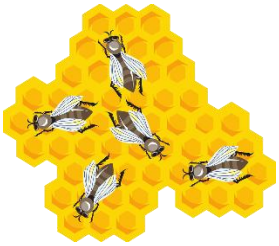
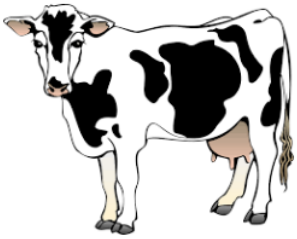
Use value and intrinsic value

Use value (also known as instrumental value): valuing something only for what can be gained from it.

Intrinsic value: something that is valuable for its own sake or in its own right.

Activity 2

What are the use values of the following natural entities? Try to list at least 5 uses for each.

TREE	WATER	WAX	COW
			
• _____	• _____	• _____	• _____
• _____	• _____	• _____	• _____
• _____	• _____	• _____	• _____
• _____	• _____	• _____	• _____
• _____	• _____	• _____	• _____

Food for thought....

'[For the Anglo-Saxons,] the world is *idel ond unnyt* 'empty and useless' (106a) until divided, established and eventually adorned and bound; that is, the organised, tamed and artificial (in the sense of 'artful', not the modern pejorative sense) have value, while that natural has at best an unrealised potential for value, at worst a hostile uselessness. An originally *idel ond unnyt* natural world can become valuable only by divine or human effort; it is meaningless, even horrible, without reference to or contact with humanity. Thus the land or a horse is valuable because it can be cultivated or adorned, and receives full attention from a poet only once is has been so transformed.' – Jennifer Neville

Accountability

What does it mean to be **accountable**?

Accountable: 'responsible to someone or for some action' (from the free dictionary online)

Ecocritic **Lawrence Buell** came up with 4 principles that he believed made a literary text 'green'. The third principle states: 'Human accountability to the environment is part of the text's ethical orientation'.

What does Buell mean by this? What might we expect to see in a text that follows this principle?

_____

_____

_____

_____

Activity 3

Read the extract from William Wordsworth's 'Nutting' and answer the questions below it. Give evidence to support your answer.

Then up I rose,
And dragged to earth both branch and bough, with crash
And merciless ravage: and the shady nook
Of hazels, and the green and mossy bower,
Deformed and sullied, patiently gave up
Their quiet being: and, unless I now
Confound my present feelings with the past;
Ere from the mutilated bower I turned
Exulting, rich beyond the wealth of kings,
I felt a sense of pain when I beheld
The silent trees, and saw the intruding sky.—

1. What did the narrator do?

2. How did he feel when he was doing it?

3. How did he feel afterwards?

4. Do you think this text adheres to Buell's third principle?

CASE STUDY 1: MINING FOR ORE

From The Standard English Bible – Book of Job 28.1-11

1 "Surely there is a mine for silver,
and a place for gold that they refine.
2 Iron is taken out of the earth,
and copper is smelted from the ore.
3 Man puts an end to darkness
and searches out to the farthest limit
the ore in gloom and deep darkness.
4 He opens shafts in a valley away from where anyone lives;
they are forgotten by travelers;
they hang in the air, far away from mankind; they swing to and fro.
[...]

7 "That path no bird of prey knows,
and the falcon's eye has not seen it.
8 The proud beasts have not trodden it;
the lion has not passed over it.
9 "Man puts his hand to the flinty rock
and overturns mountains by the roots.
10 He cuts out channels in the rocks,
and his eye sees every precious thing.
11 He dams up the streams so that they do not trickle,
and the thing that is hidden he brings out to light.

Discuss the depiction of mining in the passage. You might want to think about:

- Perspective
- Focus
- Language
- Accountability

From The Exeter Book – Exeter Book Riddle 83 (translated by C. Dale)

My ancestry was old. I lived in towns, since the guardian of fire [manuscript defective], surrounded by flame, purified by fire. Now the hostile one, earth's bother, holds me, the one who, of those men, first caused me affliction. I remember very well who destroyed all my ancestry from its land. I am not permitted to do evel to him, but at all times I establish captive bonds throughout the world. I have many wounds and great strength on earth. But I must conceal my journey from all men, my secret power and costly cunning. Say what I am called.

Compare Riddle 83 to the extract from The Book of Job. Again, you might want to consider:

- Perspective
- Focus
- Language
- Accountability

HOMEWORK

CASE STUDY 2: DON'T BE SHELLFISH!

Your homework task this week is to write a short comparison of two Anglo-Saxon riddles. One was written in Latin by a monk called Aldhelm, the other is from the Exeter Book and is written in Old English.

Use the table below the texts to help you with your comparison. Remember to give evidence! You might want to bring ideas from the previous weeks into your work.

Aldhelm's Riddle 17 ('purple mussel')

E gemmis nascor per ponti cærula concis
Vellera setigero producens corpora fluva;
En clamidem pepli necnon et pabula pulpæ
Confero: sic duplex fati persolvo tributum.

From twin shells in the blue sea I was born, and by my hairy body turn soft wool a tawny-red. Lo, gorgeous robes I give, and of my flesh provide men food besides: a double tribute thus I pay to Fate.

Exeter Book Riddle 77 ('oyster')

Sæ mec fedde, sundhelm þeahte,
ond mec yþa wrugon eorþan getenge,
feþelease; oft ic flode ongean
muð ontynde. Nu wile monna sum
min flæsc fretan; felles ne recceð
siþþan he me of sidan seaxes orde
hyd arypeð, [. . .]ec hr[.]þe siþþan
iteð unsodene ea[. .]d.

The sea fed me, the ocean's top roofed me, and waves covered me, lying on the earth, without the ability to walk. I often opened my mouth towards the waves. 'Now some man will devour my flesh, not caring for my casing, when he with knife point rips skin from my side, and then quickly eats me.'

	What is being described?	What is it being used for?	How is the way it is used depicted?	How are we made to feel about its use?
Aldhelm's Riddle 17 ('purple-mussel')				
Exeter Book Riddle 77 ('oyster')				

Tutorial 5 – Human/Nature Metaphors

What is the Purpose of Tutorial 5?

- To understand what a metaphor is and how it works
- To consider how to read human and nature metaphors from an ecocritical perspective
- To prepare for the final assignment

First… A quick quiz!

1. What is ecocriticism?

2. What did the Anglo-Saxons see as the central place?

3. What is nostalgia?

4. What does post-lapsarian mean?

5. What is use value?

6. What is intrinsic value?

7. How important is Christianity to our understanding of Anglo-Saxon attitudes to nature? Why?

/7

Metaphors

How are words like weapons? How are scars like roadmaps? What do they lead to? What can a promise and a delicate flower have in common?

Metaphors are such a common part of human expression that we sometimes don't notice they are there. Poets use them all the time in poetry to draw two things into comparison. For example: She was drowning in sorrow. The woman cannot *literally* be drowning, but the comparison of her terrible experience to drowning makes her suffering even more intense.

"Books are the mirrors of the soul."
— Virginia Woolf

"Failure is the condiment that gives success its flavor." — Truman Capote

'A metaphor makes us attend to some likeness, often a novel or surprising likeness, between two or more things'
- Donald Davidson

Activity 1

Sort the sentences your tutor gives you into the categories 'metaphor' and 'not a metaphor'. Be prepared to explain your reasoning. We will use the list below to record our final answers.

My mind was a sea of emotions.	Yes	No
The football game was more like World War 2.	Yes	No
It was as peaceful as an empty church.	Yes	No
I am constantly chained to my desk.	Yes	No
They marched like worker-ants through the Underground.	Yes	No
The heady scent of roses filled my mind to overflowing.	Yes	No
Her garden was a vast sea of flowers.	Yes	No
You are nothing but a fragile butterfly.	Yes	No

Now try and **draw** one of these metaphors in the space below. How easy was it?

Questions:

- How many of the metaphors that you looked at contained an elements of the natural world?
- How is the natural world being used? Is it the subject? Or does it supply the comparison? What difference does it make?

Augustine's 'craftsman': metaphor or analogy?

Analogy: a comparison between two things, typically for the purpose of explanation or clarification

> Robur est ligni positum ante oculos; faber optimus vidit lignum non dolatum, de silva præcisum, adamavit: nescio quid inde vult facere. Non enim ad hoc amavit, ut semper sic maneat. In arte vidit quod futurum est, non in amore quod est; et amavit quod inde facturus est, non illud quod est. Sic et nos Deus amavit peccatores.'
>
> 'Imagine the trunk of a tree lying before you: a good carpenter may see such a piece of timber, unhewn, as it was cut in the forest. He loves it at sight, but because he means to make something out of it. The reason for his love is not that it may always remain what it is: as craftsman, he has looked at what it shall be, not as lover of what it is; and his love is set upon what he will make of it, not upon its present state. Even so has God loved us sinners.'

- What two things is Augustine describing in this passage?
- What similarities does he draw between them?

Two minute plenary:

Compare the human mind to a spider web using the three different techniques we have encountered so far:

Simile	
Metaphor	
Analogy	

Nature metaphors in Anglo-Saxon literature

Extracts from 'Daniel' (translated from the Anglo-Saxon by S. A. J. Bradley

Events leading up to the dream:

- Nebuchadnezzar, the King of Babylon, is a despot – notorious, powerful and arrogant
- He has disturbing dreams and asks for help to interpret them
- Only Daniel, a man of God, can help him

The Second Dream (translated from the Old English by S. A. J. Bradley):

> *Then in his sleep a dream was revealed to Nebuchadnezzar; it concerned himself. It seemed to him that there was a beautiful tree standing handsomely in the ground, which was firm in its roots and bright with fruits. It was not like a woodland tree; instead it towered up to the stars of heaven and likewise it embraced the plains of the earth, the whole world. While he looked on, it seemed to him that this tress sheltered the wild creatures and that itself alone contained food for them all; the birds likewise received nourishment among the tree's fruits. It seemed to him that an angel came descending from the heavens above and called out loud with clear voice. He commanded the tree to be hewn down, and the wild creatures to flee away, and the birds as well, since its fall was coming. He also commanded the great tree to be fettered with brass and iron shackles and to be given over, bound, into torment so that his mind may know that a mightier being than he can resist has the power of punishment. Then the earthly prince – his dream was at an end – awoke from sleep. The fearfulness of it stayed with him, the terror of that phenomenon which God sent there.*

Events following the dream:

- Daniel interprets the dream. The tree is the King's glory. God will hew the King down and send him into exile to live among beasts. After seven years he will believe in God.
- The dream comes true and Nebuchadnezzar is a changed man.

Daniel interprets the dream

Activity 3

Discuss these questions with your partner:

1. What is the tree being used for here?

2. Why use a tree to symbolise the king's downfall? Why not simply depict his downfall more literally in the dream?

3. Now consider the passage from the Old English poem *Resignation* (below). In this poem an exiled man, cast out of society for an unknown crime, describes his destitution and laments his current situation. How is the tree being used in these lines?

Resignation (105-108)
Wudu mot him weaxan, wyrde bidan,
tanum lædan; ic for tæle ne mæg
ænigne moncynnes mode gelufian
eorl on eþle.

'A tree has the opportunity to flourish,
endure its fate, produce branches; I,
because of my wicked deed, cannot
love anyone of the race of mankind in
my heart, [any] man [of my] native land.'

Let's dig deeper....

Below are two typical responses to the use of nature metaphors and symbolism for depicting human nature, human feelings and human biology. Discuss both sides of the argument and decide as a group which one you most agree with.

'When nature is used as a symbol or metaphor it is merely being used to help human beings explore themselves. It does not serve the intrinsic value of natural entities.'

'Nature symbolism and metaphors can be used to close the gap that sees humans and nature as separate. They ask us to find an affinity with or empathy for the natural world. We can best understand nature when we access it through our human selves.'

Homework:

Your homework is to produce a **draft** of your final assignment. You may find the table below useful for planning out the structure of your essay and deciding what evidence you will use to support your argument. Your tutor will explain how to use the table during the tutorial.

You are not expected to write the full 2,000 words of your final assignment. I recommend writing about 1,000 words. This will leave room for you to expand your ideas after the feedback session in Tutorial 6.

Final assignment plan

	Key point(s)	Evidence
Introduction		
Paragraph 2		
Paragraph 3		
Paragraph 4		
Paragraph 5		
Paragraph 6		
Paragraph 7		
Conclusion		

The Final Assignment

Your task is to produce an ecocritical analysis of **one or more** of the extracts in Appendix D. You should aim to write 1,500 words. You will need to **demonstrate**:

- Knowledge of your chosen text(s)
- Knowledge of ecocriticism (this might include a summary of the theory)
- Knowledge of Anglo-Saxon culture and beliefs

You will also need to **identify** and **discuss** some of the key features eco-critics look for in a text. These might include, but are not limited to:

- The depiction of place
- Anthropocentrism
- Nostalgia
- Use and abuse
- Metaphors

These five points are a guide only. It is unlikely that all the points will be relevant to your chosen text(s). You may also find other features we haven't considered in our tutorials.

Tutorial 6 – Feedback tutorial

What is the Purpose of Tutorial 6?

- To consider the importance of feedback
- To receive and reflect on feedback on your draft assignment
- To start work on your final draft.

<u>Activity 1</u>

Watch the video 'Austin's Butterfly'. Now write a short reflection about the purpose and effectiveness of the story. You may want to consider:

1. The teacher's main message
2. How effectively the message was delivered
3. Whether or not it had an impact on the children
4. Whether or not it had an impact on you

_____

_____

_____

_____

_____

_____

_____

_____

_____

Activity 2

Read through the feedback your tutor has given you on your draft assignment. Make notes on what went well and what you can do to make your final assignment even better. Try to find at least 3 points for each.

What went well…	Even better if…

Activity 3

Pick a part of your assignment you found particularly challenging or would like to work on first. It might be your introduction or it might be a paragraph towards the end of your essay. Use the space below to re-write your chosen paragraph. Be prepared to share you work with another person from the group.

Final assignment feedback

What I did well...	What I could have improved on...
•	•
•	•
•	•

My target for future work is...

Reflecting on Uni Pathways

What did you most enjoy about Uni Pathways?
•
•
•

What did you find challenging about the programme?	How did you overcome these challenges?
•	•
•	•
•	•

Appendix 1 – Referencing correctly

When you get to university, you will need to include references in the assignments that you write, so we would like you to start getting into the habit of referencing in your Brilliant Club assignment. This is really important, because it will help you to avoid plagiarism. Plagiarism is when you take someone else's work or ideas and pass them off as your own. Whether plagiarism is deliberate or accidental, the consequences can be severe. In order to avoid losing marks in your final assignment, or even failing, you must be careful to reference your sources correctly.

What is a reference?

A reference is just a note in your assignment which says if you have referred to or been influenced by another source such as book, website or article. For example, if you use the internet to research a particular subject, and you want to include a specific piece of information from this website, you will need to reference it.

Why should I reference?

Referencing is important in your work for the following reasons:

- It gives credit to the authors of any sources you have referred to or been influenced by.
- It supports the arguments you make in your assignments.
- It demonstrates the variety of sources you have used.
- It helps to prevent you losing marks, or failing, due to plagiarism.

When should I use a reference?

You should use a reference when you:

- Quote directly from another source.
- Summarise or rephrase another piece of work.
- Include a specific statistic or fact from a source.

How do I reference?

There are a number of different ways of referencing, and these often vary depending on what subject you are studying. The most important to thing is to be consistent. This means that you need to stick to the same system throughout your whole assignment. Here is a basic system of referencing that you can use, which consists of the following two parts:

1. A marker in your assignment: After you have used a reference in your assignment (you have read something and included it in your work as a quote, or re-written it your own words) you should mark this is in your text with a number, e.g. [1]. The next time you use a reference you should use the next number, e.g. [2].
2. Bibliography: This is just a list of the references you have used in your assignment. In the bibliography, you list your references by the numbers you have used, and include as much information as you have about the reference. The list below gives what should be included for different sources.

    a. Websites – Author (if possible), title of the web page, website address, [date you accessed it, in square brackets].

    E.g. Dan Snow, 'How did so many soldiers survive the trenches?', http://www.bbc.co.uk/guides/z3kgjxs#zg2dtfr [11 July 2014].

    b. Books – Author, date published, title of book (in italics), pages where the information came from.

    E.g. S. Dubner and S. Levitt, (2006) *Freakonomics*, 7-9.

    c. Articles – Author, 'title of the article' (with quotation marks), *where the article comes from* (newspaper, journal etc.), date of the article.

    E.g. Maev Kennedy, 'The lights to go out across the UK to mark First World War's centenary', Guardian, 10 July 2014.

Appendix 2 – Using the VLE

VLE username	
VLE password	

Please remember the following key details…

- You are able log into the VLE either through the link on our website (www.thebrilliantclub.org) or going directly to the VLE site at (https://portal.thebrilliantclub.org/sign-in).
- Please update your profile with your full name and email address- this will allow you to retrieve forgotten passwords or usernames
- If you forget your log-in details you can request them to be emailed to you by clicking the link on the VLE home page. (If you are still having problems you can email: schools@thebrilliantclub.org)

What is the VLE?

The VLE is a virtual learning environment for all pupils on Uni Pathways it is used for:

- messaging your tutor
- submitting homework
- submitting your final assignment
- accessing resources for your tutorials
- finding out more information about university and careers

How should I use the VLE?

The VLE is a professional academic environment in which pupils are able to message their PhD Tutor. Here are a few things to consider:

- Ensure you keep a professional tone in the messages you send to your tutors.
- Ensure you always reply to your tutors in a timely manner.
- Thank your tutor for the effort they are putting in to give you your feedback etc.
- Submit all homework to your tutor on time.

IMPORTANT: Final assignment

- When you submit your final assignment, please remember that you need to do so through the 'My Activities' tab and not as an attachment to a message.

Appendix 3 – Wider Reading

Tutorial 1

Nature (n): a) The phenomena of the physical world collectively; esp. plants, animals, and other features and products of the earth itself, as opposed to humans and human creations. b) In wider sense: the whole natural world, including human beings; the cosmos. (From the Oxford English dictionary)

The Major Schools of Literary Theory

From: www.studentguide.org/the-major-schools-of-literary-theory

The analysis of a literary work, unlike that of a chemical compound or mathematical equation, often engages the subjective interpretation of the reader. For centuries, scholars, academics and critics have fought over the terms and methods of literary analysis. These divergent views have resulted in the founding of several famous schools of thought, fifteen of which are summarized here.

Marxism:

Besides founding a political party and societal philosophy, Marx's groundbreaking criticism of social institutions led to the Marxist school of literary analysis, which interpreted works of literature based on class relations, social conflict, and other ideological issues. French Marxist theorist Louis Althusser is perhaps the most well known proponent of the Marxist school. One of his most important contributions was the concept of interpellation as the means by which individuals are turned into capitalist subjects.

Psychoanalysis:

Whereas the Marxists borrowed theories and terms from political philosophy, the school of psychoanalytic literary theory turned instead to psychologist Sigmund Freud and his method of treating patients afflicted with neuroses. Taking cues from his seminal *The Interpretation of Dreams*, and writings on neuroses and the unconscious mind, psychoanalytic interpretations attempt to decode the psyche of the author by inferring the psychological states of the characters and symbolism in the text.

New Criticism:

Led by poet/author T.S. Eliot and critic Cleanth Brooks (whose book The Well Wrought Urn is said to have begun the movement), the New Critical school pioneered close reading or paying close attention to the formal aspects of the text rather than its emotional impact on the reader or the author's own aims. The focus on the objective structural relationships within the work influenced the later schools of structuralism, post-structuralism and deconstruction.

Structuralism:

As the name implies, the core idea of structuralism is that that the underlying structural relationships of a text are deeply intertwined with the work's deeper meaning. To understand a work, one must therefore take it apart piece by piece in order to see its underlying principles. Linguist Ferdinand de Saussure wrote specifically about how the signifier-signified relationship creates meaning in language. Post-structuralist and post-modernist critics however later rejected the idea that one can systematically study the structure of a literary work.

Deconstruction:

As described by French philosopher Jacques Derrida in his 1967 essay "Of Grammatology," deconstruction is the rigorous analysis of a work's logical structures with the goal of uncovering key contradictions or oppositions which subvert the logical coherence of the entire work, therefore rendering a single interpretation of a work impossible.

Post-modernism:

Although you'll often hear that the only constant in post-modernist theory is that no one can agree on its definition, most agree that it came into existence mid-way through the 20th century as a reaction to the "post-

modern condition." Post-modernity is defined by the lack of a unifying "master narrative," which leads to works with multiple disagreeing narrators, or "meta-narratives"–stories about the telling of a story.

Post-Structuralism:

With post-modernist works and critics questioning the assumption that structural relationships can be fruitfully studied, it was inevitable that the deathblow to structuralism was on the way. Derrida's paper, "Structure, Sign and Play in the Discourse of the Human Sciences," undermined the idea of a stable signifier-signified relationship in a post-modern world, where God no longer exists as a Transcendental Signified. Roland Barthes' "The Death of the Author" similarly demolished the once-stable relationship between author, narrator and character.

Post-colonialism:

Shortly after the upheaval caused by post-modernism to traditional methods of literary interpretation, Edward Said's critique of Western Imperialism and its cultural ramifications in his book "Orientalism" gave birth to post-colonial criticism. The principal aim of post-colonial literary studies is to examine how the exploitation of indigenous civilizations by the Western imperial powers (mainly the US and UK) affected the literature from both the colonizing and the colonized nations.

Feminist Theory:

Taking a cue from post-colonial studies about the effects of inequality and second-citizen status on artistic output, the feminist school of literary theory examines the consequences of the social construction of gender in literary works, and the role gender plays in the writing, reading and interpreting of literature. Virginia Woolf's " A Room of One's Own," which explains the necessary prerequisites for an independent woman to produce good writing, is one of the earliest examples of feminist criticism.

Queer Theory:

One of the newest schools of literary theory, queer theory branched off of feminist theory in its examination of gender roles, replacing the masculine/feminine dichotomy with a continuum featuring 100% masculine at one extreme and 100% feminine at the other, and including every value in between. Michel Foucault was one of the first authors to explore the many faces of sexuality in his four-part work "The History of Sexuality."

New Historicism:

Founded by Shakespeare scholar Stephen Greenblatt, New Historicist critics attempted to bring back historical and anthropological approaches that had been discarded by Russian Formalist and American New Critics nearly a century earlier. New Historicist critics examine primary source materials (such as political treatises and newspaper articles written at the time of the work's publication) and prevailing social mores and political ideologies to infer the societal elements that may have influenced the author in the creation of the work.

Cultural Studies:

Like New Historicist critics, Cultural critics examine the sociocultural context in which a work was written in order to understand influences and meanings invisible from a non-contextualized reading. Cultural critics separate themselves from New Historicists by going to the opposite extreme of the New Criticists: rather than finding a middle ground, they argue that a work must be interpreted *entirely* as a function of the culture that produced it. This leads to critical readings of Star Trek alongside reviews of Ulysses and other interesting juxtapositions–the distinction between high art and low art no longer applies.

Reader Response:

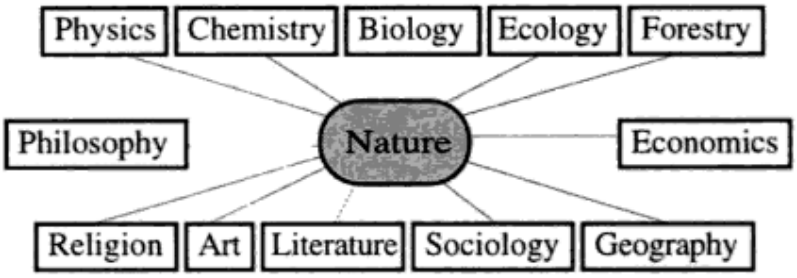
Reader Response critics reject one of the central tenets of the New Critical school that dominated American literary theory for decades. They claim that the reader's intellectual and emotional reaction to the work is as ripe for analysis as the text itself. The reader's interpretation of the text is influenced by his or her personal background, and thus reading is not a passive experience of objective reality but an active interaction between reader and author through the medium of the written word. Reader response critics such as Louise Rosenblatt investigate the elements that are involved in this crucial interaction.

From: Leena Vilkka, *The Intrinsic Value of Nature* (Atlanta, GA: Rodopi, 1997), pp. 7-8

Key words: defining nature, perspective, concept of nature

2. What Is Nature?

No science or academic discipline can grasp the totality of nature, or claim that it knows best what nature is. Theoretically, the views of nature are dependent upon our world-view based on materialism or idealism, realism or relativism, subjectivism or objectivism, humanism or naturalism. In practice, people have different experiences of nature from their childhood. The real nature is our childhood nature. We may hold nature as a forest area including exciting natural things. Nature is outside and between cities, roads, fields, and houses. Nature refers to forests and wild animals, while the concept of animals refers to sentient creatures living in human societies.



Nature means different things to different people: to the skier, the country-dweller, the hunter. It is a habitat for a variety of animals, plants, and fungi. Nature as the forest has provided the material well-being on which Finland's economic and cultural advancement is founded. Nature is a battle of words between commercial utilization and nature conservation. In the instrumental view of nature, the forest is a source of raw-material for people. Efficient forest management converts natural forest into commercial forest, with limited opportunities for plants and animals to live. In the language of intrinsic valuation, sufficient parts of the forests must be left untouched to provide habitats for animals, plants, and fungi. Nature's values, tangible and intangible, should be preserved. We have no right to exploit natural values when achieving human values. Preserving nature means some harm for people, although the well-being of nature and people is connected in an ideal world. The well-being of nature preserves us. We do not behave reasonably if we harm nature or decrease biodiversity. In the real world, no harmony between human welfare and nature preservation exists.

In this book, I grasp the question of "What is nature?" by subdividing it into the issues of animals, living beings, and ecosystems. What are animals? What is life? What is nature as a whole? The concept of nature refers to animals, living beings, and ecosystems as opposed to human culture and artefacts. Animals are regarded as sentient beings to distinguish them from non-sentient nature. Plants as living beings are the opposite of non-living things. Ecosystems include fauna and flora and the ecological process of nature. My aim is to develop the views of intrinsic value that apply to these three categories. A sentient animal is a cow, a rat, a bird, a snake, a bat, perhaps a butterfly. By non-sentient life-forms we refer to living beings: lower animals, plants, and trees. Ecosystem refers to the biotic and abiotic environment. A forest, a mountain, or a river forms an ecosystem.

Naturocentrism	Focus	Key Concept
Zoocentrism	Animals	Consciousness
Biocentrism	Life	Livingness
Ecocentrism	Ecosystems	Wholeness

From: Michael J. Warren, 'Wasps, Owls and the Dangers of Anthropomorphism' (blog post at: https://medievalecocriticismsblog.wordpress.com/2017/08/22/wasps-owls-and-the-dangers-of-anthropomorphism/)

Key words: anthropocentrism, prejudice, implications

Sometimes, reputations are established for innocent nonhuman parties that can be impossible to reverse; involved in conflicts that are ultimately about human priorities or prejudices, the history of a particular species can be significantly affected and defined by our cultural representations.

It can begin harmlessly enough. Animals, of course, are very often employed in metaphors to depict human behaviours: pigs are filthy, foxes are cunning. We understand that we are *actually* dealing with humans who are squalid or sly, but the process of metaphor is never one way – these enduring comparisons affect the animal itself. Foxes may well show all sorts of sophisticated predator cognition (and remarkable urbane adaptability in the modern world), but we should not equate this with human concepts of deceit, as the familiar metaphor encourages us to do. Pigs suffer an even worse cultural fate, repeatedly invoked as the epitome of uncivilised (that is inhuman) behaviour: we must not eat like a pig, or live in a pigsty, or conduct ourselves with the emotional insensitivity of a pig.

In the case of the wasp, there are cultural implications too, if not quite as familiar. Some are innocuous enough, even positive: it was once fashionable to have a wasp waist; a person who is easily peeved or angered is 'waspish'. The Greek comic playwright Aristophanes made use of wasp characteristics to depict one of his most famous eponymous choruses – a busybody swarm of geriatric jurors. What we can easily overlook though, is how this generalised portrayal of wasp-ness reduces the diverse complexity of wasps' astounding being to a singular, misrepresented aspect. The common wasp we love to hate (*vespula vulgaris*) is only one of hundreds of thousands of species worldwide, all playing important ecological roles. Good old *vulgaris*, for instance, is essential to keeping down insects that would otherwise decimate harvests on farms and in gardens, and they rid our towns and cities of organic waste.

People don't lash out at wasps buzzing round their pint of coke because they are consciously acting in response to these processes, but it is possible that deeply embedded prejudices or persuasions do contribute to these culturally validated reactions: "What the hell do wasps do anyway? They're just bloody pests!" The mechanisms here are no different to those operating in racism or sexism: the cultural and the biological are confused to the point where moral judgements placed upon a particular person, group or creature lead us to think that they are *naturally* and *inherently* depraved or inferior.

A group of creatures that has repeatedly been the victim of misrepresentation throughout the age of Western culture is the owl family. The remnant of this legacy in modern times is largely positive – owls are wise. But they have more often been made symbols, associates and scapegoats for a whole range of ills. The doom and gloom aspect has been around since classical times, but it was the Middle Ages that were particularly responsible for setting these associations in stone. Several owl species were identified in the popular natural history books of the period (the bestiaries), and each had its own negative significance: you will find *noctua* and *nyticorax*, night owls who fly by night and cannot see in the day; *bubo*, the horned owl who befouls its nest; and *ulula* and *strix*, screech owls known for their wailing calls. It's not difficult to imagine how owls' nocturnal habits made them ideal metaphors for sinners who shun the light of Christ.

At best, these cultural distortions of owls were just wrong (owls can certainly see in the daylight); at worst, they could turn nastily on owls themselves, infecting the real bird and dangerously instructing the ways humans act upon nature. Take *bubo* (the eagle owl). From biblical sources, this species was thought to have an unclean nest – a metaphor for the sinner in the mire of his own filth. The problem is that this characteristic, like others, gets transferred across all owls in the bestiaries, so various species end up getting lumbered with the *invented* trait of one owl in particular through association (something similar happens in the wasp meme – disparate species are all shoved alike under the term 'bee'). All owls shun the light, all owls are dirty. As the medieval poem *The Owl and the Nightingale* reveals, this mishmash of owl representation meant that the birds themselves were defamed as 'loathsome and foul': all people, the owl is told by the nightingale, think about how to kill you; they 'pelt you and stone you, and smash your horrible bones to pieces'.

Medieval representations even managed to make the familiar practice of mobbingowls by small prey birds a justification for the innate sinfulness of owls. Because mobbing became a metaphor for approved attack on human sinners, the birds involved in this activity against owls by default show the same inclination: they attack the owl because it is wicked.

The ultimate and most dangerous manifestation of this metaphorical blurring is evident in medieval obsessions with a specific type of sinner – the Jew. In Norwich, where anti-Semitic hostilities and riots were prevalent in the late Middle Ages, the cathedral still bears witness to such hatred – there are no less than six owls included in various wood carvings, some of which explicitly portray the proverbial mobbing scene: the action of mobbing owls in the real world has genuinely become an endorsement for the violence inflicted against a particular social group. Whilst there is no hard evidence to show us how this impacted on real owls, the popularity of this cultural pairing must have, to some extent, increased traditional beliefs in owls' 'loathsome and foul' characters.

Anthropomorphism can have its positives: it can establish connections across boundaries of difference; it can elicit empathy. It can even prompt us re-evaluate whether nonhuman creatures do in fact lack those faculties we have always assumed to be exclusively human. Charities use the tactic all the time, and the viewing figures of *Springwatch* must be due in part to the popularity of Spineless Si the Stickleback or Sophia la Wren. But the technique is always fraught with difficulties. Yes, these names encourage a bond, but they also recommend that we see these creatures in human terms to make them more memorable: as Chris Packham has commented, "People don't remember the blue tits we didn't give a name to."

Overlooking blue tits because they are unnamed is unlikely to have terrible ramifications, but when cultural portraits become so powerful that they distort and turn destructively on the real creature, there is an urgent need to re-think how we perceive and interact with the natural world.

Tutorial 2

From: Helmut Gneuss, 'The Old English Language', in *The Cambridge Companion to Old English Literature*, ed. by Malcolm Godden and Michael Lapidge (Cambridge: Cambridge University Press, 1990), pp. 19–49 (p. 19).

Key words: Old English language

Most Old English poetry and a considerable amount of Old English prose is now accessible through Modern English translations. But in order to understand fully and appreciate the literature of the Anglo-Saxon period – its style, verse structure and content – it is necessary to read the texts in their original language. The following chapter is intended as an introduction to Old English, with emphasis on those characteristics and developments that distinguish this older stage of the language from Modern English. The chapter is not, however, meant as a grammar or work of reference, particularly since some simplification of the complex linguistic facts has been unavoidable. Some standard works on Old English language are listed in 'Further reading' (see pp. 334–5).[1]

For the speaker and reader of Modern English who is beginning to study Old English, texts written in that language may at first appear strange and somewhat difficult. This is due mainly to the momentous changes that English has undergone during the last nine hundred years of its development, particularly during the Middle English period (*c.* 1100–1500), when the structure of English changed from that of an inflected language to one with hardly any inflexional endings, when sound-changes affected the pronunciation and spelling of most of the vocabulary, and when this vocabulary became subject to almost revolutionary changes owing to the loss of a large number of older, native words and to the large-scale borrowing of words from other languages, especially French and Latin.

On the other hand, English has to this day retained characteristic elements of its earliest recorded period: first, a 'basic' vocabulary of native origin, including most of the pronouns, conjunctions and prepositions, the auxiliary verbs and the verbs *to have* and *to be* as well as a large number of nouns, adjectives and verbs used in all types of speech; and secondly, certain grammatical features nowadays often labelled 'irregular', like the surviving strong verbs *(sing–sang–sung)* and plural forms like *foot–feet*, *ox–oxen*, *sheep–sheep*. A knowledge of Old English therefore is not only a prerequisite to a

From: Daniel Anlezark, 'The Anglo-Saxon World View', in *The Cambridge Companion to Old English Literature*, ed. by Malcolm Godden and Michael Lapidge (Cambridge: Cambridge University Press, 1990), pp. 19–49 (p. 19).

Key words: Anglo-Saxon nation, island, Christianity

The Anglo-Saxons were a nation of migrants, living on an island at the edge of their known world. They believed that this world was made up of three continents – Europe, Asia and Africa – and surrounded by a great world ocean. The earth they lived on was *middangeard*, the 'middle-zone', lying between the world above in the heavens, and the region below in hell. It is far from certain that the Anglo-Saxons, or indeed any other early medieval people, held that the earth was flat. Only the learned and social elite could have seen a map suggesting such a flatness; Bede the Venerable (d. 735), the greatest scientist of his time, inherited and passed on the Ptolemaic theory of classical antiquity that the earth was a globe, suspended within and surrounded by the celestial spheres. The Anglo-Saxon settlers who invaded and conquered large parts of the island of Britain from the middle of the fifth century were Germanic pagans from Northern Europe, though we have very few insights into their pre-Christian understanding of the cosmos. Our ignorance is mostly the product of their conversion to Christianity, which began at the end of the sixth century, and was complete by the end of the seventh. Their textual record is almost completely dominated by the understanding of the universe that this conversion produced, a world view that was often a hybrid of biblical lore on the one hand, and classical geography and cosmology on the other. Nevertheless, the Anglo-Saxons had their own unique way of seeing the world, which was the product of their own past in pagan Northern Europe, their conversion to Christianity, and their own physical location – on an island at the end of the world.

From: Jennifer Neville, *Representations of the Natural World in Old English Poetry*, Cambridge Studies in Anglo-Saxon England, 27 (Cambridge: Cambridge University Press, 1999), pp. 1-3. —'Speaking the

Key words: defining nature, cosmos, natural phenomena

Monge sindon geond middangeard
unrimu cynn, þe we æþelu ne magon
ryhte areccan ne rim witan;
þæs wide sind geond world innan
fugla ond deora foldhrerendra
wornas widsceope, swa wæter bibugeð
þisne beorhtan bosm, brim grymetende,
sealtyþa geswing . . . (*The Panther* 1–8a)[2]

Representations of the natural world in Old English poetry, like the creatures described in *The Panther*, are difficult *ryhte areccan* 'to declare rightly', for their 'method of questioning' is foreign to modern minds. We can begin to appreciate the difference between our own conception of the natural world and that represented in Old English poetry by noting that the Anglo-Saxons did not have a word to indicate 'the natural world' in their native language. They did have words for 'nature' in the sense of 'essence' or 'character': *cynd* means 'native constitution, natural qualities, race, social rank'[3]; *cynde* means 'natural, innate, inborn'[4]; *gecynd* means 'native constitution, innate disposition, established order of things, natural condition, manner, species, offspring, natural right'; *cyn* means 'race, class, species'; *æðelo* means 'nature' in addition to 'nobility, nobility of birth, birthright, noble race'.[5] The Anglo-Saxons also had words for the world as a whole: *sceaft* means 'creation, origin, what is created, a creature'; *gesceaft* means 'the creation, a created being or thing, creature, element'.[6]

We, too, might describe these concepts using the word 'nature' but not 'the natural world'. For those living in the twentieth century, the natural world includes animals, plants, the weather, bodies of water and landscape, not the abstract idea of innate characteristics or the religious idea of the world as a creation of God. For people today the natural world specifically excludes and is defined by the exclusion of: (1) supernatural elements, and (2) human elements. Old English writers, however, have left behind no word or phrase to describe what now appears to be a straightforward and basic entity.

This gap in the Old English vocabulary is not an accident caused by the loss of manuscripts. It reflects the absence of the concept itself. Of course, the Anglo-Saxons did depict, for example, birds and storms in their poetry. However, in these texts it is not possible to separate natural from supernatural phenomena: devilish sea-monsters (*niceras*), whales, wolves, demons (*þyrsas*), deer, blood-thirsty, man-shaped creatures (the Grendelkin), birds – all inhabit the same landscapes and interact with human beings in parallel ways.[7] As a result, on a basic level the Anglo-

Saxons did not have a word or expression for the modern conception of the natural world because they did not conceive of an entity defined by

the exclusion of the supernatural.[8] On the other hand, the modern definition of the natural world as all that is external to humanity can be applied to Old English poetry, for the Anglo-Saxons did represent many entities defined as strange, frightening and alien to humanity – things that modern critics would collectively call 'the Other'. One could collect these members of 'the Other' and be more than half correct if one wanted to label them 'the Anglo-Saxon natural world'.[9] The problem cannot be solved merely by seeking a different label or more inclusive definition for 'the natural world', however, for the Anglo-Saxons did not have a word to designate 'the Other', either. They did not conceive of this group of entities as a specific, identifiable whole, and their representation of them maintains many irreconcilable elements.[10] As a result, although the present investigation will refer to representations of 'the natural world', it will include entities which would no longer be considered compatible with natural phenomena, and it will not create a convenient, anachronistic category for them. Instead, it will group together representations that share basic similarities and analyse their functions in their respective texts.

From: C. Dale, *The Natural World in the Exeter Book Riddles* (Woodbridge: D. S. Brewer, 2017), pp. 1-3

Key words: Riddles, ecocriticism, human-centred

of manmade products and the individual integrity and personal plight of these useful human resources. In this book, I argue that there is a programme of resistance to anthropocentrism at work in the riddle collection, whereby the riddles challenge human-centred ways of depicting the created world. In doing so, I forge new pathways into riddle analysis and interpretation, drawing on ecocriticism and ecotheology to offer insights into a largely underdeveloped area of Old English scholarship.

In a 2009 article on ecopoetry and the Old English elegies, Matt Low states that 'Medieval studies could do more to embrace the growing theoretical field of ecocriticism'.[4] 'In studies of medieval texts', writes Low, 'particularly those written in Old English during the Anglo-Saxon period, little effort has been made to explore the natural world beyond its function as setting or symbol.'[5] Low is right to draw our attention to this problem and to address it with his own ecocritical reading of the Exeter Book elegies. Whilst efforts have been made to produce green readings of late medieval texts since the beginning of the twenty-first century,[6] the natural world as an entity in itself has, until very recently, been overlooked in scholarship on Old English texts.[7] 'The abundance of historical, religious, and linguistic material in Anglo-Saxon texts has dominated most medieval discourses', writes Low, and thus the 'nature-centred characteristics

With its depictions of ploughing, felling, shaping and refining, the Exeter Book riddle collection offers us an insight into the way the Anglo-Saxons perceived their relationship with the rest of creation. In the riddles, humanity is seen taking from the natural world and using its resources to create weapons, clothes, food and other objects for human use. These depictions, with their apparent emphasis on nature's usefulness to mankind, led Frederick Tupper to make the following observation in his 1910 edition of the riddles:

> All these riddles, whether the subject be animate or inanimate, have at least one common characteristic, their human interest. This is evinced in a dozen striking ways: but by far the most important of these is a trait of our problems, missing in other collections, but so strongly marked here as to suggest a common origin for many of the riddles – the trait of utility. The riddler may neglect place and form, and color of his subject, but he constantly stresses its uses to mankind. Indeed, men are in the background of every riddle-picture; and the subject is usually viewed in relation to them. The most significant expression of this relation is found in the motif of Comitatus, or personal service of an underling to his lord and master, that forms the dominant idea in many of our poems.[1]

There is, however, another, far less anthropocentric, way to read the riddles. Whilst it is true that the riddles depict 'man and his works',[2] often remarking on their subjects' usefulness to humans,[3] or else using the familiar human world as a point of orientation within a vast, overwhelming cosmos, the riddles also offer an alternative, ecocentric view of their subjects, one that considers the natural origins

[1] Frederick Tupper, *The Riddles of the Exeter Book* (Boston: Ginn, 1910), p. lxxxviii.
[2] Ibid., pp. lxxxvi–ii.
[3] There are various riddles that describe how useful or precious their subjects are to humans. See Riddles 17 (10b), 20 (2a), 25 (2b), 26 (27a), 27 (1a), 32 (9b), 34 (3a), 35 (12a–b), 41 (6a–7b), 49 (9b–10a), 50 (2a), 54 (7b–8a, 11b–12a), 58 (5b), 70 (6b) and 84 (28a–b).

of certain Anglo-Saxon texts have largely been bypassed.'[8] Low's observation is especially true of the Old English riddles, where much scholarly attention has been given to what the riddles might have to say about Anglo-Saxon society and culture, including service, sex, social relationships, war and heroism.[9] With ecocriticism being an ever expanding field, especially in medieval studies, it is time to turn our attention more fully to the depiction of the natural world in the Exeter Book riddles.

From: Lynn White, 'The Historical Roots of our Ecological Crisis', in *The Ecocriticism Reader: Landmarks in Literary Ecology*, ed. by Cheryll Glotfelty and Harold Fromm (Athens: University of Georgia Press, 1996), pp. 3–14 (pp. 9–10).

Keywords: Christianity, ecological crisis

What did Christianity tell people about their relations with the environment?

While many of the world's mythologies provide stories of creation, Greco-Roman mythology was singularly incoherent in this respect. Like Aristotle, the intellectuals of the ancient West denied that the visible world had had a beginning. Indeed, the idea of a beginning was impossible in the framework of their cyclical notion of time. In sharp contrast, Christianity inherited from Judaism not only a concept of time as nonrepetitive and linear but also a striking story of creation. By gradual stages a loving and all-powerful God had created light and darkness, the heavenly bodies, the earth and all its plants, animals, birds, and fishes. Finally, God had created Adam and, as an afterthought, Eve to keep man from being lonely. Man named all the animals, thus establishing his dominance over them. God planned all of this explicitly for man's benefit and rule: no item in the physical creation had any purpose save to serve man's purposes. And, although man's body is made of clay, he is not simply part of nature: he is made in God's image.

Especially in its Western form, Christianity is the most anthropocentric religion the world has seen. As early as the second century both Tertullian and Saint Irenaeus of Lyons were insisting that when God shaped Adam he was foreshadowing the image of the incarnate Christ, the Second Adam. Man shares, in great measure, God's transcendence of nature. Christianity, in absolute contrast to ancient paganism and Asia's religions (except, perhaps, Zoroastrianism), not only established a dualism of man and nature but also insisted that it is God's will that man exploit nature for his proper ends.

At the level of the common people this worked out in an interesting way. In Antiquity every tree, every spring, every stream, every hill had its own *genius loci*, its guardian spirit. These spirits were accessible to men, but were very unlike men; centaurs, fauns, and mermaids show their ambivalence. Before one cut a tree, mined a mountain, or dammed a brook, it was important to placate the spirit in charge of that particular situation, and to keep it placated. By destroying pagan animism, Christianity made it possible to exploit nature in a mood of indifference to the feelings of natural objects.

Tutorial 3

From: Hugh Magennis, *Images of Community in Old English Poetry*, Cambridge Studies in Anglo-Saxon England, 18 (Cambridge: Cambridge University Press, 1996), p. 35.

Key words: Anglo-Saxon hall, central place, community

The dominant feature of the poetic landscape which surviving Old English verse as a whole presents to its readers is the hall in which the life of society is carried on. In the aristocratic world portrayed in most Old English poetry the hall dominates the landscape in a literal sense: it stands, to quote a phrase from *Beowulf*, 'heah ond horngeap'.[1] More significantly, it dominates the landscape in a metaphorical sense, for the hall appears in Old English poetic texts as the focus and centre of people's communal being. Other types of building are mentioned (comparatively rarely) in Old English poetry – temples, churches, hermit cells, and so on – but, apart from individual *Riddles*, there is hardly a poem in Old English literature in which the concept of the hall and of life in the hall is not at least alluded to; and in many poems hall activities remain consistently in the foreground. The hall appears in riddles, maxims and poems of religious exhortation, as well as in narrative and lyric texts. As is well known, exotic social structures, such as those found in the Bible, are at least partly recast in Old English poetry in terms of hall culture. The concept of the city is preserved in the adaptation of biblical and hagiographical works, but appears superimposed on, or fused with, the communal image of the hall, as in the image from *The Ruin* discussed above.[2]

From: Nicole Guenther Discenza, *Inhabited Spaces: Anglo-Saxon Constructions of Place* (Toronto: University of Toronto Press, 2017), pp. 3-5

Key words: place, perspective, medieval and modern, urban, wasteland

As anyone who studies the past knows, it is all too easy to import modern modes of thought into earlier eras. We tend to assume, often unconsciously, that people think as we do. While we can never entirely leave ourselves behind, focused study can help us to identify our preconceptions and distinguish others', so that we recognize where they share our ideas and where they differ. Space and place are among the most basic concepts that any people have. We are always situated in and moving through space and place; we *live* them as much as we conceive them. We twenty-first-century people vary in some of our thinking, such as the area around our bodies we consider "personal space" and what distance we deem walkable. Still, many people throughout the world now share a number of assumptions about space and place.

The term "space" often conjures images of what lies beyond earth. Modern science tells us that space is vast, and the popular notion is that it is largely empty. Though more than 1900 exoplanets, or planets beyond our own solar system, have been identified as of June 2015, the distances between them are enormous.[1] The closest suspected exoplanet lies about 2.3 light years from earth: light that leaves that planet would take 2.3 years to reach earth.[2] Scientists do not agree that this space is empty; they posit dark matter to explain observable gravitational effects that cannot be

ascribed to visible matter. Yet it is called "dark matter" because it neither emits nor absorbs radiation at any observable level. Whether dark matter has already been detected or not is a topic of debate within the scientific community.[3] The terminology "dark matter" suggests another fundamental idea about space: it is dark, with occasional stars sending light over long distances. Planets do not produce their own light but can interfere with the stars'.

Most of us see a strong contrast between outer space and the space we ourselves inhabit. The bulk of the earth's land is divided into nation states, many of which have clear, undisputed borders. Some borders are determined by natural features such as rivers, seas, oceans, and mountains. Others are purely human creations. We are very much aware that these borders often bring together disparate ethnic and religious groups and may divide others, but most still accept this model of nation state even though particular cases offer uncertainty: where nations contest the exact location of a border, or where a state unites a majority with an oppressed minority, or where families are separated by policed borders. If anything, those disputed instances underscore the general acceptance of firm borders between countries even where no natural boundary exists.

In much of the twenty-first-century world, spatial boundaries seem ubiquitous: signs often alert us when we enter a country, state, or city. Often, borders require documents and bureaucratic approval to cross. We can easily find visual depictions of these borders on globes and maps, icons and bumper stickers. Many of us study geography in school and take quizzes about it on the Internet, testing not only our knowledge of the world but where we ought to live according to abstract conceptions of national character. If we do not know where a certain country or city is, or how far it is from us, a mobile phone can often provide the information as fast as we can query. Many of us feel knowledgeable about the world and connected to it; we use "www" to access the *World Wide* Web.

Of course, not everyone has access to the Internet, whether by circumstances or by choice. The experiences of place and space that I have just described will be familiar to most but not all readers. These generalizations also gloss over different ways of interpreting those phenomena. A popular saying declares, "The difference between America and England

is that Americans think 100 years is a long time, while the English think 100 miles is a long way."[4] Even those of us globally connected by devices do not all process place and space in the same ways. Those who do not use the Internet have still different ways of thinking about location; non-Westerners, or those who have moved to the West only recently, have yet other modes of understanding.

Anglo-Saxons' experiences of space would vary widely as well. After the planning and building of *burgas* in the late ninth and early tenth century, the experience of entering towns that had recognizable bounds must have increased, and Offa's Dyke provided a visual and physical boundary separating England from Wales. Yet Anglo-Saxons would see far fewer boundary markers than a typical First World resident today. Many *burgas* or settlements would not have well-defined edges, nor were the bounds between Anglo-Saxon kingdoms early in the period, or English and Danish areas of influence later, clearly marked.[5] Early medieval England was not a modern nation state, and until the reign of Æthelstan, son of Edward the Elder, it was not even a single kingdom but a series of small kingdoms and then a West Saxon kingdom and a Danish area of control.[6] For much of the period, most Anglo-Saxons would not speak of an England (or *Englaland*, or *Ongelþeod*); they might speak of individual kingdoms such as Mercia or Northumbria or Wessex, or peoples such as Saxons or Angles. When they saw maps, the maps would be schematic, often dividing the world into three parts but not necessarily containing any further clear subdivisions.[7] Extant documents and objects show the world far more in words than in maps.

Within larger divisions of land, we have many finer distinctions, as did the Anglo-Saxons, but we do not always define them in the same way. Wasteland, by its very name, evokes land that is "not used or unfit for cultivation or building and allowed to run wild" (*OED*, "wasteland" 1b).[8] Such land can be opposed to fertile land, urban land, and water. Water and the land around it are now coveted for many purposes: economic, aesthetic, and sporting uses are among the most important. Often the explicit purpose of a vacation at the seaside, a cruise, or a fishing trip is "to get away from it all." Both wasteland and water thus seem opposite to cities, which are full of buildings and used intensively by people. Occasional Anglo-Saxons such as Guthlac sought to "get away from it all," but Guthlac got away from human society only to find a demonic society waiting in the wilderness for him. Waste and water were not empty but full of life, sometimes hostile life. Halls and cities were more human, but Anglo-Saxons recognized that such places would perish, and that life there was not as far from life in the waste as we might like to think.

These generalizations, like all generalizations, have exceptions and provisos. Still, in much of our daily lives, we accept these notions, and it is easy to project them back onto Anglo-Saxon daily lives. The purpose of this study is to help us recognize our own constructions of space and Anglo-Saxon constructions, particularly where they differ from ours. No one book can offer a complete guide to the many Anglo-Saxon constructions of space and place, but each of the chapters will offer its own ways of understanding how Anglo-Saxons made place.

From: Matt Low, '"Heard gripe hruson" (The hard grip of the earth): Ecopoetry and the Anglo-Saxon Elegy', Mosaic: a Journal for the Interdisciplinary Study of Literature, 42 (2009), 1-18 (p. 16)

Key words: nostalgia, elegies, Romanticism

To contemporary audiences more familiar with the nature poetry of Shelley and his fellow Romantics or the modern-day ecopoetry of Gary Snyder, W.S. Merwin, and Mary Oliver, the feelings conveyed by the Anglo-Saxon poets of "The Wanderer," "The Seafarer," and "The Ruin" are likely to seem unusual-one might even say "unnatural." Today what seems natural is to make the environment the object of nostalgia and name the city as the cause for its decline. As the human geographer Yi-Fu Tuan demonstrates in *Topophilia*, however, this was not always the case. At one time the city was a place highly revered. As he notes, "The city liberates citizens from the need for incessant toil to maintain their bodies and from the feeling of impotence before nature's vagaries. It is an achievement that we now tend to denigrate or forget. As ideal, the city seems largely lost to us while its defects as a physical environment, particularly since the Industrial Revolution, become increasingly obtrusive. In the past the city was looked up to for different reasons. Ancient settlements that arose as ritual centers promised the permanence and order of the cosmos to fragile human beings" (150). The speaker in each one of the Anglo-Saxon elegies discussed above would certainly agree with Tuan's main idea here-that at one time the city was a refuge from a natural world that had not yet been "conquered" by human civilizations. Thus when the idea of nostalgia is discussed in relation to these earliest of poems in English literature, it is a very different sort of nostalgia than what is familiar to readers today. It is the urban centre, with its attendant political leadership, military might, and conveniences of human innovation, that the speakers of Anglo-Saxon elegies long for most-not the tree, the river, the field, or the wild animal that are made the objects of nostalgia today.

From: Aaron Santesso, *A Careful Longing: The Poetics and Problems of Nostalgia* (Newark: University of Delaware Press, 2006), pp. 12-13.

Key words: Nostalgia, Romanticism

Defining Nostalgia

Appreciating the nostalgia poem, however, first of all means appreciating the difficulty of defining nostalgia. One quickly realizes that there are innumerable experiences and objects of nostalgia. Still,

there is some general agreement about what the word means. Goethe, though he never uses the word, offers a basic potential definition: "reviv[ing] an innocent past with sweet melancholy." We tend, today, to underemphasize the importance of "melancholy" and focus on "reviving the past" as the central element of nostalgia. A standard definition today, therefore, might be an intimately personal longing for the past—a stylized form of homesickness. We need not restrict ourselves to this definition, however. Just as Paul Alpers has shown how focusing on a different aspect of pastoral (shepherds rather than the countryside) can open up new readings of pastoral works, so a different approach to nostalgia offers new insight into nostalgic literature.[2] This book, then, will take as the central concern of nostalgia not desire for the past but rather idealization; and it will show how nostalgic works often reflect the influence of a literary tradition rather than personal experiences. Nostalgia, in other words, can be seen in a different way: as an impersonal, highly literary mode of idealization responding first and foremost to the concerns of the present.

Understanding nostalgia in this way also reminds us of how flexible a term we are dealing with. Nostalgia today is such a familiar emotion that it has come to seem as natural as anger or sadness, and its definition as straightforward. But it was not until a century after Goethe's criticisms, in 1920, that the word "nostalgia" was first used in what is now its widely accepted critical sense, that is, as a longing for a superior past state.[3] "Nostalgia" is not natural or timeless: the term itself has a short, traceable history, during which its precise definition has shifted radically. In 1688, an Alsatian physician, Johannes Hofer, combined the Greek words *nostos* (return home) and *algia* (painful condition) to create a term for a newly observed physical ailment; thus the word *nostalgia* was born. The condition grew out of an "uncommon and ever-present idea of the recalled native land."[4] Unusual as it may seem to think of Hofer carefully tracing nostalgia's "momentum along uncommon routes through the untouched courses of the channels of the brain to the body" (Hofer, 381), the word in fact retained its medical meaning throughout the eighteenth century. Joseph Banks, for example, exclaimed in 1770 that "the greatest part of [the crew of the *Endeavour*] were now pretty far gone with the longing for home which the Physicians have gone so far as to esteem a disease under the name of Nostalgia." For over a century, then, most adopted Hofer's definition of nostalgia as a physical experience "latent entirely in the body" (Hofer, 381). Nostalgia, in other words, was not yet known in its current form.

Tutorial 4

From: Debby Banham and Rosamond Faith, *Anglo-Saxon Farms and Farming* (Oxford: Oxford University Press, 2014), p. 2.

Key words: farming, agriculture, land use

A FARMER'S VIEW OF ANGLO-SAXON ENGLAND

The vast majority of Anglo-Saxons were involved in farming. Agriculture formed the bulk of the economy: manufacturing as we know it hardly existed, and by our standards trade played a minor, if growing, role. Most forms of wealth, and many interactions between individuals or groups, were concerned with what we would consider to be farming matters. Theft, for instance, in Anglo-Saxon law is primarily theft of cattle. Commercial transactions are mostly concerned with livestock too. Rents, tithes, and probably many taxes were paid in foodstuffs. For the basic necessities of life—food, clothes, and shelter—Anglo-Saxon England was self-sufficient, and this was also true of virtually all individual Anglo-Saxons. The average Anglo-Saxon was a peasant, that is to say, the majority of people grew most of what they ate, and ate most of what they grew.[2] Even those at the top of the social scale, although they garnished their lifestyle with imported exotica such as spices and silks, relied for the basics on their own lands, from which they extracted products via food rents and other obligations. For the average Anglo-Saxon, staying alive depended on his or her own physical work, tilling the soil, and caring for livestock. People lived on their arable crops, enlivened by whatever animal foods could be produced, clothing came from the backs of their own sheep, and roofing and bedding materials from the fields. This book shows how Anglo-Saxons went about ensuring their own survival, producing their own food, clothing, and, to some extent, shelter.

Anglo-Saxon farmers were not living in an egalitarian society. As far as Anglo-Saxon political theory is concerned, society was divided into a simple two-tier hierarchy, *eorl and ceorl*, even though reality must have been more complex. On the one hand was an elite distinguished by birth, wealth, and, for

[2] Although Anglo-Saxon peasants were at the lower end of the social scale, we use the term to describe their economic *modus operandi*, not as a sociological category.

the men, office as *eorl*. On the other were all other free men, *ceorl*s; most were farmers in one way or another, what King Alfred called 'people who work', an essential pillar of society alongside those who fight and those who pray. Most farmers were *ceorl*s, but a good deal of the work of Anglo-Saxon farming must have been done by slaves.[3] The reader should bear in mind that, while our sources present society in masculine terms, we believe that, as always, women played a vital role in the rural economy. Free status gave the *ceorl* the obligations of paying tax, doing military service and so on, but also the right (and obligation) to participate in the public courts. But free status did not stop a *ceorl* being a peasant.

From: Debby Banham and Rosamond Faith, *Anglo-Saxon Farms and Farming* (Oxford: Oxford University Press, 2014), p. 44.

Key words: ploughing

Ploughs

Although it may often have been more practical to cultivate fields with spades, it is much less labour-intensive, at least for the humans involved, to use a plough. There must have been widespread variations in types of plough, but historians divide them into two main groups (shown in Figs 3.3 and 3.4): on the one hand the ard, or scratch plough, which has been described as a digging-stick turned over so that it can be pulled by an animal, and on the other the plough 'proper' (often known as the 'heavy plough'), which has, in addition to the share, a

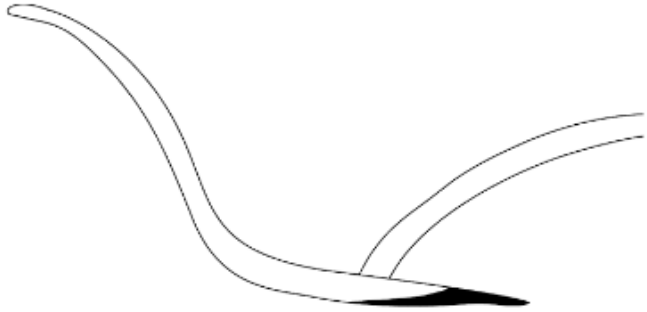


Fig. 3.3. An ard, or scratch plough.
(Drawing Debby Banham)

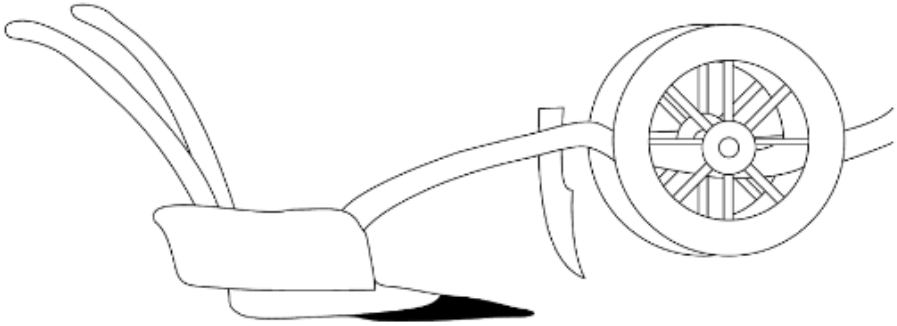


Fig. 3.4. A mouldboard plough, with coulter and wheels.
(Drawing Debby Banham)

coulter that cuts a line for the share to follow, and a mouldboard, which turns over the sod that the share has sliced. This is a much more substantial piece of equipment than the ard, and therefore usually has wheels to make it easier to pull. In practice, the distinction between the two is not quite so clear-cut: there have certainly been wheeled ards, and also ploughs, with or without wheels, which have either coulter or mouldboard, but not both. The crucial difference, however, is the mouldboard, which allows the plough to turn over the earth, thus burying the weeds and breaking the clods as they fall, rather than simply cutting into the soil as the ard does. The ard is capable of effective ploughing on most soils, with several passes in different directions to break up the land, but the weeds remain on the surface, and have to be removed by some other means. In this sense, the 'true plough' combines the advantages of the ard and the spade,[17] and changes in archaeobotanical weed-seed assemblages may reflect a change from ard to mouldboard plough (see p. 54).

[17] Orwin, *A History of English Farming*, 5.

From: Debby Banham and Rosamond Faith, *Anglo-Saxon Farms and Farming* (Oxford: Oxford University Press, 2014), p. 75.

Key words: animals, livestock, food

There can be no doubt that the Anglo-Saxons valued animals more than plants. Livestock appear in Anglo-Saxon legislation far more than crops, and Anglo-Saxon landowners, who generally took little interest in how their food was produced,[1] nevertheless thought it worthwhile to bequeath animals in their wills. Horses are the only ones mentioned individually, but substantial numbers of oxen, cows, sheep, and pigs appear too, whereas crops never feature in wills (nor do poultry or goats). It is of course unsafe to extrapolate from ruling-class to peasant attitudes, but people who look after livestock make a considerable investment in the animals they depend on, especially the larger, longer-lived species, and they put considerable effort into caring for them. The same kind of physical and emotional investment is extremely unlikely to have been made in crops: most of them live only a single season, hundreds if not millions of individual plants are involved, and they make little appreciable response to either the labour or the sentiment bestowed on them by humans. Hence we should not be surprised to find far more livestock than crops in Anglo-Saxon texts that are not concerned primarily with food production or supply.

From: Michael D. J. Bintley, Michael G. Shapland, 'An Introduction to Trees and Timber in the Anglo-Saxon World', in *Trees and Timber in the Anglo-Saxon World*, ed. by Michael D. J. Bintley and Michael G. Shapland (Oxford: Oxford University Press, 2013), pp. 1-20 (p. 2).

Key words: trees, forestry, value of trees, use of trees

Modern Westerners rarely appreciate their reliance upon sustainable forestry and woodsmanship to anything like the same extent as the Anglo-Saxons did, and as many present-day societies still do. There may be some general awareness of the value of trees, but the distance at which most stand from the means and methods of production effectively severs this connection. This was not a luxury that could be afforded in the Anglo-Saxon world. The woodlands of England were not only deeply rooted in every aspect of early English material culture, as a source of heat and light, food and drink, wood and timber for the construction of tools, weapons, and materials, but also in their spiritual life, symbolic vocabulary, and sense of connection to the beliefs of those who had gone before them. To conceive of the Anglo-Saxons as being separate from their woodlands, in this sense, is unthinkable; the relationship between culture and environment was inseparable. It is this gap in our experiential understanding of this relationship which this volume aims to address.

From: Lynn White, 'The Historical Roots of our Ecological Crisis', in *The Ecocriticism Reader: Landmarks in Literary Ecology*, ed. by Cheryll Glotfelty and Harold Fromm (Athens: University of Georgia Press, 1996), pp. 3–14 (p. 8).

Keywords: medieval attitudes to nature, medieval use of nature

MEDIEVAL VIEW OF MAN AND NATURE

Until recently, agriculture has been the chief occupation even in "advanced" societies; hence, any change in methods of tillage has much importance. Early plows, drawn by two oxen, did not normally turn the sod but merely scratched it. Thus, cross-plowing was needed and fields tended to be squarish. In the fairly light soils and semiarid climates of the Near East and Mediterranean, this worked well. But such a plow was inappropriate to the wet climate and often sticky soils of northern Europe. By the latter part of the seventh century after Christ, however, following obscure beginnings, certain northern peasants were using an entirely new kind of plow, equipped with a vertical knife to cut the line of the furrow, a horizontal share to slice under the sod, and a moldboard to turn it over. The friction of this plow with the soil was so great that it normally required not two but eight oxen. It attacked the land with such violence that cross-plowing was not needed, and fields tended to be shaped in long strips.

In the days of the scratch-plow, fields were distributed generally in units capable of supporting a single family. Subsistence farming was the presupposition. But no peasant owned eight oxen: to use the new and more efficient plow, peasants pooled their oxen to form large plow-teams, originally receiving (it would appear) plowed strips in proportion to their contribution. Thus, distribution of land was based no longer on the needs of a family but, rather, on the capacity of a power machine to till the earth. Man's relation to the soil was profoundly changed. Formerly man had been part of nature; now he was the exploiter of nature. Nowhere else in the world did farmers develop any analogous agricultural implement. Is it coincidence that modern technology, with its ruthlessness toward nature, has so largely been produced by descendants of these peasants of northern Europe?

This same exploitive attitude appears slightly before A.D. 830 in Western illustrated calendars. In older calendars the months were shown as passive personifications. The new Frankish calendars, which set the style for the Middle Ages, are very different: they show men coercing the world around them—plowing, harvesting, chopping trees, butchering pigs. Man and nature are two things, and man is master.

From: Michael J. Zimmerman, *The Nature of Intrinsic Value* (Oxford: Rowman & Littlewood, 2001), p. 2.

Key words: intrinsic nature, use value, ambiguity

Not a day passes without some politician making an impassioned appeal to some value or values. "Family values," "community values," and the like are routinely invoked for a wide variety of noble-sounding but nebulous purposes. Such pleas are full of emotive allure but, more often than not, devoid of any specific cognitive content. Frequently, of course, this cognitive deficiency is quite deliberate, since it makes the speaker's message adaptable to a variety of audiences. But, while this deficiency may serve the politician's purpose, it hardly advances the cause of understanding.

Part of the problem is the rich ambiguity of the term "value." The most basic meaning is one that it has when used as a verb: to value something (in this basic sense) is to be favorably disposed toward that thing. There are many ways in which such a favorable disposition may be manifested: love, respect, appreciation, affection, devotion, infatuation, and so on. This root sense of "value" is reflected in the adjective "valuable" in *its* most basic sense: for something to be valuable (in this sense) is for it to be worthy of being valued (in the root sense), that is, worthy of being something toward which one is favorably disposed. This basic sense of "valuable" itself gives rise to a derived sense of the verb: to value something (in this derived sense) is to judge (or find, or believe) it to be valuable (in the basic sense). And this in turn gives rise to a derived sense of the adjective: for something to be valuable (in the derived sense) is for it to be worthy of being valued (in the derived sense), that is, worthy of being judged valuable (in the basic sense), that is, worthy of being judged worthy of being something toward which one is favorably disposed.

In principle, this chain of derivation of senses from "value" to "valuable," back to "value," and back to "valuable" could continue indefinitely, but I doubt whether in practice the terms are ever given a sense that goes beyond the first level of derivation just described. Indeed, even the first level is already pretty complicated, and you may wonder whether it's not too complicated to capture what people frequently mean by the terms. I don't think it is. An abbreviation may help. Instead of "valuable," in its basic sense, use the word "good." The two senses of "to value" are then these: (basic) to be favorably disposed toward, (derived) to judge good.[4] And the two senses of "valuable" are these: (basic) good, (derived) worthy of being judged good. These distinctions are important and straightforward. (Of course, "good" is itself richly ambiguous, as I've already noted.)

From Leena Vilkka, *The Intrinsic Value of Nature* (Atlanta, GA: Rodopi, 1997), pp. 8–9

Key words: instrumentalist view, intrinsic value, use value, animal rights

3. The Instrumental-Value View of Nature

The tension between intrinsic and instrumental value concerns human attitudes and ethical relations to animals and nature. By the instrumental-value view, I mean the dominating view in the present environmental policy, which takes only the instrumental value of nature (mostly in terms of money) into account. An example is chickens in modern animal farms. They live in small cages, in which their life is controlled by automatic systems for light, feed, and water. These chickens are treated as having their material value as flesh and products for a meat company. The technique and methods of modern factory farms treat lives of animals as instrumentally valuable. The animals have no value in themselves. No respect for these animals, for what they are in themselves, exists. The key question is whether the instrumental-value view of nature is a sufficient ground for responsible human relations to animals and nature. At the shallow level, animal suffering and pollution (when caused by people) may have no connection. By looking at the deeper level, the background of animal suffering and pollution is the instrumentalist view, in which animals and nature are seen as intrinsically valueless raw-material for commercial purposes. The instrumental-value view of nature is challenged by the intrinsic-value view, which argues that effective restrictions are necessary to combat the inhumane and destructive ways that we treat animals and nature in our commercial and industrial age.

The instrumentalists remain a minority among philosophical theoreticians. Bryan Norton has defended the transformative value of nature as an instrumental value.[4] He claims that the instrumental-value view is the sufficient and reasonable ground for nature conservation, nature having several instrumental values for people. I call this the wide instrumentalist view, because it opposes the narrow instrumentalist view according to which all values in nature are in terms of money. In a commercial or industrial context, nature is a pure instrument in terms of resource for the economic purposes of people. Nature is held to be a raw-material. Instrumental values are understood in terms of utility, and intrinsic natural values are ruled out of existence. Human relations to nature are technical, industrial, or commercial. The non-human world has only monetary value.

I challenge the instrumental attitude, both a wide and narrow instrumentalist view, to animals and nature. My challenge for environmental policy is that the varieties of non-instrumental value in nature need to be taken into political account. One of my claims is made in terms of animal rights. Animals as sentient creatures of intrinsic value should be respected, and their rights should be confirmed by laws. We should not escape the question of how the non-human world should be treated. And we should decide to treat it as not only commercially or productively valuable, but as ethically valuable as well. We need to have an attitude of respect for nature. My theory of intrinsic value in terms of respect for animals, plants, and ecosystems opposes the narrow instrumentalist view, which sees all natural things as raw-material and instruments for human purposes.

Tutorial 5

From Craig Williamson, *A Feast of Creatures: Anglo-Saxon Riddle-Songs* (Pennsylvania: Penn Press, 2011), pp. 25-27

Key words: metaphor, riddles, disguise

METAPHOR AND RIDDLE

A riddle mediates between man and the Other—its voice is sometimes the bard's, sometimes the bird's. We contrive to know the riddler's meaning, the creature's world. Through other eyes we see our own symbolic systems. With reason we separate day from night, man from monster, plant from penis—only to discover in riddles a nightmare of resemblances and crossed categories. Can the fox be a great mother, the moon a night-bandit, the sword a celibate and serving thane? Can the dead ox revive to carry man (shoes) or sing through its skin the word of God (Bible)? Can a bird be a poet, a bagpipe a bird? This is the power the word confers—especially in the shape of metaphor.[36]

Disguise and disclosure are the twin movements of metaphor and riddle. Aristotle discovered the poles of the dance. In discussing riddles and metaphors in *The Poetics* and *Rhetoric*, he says:

> Good metaphors can usually be made from successful riddles, for metaphors are a kind of riddle.[37]
>
> The essence of a riddle is to express facts by combining them in an impossible way; this cannot be done by the mere arrangement of words but requires the use of metaphor.[38]
>
> Most felicitous sayings rely on metaphor and on a capacity to deceive beforehand. We have even more obviously learned something if things are the opposite of what we thought they were, and the mind seems to say to itself: "How true; I was mistaken." . . . Good riddles delight us for the same reason, for we learn something from them, and they are in the form of metaphors.[39]

Riddles and metaphors disguise one creature in the garb of another. The bird is a poet, the blade is a warrior, the rake is a dog. The real creature is what I. A. Richards calls the *tenor*, the disguise is the *vehicle;* the common *ground* is what makes the comparison, the disguise possible.[40] The nightingale and poet sing and celebrate beauty, the blade and warrior

serve and slay, the rake and dog scruff along the ground. In addition to Richards's triad of terms, there is also what I call the *gap*, those characteristics which separate the true tenor from the vehicle, the real creature from the assumed disguise.[41] By calling the nightingale "bright singer of beauty," we highlight the connection between bard and bird (the ground). By calling the bird a "winged, penless poet," we highlight the distinction (the gap). Ground words reinforce the metaphoric equation; gap words recall the separate worlds of tenor and vehicle. The ground extends a metaphor; the gap produces paradox. An extended image often contains both ground and gap. For example, the rake as dog might be "a one-legged ground-scruffer," the blade as warrior, "a gray battle-thane," or gold as a tyrant, "a bright-cloaked, hammered king." The gap and ground produce the clash and confirmation of metaphor, the collision and collusion of worlds.[42]

How does this work in practice in the Old English riddles? The lyre (tenor) is disguised as a lady singer (vehicle):

> She shapes for her listeners a haunting sound
> Who sings through her sides. Her neck is round
> And delicately shaped; on her shoulders draped,
> Beautiful jewels.

The tenor is hidden, the vehicle highlighted. The ground is plain—both a lady and a lyre may have lovely round necks, may make music for their audiences, may have shoulders decked with beautiful jewels. The gap gives pause—this lady sings through her sides (and the roundness of neck may point more to shape and artisan's craft than statuesque beauty). The metaphor is spun out into a lyrical conceit. The ground gives good reason for the spinning; the gap produces a paradox and gives us a clue.

Sometimes the gap seems like a chasm from which reality will never be retrieved, as in riddle 7:

> I was an orphan before I was born—
> Cast without breath by both parents
> Into a world of brittle death, I found
> The comfort of kin in a mother not mine.

Our sense of logical possibility is constantly assaulted. An orphan is a child. A child must have been born. The sign of a successful birthing is breath. The world of welcome is not that of the dead but the living. The mother of comfort who bears the child must be kin. But the child is a bird, in this case a cuckoo. It is born breathless in an egg, deposited in animated death into the nest of the host mother where it hatches and is nurtured by its foster-mother (at some expense to her own brood). The metaphoric leap predisposes us to a human perception of the riddlic terms. But the bird is and is not one of us.

From C. Dale, *The Natural World in the Exeter Book Riddles* (Woodbridge: D. S. Brewer, 2017), pp. 20–25

Key words: metaphor, riddles, nature, anthropocentrism

Negotiating anthropocentrism

As I have noted, much scholarly attention has been given to what the Exeter Book riddles might have to say about Anglo-Saxon society or culture, whilst the natural world as an entity in itself has been sidelined or overlooked by critics hunting for allegorical or metaphorical interpretations of certain texts. Through this pursuit, a Bible made out of the skin of a slain animal is interpreted as a Christian martyr,[77] ore taken out of the earth is interpreted as a human being,[78] and a devastating storm is interpreted as a rampaging army.[79] To take the latter interpretation as a key example, Stephen A. Mitchell reads Riddle 1's depiction of a violent, wrathful force tearing down trees and burning homes as an attacking military force, supplying 'army' as the solution instead of the widely accepted solution 'storm'.[80] The consequences of reading a riddle as Mitchell does, as 'nothing whatever to do with nature',[81] is that nature becomes reduced to mere metaphor, and what the riddle might have to say about the non-human world is rejected in favour of an anthropocentric reading. This neglect of nature is made more lamentable when the double meaning proposed by the critic is not entirely convincing. It is true that a number of Riddle 1's clues correlate with the nature of an attacking army, such as the *wælcwealm wera* 'slaughter of men' (Riddle 1, 8a) and the fact that the subject is said to *folcsalo bærn[an]* 'burn the home' and *ræced reafi[an]* 'ravage the hall', yet the statement that an army is *holme gehrefed* 'roofed with water' (Riddle 1, 10a) and has on its back *þæt ær hadas wreah foldbuendra, flæsc ond gæstas* 'that which previously covered tribes, the flesh and spirits of earth-dwellers' (Riddle 1, 12a–13b) is far less convincing; I cannot think of a situation in which an army would be roofed with water.

This is not to say that nature is not bound up in metaphor at all in the riddles; indeed, it is impossible for it not to be when metaphors form the basis of so many of the riddles' narratives and the basis of

the genre itself.[82] For example, Riddle 50 opens with a depiction of the solution, fire, as a warrior:

> Wiga is on eorþan wundrum acenned
> dryhtum to nytte, of dumbum twam
> torht atyhted, þone on teon wigeð
> feond his feonde. Forstrangne oft
> wif hine wrið. He him wel hereð,
> þeowaþ him geþwære, gif him þegniað
> mægeð ond mæcgas mid gemete ryhte,
> fedað hine fægre; he him fremum stepeð
> life on lissom. Leanað grimme
> þam þe hine wloncne weorþan læteð.
>
> (Riddle 50, 1a–9b)

'There is a warrior on earth, born in wonder, profitable to men, produced, bright, from two dumb ones; an enemy carried him against an enemy in injury. Woman often fetters the very strong one. He obeys them well, serves them dutifully. If women and men serve him with proper measure and feed him fairly, he will improve their life with benefits and joys. He fiercely repays the one who lets him become proud.'

Fire, a natural phenomenon, gets entangled in a depiction of human relationships; that is, human relationships are used as a metaphor to explore the relationship between humans and fire. At the same time, the metaphor contains descriptions of the warrior that are not human-like.[83] For example, the warrior is of *dumbum twam / torht atyhted* 'produced, bright, from two dumb ones' (Riddle 50, 2b–3a). The depiction of the fire leads Neville to argue that the riddle 'presents an opportunity to see not only "fire" but also hierarchical relationships in an unexpected and provocative way' – that is, 'the revolutionary idea of a servant restraining the one who grants benefits and joys'.[84] It is difficult to determine whether the interest of the writer lies in the human relationships and the 'revolutionary' ideas its depiction entails, or whether it lies in the relationship between humans and

fire and the notion that the natural world, in some instances, has the opportunity to fight back against human mastery. The answer to this quandary is twofold: firstly, a metaphor's meaning is open to individual interpretation and, as such, 'reflects as much on the interpreter as on the originator';[85] secondly, it is precisely the ambiguity, the complex relationship between duel meanings, that is the joy of metaphor and of riddles themselves.

Ecocriticism, writes Kern, 'depends upon our willingness as readers to marginalise, if not completely overlook, precisely those aspects and meanings of texts that are traditionally privileged or valorized',[86] and my reading of the riddles must necessarily do this at times in order to explore the depiction of, and attitudes towards, the non-human world. I follow the example of Rudd, who approaches late medieval texts with an attentiveness to metaphor and other literary devices whilst producing green readings, as she explains:

> the figurative use of the non-human world should [not] be set aside as irrelevant to green reading altogether. Human language is riddled with metaphor, simile and analogy, all of which combine to create an allegorical habit. The challenge must be to read with an awareness of allegory, while also focusing on the actual animals, plants, rocks or seas under debate. For literary critics it is not a case of either/or but of both–and.[87]

Like Rudd, it is my intention to be aware of metaphor and other literary devices at work in the riddles but to focus on what the riddles have to say about the created world as an entity in itself. Sometimes it is by considering the anthropocentric metaphors applied in the riddles that important attitudes to the natural world are revealed. A riddle's metaphorical layers, literal and allegorical, or the 'true premiss and the false premiss',[88] can be useful in shedding light on each other's meaning, not least attitudes to the non-human world.[89]

'A metaphor makes us attend to some likeness, often a novel or surprising likeness, between two or more things', writes Donald Davidson,[90] and this is precisely what a large number of the riddles achieve. For Riddle 83 to use a narrative that describes the violent usurpation of the narrator from his native land as a metaphor for the removal of ore is to suggest the removal of ore is itself violent and unjust.

Throughout this book I also maintain an awareness of the effects of human culture and language on the depiction of the natural world, dealing, in part, with the dominant view that 'culture will always master nature'.[91] For example, when I study the subject of Riddle 88, I acknowledge its echoes of a human familial feud,[92] but I also consider how the depiction of the subject's early life might resist an anthropocentric reading:

> Eard wæs þy weorðra þe wit on stodan,
> hyrstum þy hyrra. Ful oft unc holt wrugon,
> wudubeama helm wonnum nihtum,
> scildon wið scurum. Unc gescop meotud.
> Nu unc mæran twam magas uncre
> sculon æfter cuman, eard oðþringan
> gingran broþor.
>
> (Riddle 88, 11a–17a)

'The native land was dearer where we two stood, the more sublime [for our] adornments. Very often the wood covered us, the roof of the forest trees shielded us from showers during the dark nights. The Creator shaped us. Now our two greater kinsmen, our younger brothers, shall come after us, seize our native land.'

It is difficult to separate nature and human culture, and we therefore tend to read this type of text as an assimilation of the non-human into the human world through language and culture. Writing about the anthropocentric nature of non-human representations, Lisa Sideris notes that

In much of ecological theology and secular ethics, values in nature, and the ethical obligations such values generate, are articulated in language and categories that reflect human perspectives, capacities, and experiences. The assumption that individual animals in degraded environments experience a form of 'oppression' fundamentally analogous to human experiences of oppression is one example; evaluative frameworks for determining the worth of non-human forms of life that rely on concepts of richness of experience, personhood, subjecthood, and capacities for pain and suffering likewise point to a human-centred perspective.[93]

It is easy to see how the Exeter Book riddles fit this description; a part of the natural world (such as an antler or badger), suffers a very human experience of foreign invasion, usurpation or exile, reflecting the 'ever-present threat of violence and war' in Anglo-Saxon England.[94] Yet such anthropomorphic practices can work in nature's favour; anthropomorphism 'triggers a regarding of the world from a non-human point of view', offering a 'vista of objects with compelling stories'.[95] Anthropomorphic practices also 'allow non-human animals agency and in turn this moves them from being object to being subject'.[96] By depicting nature as subject, the Exeter Book riddles prevent the non-human from being seen as merely 'an empty vessel filled with another's purpose and will'.[97]

It is also the case that authors will necessarily draw on what is familiar to them and their audience when writing about the non-human world. Just as language plays a 'crucial role [...] in human sense-making', so too does culture.[98] In the instance of Riddle 88, the writer draws on what is familiar to the Anglo-Saxons, a narrative of usurpation from a native land, to depict something less familiar – an animal antler getting pushed out and replaced by another antler.

Metaphor is a playful riddling technique, but it is also a way of familiarising ourselves with the rest of the world; metaphors 'mak[e] the familiar strange',[99] but they also make the strange familiar. Or, as Sarah Stanbury says, 'metaphor drawn from nature may even fulfil ecocriticism's mandate of unsettling the binary law that splits nature from culture, human from nonhuman'.[100] 'All writers [...] are stuck with language', writes William Howarth, 'and although we cast *nature* and *culture* as opposites, in fact they constantly mingle, like water and soil in a flowing stream'.[101] Anthropomorphism is, and has been throughout history, 'unavoidable',[102] the task of an ecocritic is to look for ways in which the natural world might be assisted by anthropocentric practices, or else how the natural world might resist full assimilation, through language and culture, into the human world.

Appendix 4 – Final Assignment Texts

The Panther (translated by James Hall Pitman)

Many, yea numberless, are the tribes throughout the world whose natures we can not rightly expound nor their multitudes reckon, so immense are the swarms of birds and earth-treading animals wherever water, the roaring ocean, the surge of salt billows, encompasses the smiling bosom of earth. We have heard about one marvelous kind of wild beast which inhabits, in lands far off, a domain renowned among men, rejoicing there in his home amid the mountain-caves. This beast is called panther, as the learnedamong the children of men report in their books concerning that lonely wanderer. He is a friend, bountiful in kindness, to every one save only the dragon; with him he always lives at enmity by means of every injury he can inflict.

He is a bewitching animal, marvelously beautiful with every color. Just as, according to men holy in spirit, Joseph's coat was variegated with hues of every shade, each shining before the sons of men brighter and more perfect than another, so does the color of this beast blaze with every diversity, gleaming in wondrous wise so clear and fair that each tint is ever lovelier than the next, glows more enchanting in its splendor, more rare, more beauteous, and more strange. He has a nature all his own, so gentle and so calm is it. Kind, attractive, and friendly, he has no thought of doing harm to any save the envenomed foe, his ancient adversary of whom I spoke.

When, delighting in a feast, he has partaken of food, ever at the end of the meal he betakes himself to his resting-place, a hidden retreat among the mountain-caves; there the champion of his race, overcome by sleep, abandons himself to slumber for the space of three nights. Then the dauntless one, replenished with vigor, straightway arises from sleep when the third day has come. A melody, the most ravishing of strains, flows from the wild beast's mouth; and, following the music, there issues a fragrance from the place—a fume more transporting, sweet, and strong than any odor whatever, than blossoms of plants or fruits of the forest, choicer than aught that clothes the earth with beauty. Thereupon from cities, courts, and castle-halls many companies of heroes flock along the highways of earth; the wielders of the spear press forward in hurrying throngs to that perfume—and so also do animals—when once the music has ceased.

Even so the Lord God, the Giver of joy, is gracious to all creatures, to every order of them, save only the dragon, the source of venom, that ancient enemy whom he bound in the abyss of torments; shackling him with fiery fetters, and loading him with dire constraints, he arose from darkness on the third day after he, the Lord of angels, the Bestower of victory, had for three nights endured death on our behalf. That was a sweet perfume throughout the world, winsome and entrancing. Henceforth, through the whole extent of earth's regions, righteous men have streamed in multitudes from every side to that fragrance. As said the wise St. Paul: 'Manifold over the world are the lavish bounties which the Father almighty, the Hope of all creatures above and below, bestows on us as grace and salvation.' That, too, is a sweet odor.

The Whale (translated by James Hall Pitman)

This time I will with poetic art rehearse, by means of words and wit, a poem about a kind of fish, the great seamonster which is often unwillingly met, terrible and cruel-hearted to seafarers, yea, to every man; this swimmer of the ocean-streams is known as the asp-turtle.

His appearance is like that of a rough boulder, as if there were tossing by the shore a great ocean reedbank begirt with sand-dunes, so that seamen imagine they are gazing upon an island, and moor their high-prowed ships with cables to that false land, make fast the ocean-coursers at the sea's end, and, bold of heart, climb up on that island; the vessels stand by the beach, enringed by the flood. The weary-hearted sailors then encamp, dreaming not of peril.

On the island they start a fire, kindle a mounting flame. The dispirited heroes, eager for repose, are flushed with joy. Now when the cunning plotter feels that the seamen are firmly established upon him, and have settled down to enjoy the weather, the guest of ocean sinks without warning into the salt wave with his prey (?), and makes for the bottom, thus whelming ships and men in that abode of death.
Such is the way of demons, the wont of devils: they spend their lives in outwitting men by their secret power, inciting them to the corruption of good deeds, misguiding them at will so that they seek help and support from fiends, until they end by making their fixed abode with the betrayer. When, from out his living torture, the crafty, malicious enemy perceives that any one is firmly settled within his domain, he proceeds, by his malignant wiles, to become the slayer of that man, be he rich or poor, who sinfully does his will; and, covered by his cap of darkness, suddenly betakes himself with them to hell, where naught of good is found,

a bottomless abyss shrouded in misty gloom—like that monster which engulfs the ocean-traversing men and ships.' This proud tosser of the waves has another and still more wonderful trait. When hunger plagues him on the deep, and the monster longs for food, this haunter of the sea opens his mouth, and sets his lips agape; whereupon there issues a ravishing perfume from his inwards, by which other kinds of fish are beguiled. With lively motions they swim to where the sweet odor comes forth, and there enter in, a heedless host, until the wide gorge is full; then, in one instant, he snaps his fierce jaws together about the swarming prey. Thus it is with any one who, in this fleeting time, full oft neglects to take heed to his life, and allows himself to be enticed by sweet fragrance, a lying lure, so that he becomes hostile to the King of glory by reason of his sins.

The accursed one will, when they die, throw wide the doors of hell to those who, in their folly, have wrought the treacherous delights of the body, contrary to the wise guidance of the soul. When the deceiver, skilful in wrongdoing, hath brought into that fastness, the lake of fire, those that cleave to him and are laden with guilt, such as had eagerly followed his teachings in the days of their life, he then, after their death, snaps tight together his fierce jaws, the gates of hell. They who enter there have neither relief nor escape, no means of flight, any more than the fishes that swim the sea can escape from the clutch of the monster. Therefore is it by all means [best for every one of us to serve the Lord of lords, and strive against devils with words and works, that so we may come to behold the King of glory. Let us ever, now in this fleeting time, seek from him grace and salvation, that so with the Beloved we may in worship enjoy the bliss of heaven for evermore.

The Dream of the Rood (translated by Elaine Treharne)

Listen, I will tell the best of visions, what came to me in the middle of the night, when voice-bearers dwelled in rest. It seemed to me that I saw a more wonderful tree lifted in the air, wound round with light, the brightest of beams. That beacon was entirely cased in gold; beautiful gems stood at the corners of the earth, likewise there were five upon the cross-beam. All those fair through creation gazed on the angel of the Lord there. There was certainly no gallows of the wicked; but the holy spirits beheld it there, men over the earth and all this glorious creation. Wondrous was the victory-tree, and I stained with sins, wounded with guilts. I saw the tree of glory, honoured with garments, shining with joys, covered with gold; gems had covered magnificently the tree of the forest. Nevertheless, I was able to perceive through that gold the ancient hostility of wretches, so that it first began to bleed on the right side. I was all drenched with sorrows.

I was frightened by the beautiful vision; I saw that urgent beacon change its covering and colours: sometimes it was soaked with wetness, stained with the coursing of blood; sometimes adorned with treasure. Yet as I lay there a long while I beheld sorrowful the tree of the Saviour, until I heard it utter a sound; it began to speak words, the best of wood: "That was very long ago, I remember it still, that I was cut down from the edge of the wood, ripped up by my roots. They seized me there, strong enemies, made me a spectacle for themselves there, commanded me to raise up their criminals. Men carried me there on their shoulders, until they set me on a hill, enemies enough fastened me there. I saw then the Saviour of mankind hasten with great zeal, as if he wanted to climb up on me. There I did not dare, against the word of the Lord, bow or break, when I saw the corners of the earth tremble. I might have felled all the enemies; even so, I stood fast.

He stripped himself then, young hero - that was God almighty - strong and resolute; he ascended on the high gallows, brave in the sight of many, when he wanted to ransom mankind. I trembled when the warrior embraced me; even then I did not dare to bow to earth, fall to the corners of the earth, but I had to stand fast. I was reared a cross. I raised up the powerful King, the Lord of heaven; I did not dare to bend. They pierced me with dark nails; on me are the wounds visible, the open wounds of malice; I did not dare to injure any of them.

They mocked us both together. I was all drenched with blood poured out from that man's side after he had sent forth his spirit. I have experienced on that hillside many cruelties of fate. I saw the God of hosts violently stretched out. Darkness had covered with clouds the Ruler's corpse, the gleaming light. Shadows went forth dark under the clouds. All creation wept, lamented the King's fall. Christ was on the cross. Yet there eager ones came from afar to that noble one; I beheld all that. I was all drenched with sorrow; nevertheless I bowed down to the hands of the men, humble, with great eagerness.

There they took almighty God, lifted him from that oppressive torment. The warriors forsook me then standing covered with moisture; I was all wounded with arrows. They laid the weary-limbed one down there, they stood at the head of his body, they beheld the Lord of heaven there, and he himself rested

there a while, weary after the great battle. They began to fashion a tomb for him, warriors in the sight of the slayer; they carved that from bright stone, they set the Lord of victories in there. They began to sing the sorrow-song for him, wretched in the evening-time; then they wanted to travel again, weary from the glorious Lord. He rested there with little company. Nevertheless, weeping, we stood there a good while in a fixed position, after the voice departed up of the warriors. The corpse grew cold, the fair live-dwelling. Then men began to fell us all to the ground: that was a terrible fate.

Men buried us in a deep pit; nevertheless the Lord's thanes, discovered me there, adorned me with gold and silver. Now you might hear, my beloved hero, that I have experienced the work of evil-doers, grievous sorrows. Now the time has come that I will be honoured far and wide by men over the earth and all this glorious creation; they will pray to this beacon. On me the Son of God suffered for a while; because of that I am glorious now, towering under the heavens, and I am able to heal each one of those who is in awe of me. Formerly I was made the hardest of punishments, most hateful to the people, before I opened for them, for the voice-bearers, the true way of life.

Listen, the Lord of glory, the Guardian of the kingdom of heaven, then honoured me over the forest trees, just as he, almighty God, also honoured his mother, Mary herself, for all men, over all womankind. Now I urge you, my beloved man, that you tell men about this vision: reveal with words that it is the tree of glory on which almighty God suffered for mankind's many sins and Adam's ancient deeds.

Death he tasted there; nevertheless, the Lord rose again with his great might to help mankind. He ascended into heaven. He will come again to this earth to seek mankind. on doomsday, the Lord himself, almighty God, and his angels with him, so that he will then judge, he who has the power of judgement, each one of them, for what they themselves have earned here earlier in this transitory life. Nor may any of them be unafraid there because of the words which the Saviour will speak: he will ask in front of the multitude where the person might be who for the Lord's name would taste bitter death, just as he did before on that tree. But then they will be fearful and little think what they might begin to say to Christ.

Then there will be no need for any of those to be very afraid who bear before them in the breast the best of trees. But by means of the rood each soul who thinks to dwell with the Ruler must seek the kingdom from the earthly way.'

I prayed to the tree with a happy spirit then, with great zeal, there where I was alone with little company. My spirit was inspired with longing for the way forward; I experienced in all many periods of longing. It is now my life's hope that I might seek the tree of victory alone more often than all men, to honour it well. My desire for that is great in my mind, and my protection is directed to the cross. I do not have many wealthy friends on earth; but they have gone forward from here, passed from the joys of this world, sought for themselves the King of glory; they live now in heaven with the High Father, they dwell in glory. And I myself hope each day for when the Lord's cross, that I looked at here on earth, will fetch me from this transitory life, and then bring me where there is great bliss, joy in heaven, where the Lord's people are set in feasting, where there is unceasing bliss; and then will set me where I might afterwards dwell in glory fully with the saints to partake of joy. May the Lord be a friend to me, he who here on earth suffered previously on the gallows-tree for the sins of man.

He redeemed us, and gave us life, a heavenly home. Hope was renewed with dignity and with joy for those who suffered burning there. The Son was victorious in that undertaking, powerful and successful, when he came with the multitudes, a troop of souls, into God's kingdom, the one Ruler almighty, to the delight of angels and all the saints who were in heaven before, who dwelled in glory, when their Ruler came, almighty God, to where his native land was.

Riddle 1 (translated by Megan Cavell)

Who among heroes is so sharp and so skilled in mind that he may declare who presses me on my journey, when I rise up, mighty, sometimes savage, full of force, I resound, at times I press on, travel throughout the land, I burn the people's hall, plunder the palace? The reek rises, grey to the roofs. There is a clamour on the earth, the slaughter-death of men, when I shake the forest, the quick-growing groves, topple trees, sheltered by the sea, pressed into wandering by the powers on high, sent afar; I have on my back that which earlier covered each rank of the earth-dwellers, flesh and spirit, swimming together. Say what covers me, or how I am called, who bear that burden.

Riddle 26 (translated by C. Dale)

Some enemy robbed me of my life, deprived me of my physical strength, wet me then, submerged me in water, took me out afterwards, set me in the sun, where I quickly lost the hair that I had. Hard edge of knife then cut me, impurities [were] ground off. Fingers folded, and the joy of birds repeatedly sprinkled useful drops, travelled over my brown surface, swallowed tree-dye, a share of streams, stepped on me again, travelled [with] dark tracks. A man then covered me in protective boards, stretched hide over me, girded me with gold. Forthwith the beautiful work of smiths adorned me, [who am] encased with wire.

Now the ornaments and the red dye and the glorious possessions widely proclaim the people's protector, not the misery of the foolish. If the children of men wish to use me they will be the safer and the more victorious, bolder in their hearts and the happier in their minds; wiser in spirit. (They will) have more friends, dearer and closer, truer and more virtuous, better and more loyal, who will gladly increase and cover them with benefits (and) kindnesses and clasp them firmly with embraces of love. Find what I am called, useful to people. My name is renowned, a gift to men, and is itself holy.

Riddle 53 (translated by Sharon Rhodes)

I saw a tree towering in a wood with radiant branches. That tree was in joy growing in the forest. Water and earth fed him well, until he, wise in days, came into a second, miserable state deeply wounded, silent in his shackles, racked all over with wounds, adorned with dark ornaments on his front. Now he, through the might of head, clears the path to another treacherous enemy. Often they stole by storm the treasure together; he was unhesitating and unflagging, the follower, if the first was compelled to undertake the journey, as a companion in confinement.

Riddle 60 (translated by Brett Roscoe)

I was by the shore, near the sea-cliff, with the surging of the waves. I remained fixed at my first place; there were few of mankind who there, in that solitude, could see my home, but each morning the wave in its dark, watery embrace enclosed me. Little did I know that ever before or after, I – mouth-less – across the mead-bench would have to speak, exchange words. It is a kind of wonder to one who does not know such things, how, with a clever mind, the point of a knife, the right hand and the thought of man together in a point, press me for this purpose: that I with you should, in the presence of us two alone, boldly declare my message, so that no men should spread our words more widely.

The Wanderer (translated by Robert E. Diamond)

Often the solitary dweller awaits favor for himself, the mercy of the Lord, although he, anxious in spirit, has long been obliged to stir with his hands the ice-cold sea over the path of the waters, to travel the paths of exile. Fate is utterly inexorable.

So spoke the wanderer, mindful of hardships, of cruel slaughters, of the death of beloved kinsmen: Often alone each dawn I have had to bewail my sorrows; there is not now any one living to whom I dare speak my mind openly. In truth I know that it is a very noble custom in a man that he should bind fast his mind, guard the treasury of his heart, let him think as he will. One weary in spirit cannot resist fate nor can the troubled thought afford consolation; therefore those eager for glorious reputation often bind fast in their hearts a gloomy thought. So I, often wretched, deprived of my native land, far from my noble kinsmen, have had to bind my mind with fetters, since the time years ago when I hid in the concealment of the earth my gold-friend, and I, abject, winter-grieving, went from there over the surface of the waves. Wretched, I sought the dwelling of a dispenser of treasure, sought where I might be able to find far or near some one who, in a mead-hall, might know of my people or might be willing to console me, friendless, comfort me with pleasures.

He who experiences it knows how cruel is sorrow as a companion to him who has few friendly protectors for himself. The path of exile attends him, not twisted gold, a mournful spirit, not earthly prosperity. He remembers the warriors in the hall and the receiving of treasure, remembers how in his youth his gold-friend entertained him at feasting. Joy has all disappeared! Therefore, he who must, knows how to do without the instructive speeches of his beloved friendly lord for a long time, when sorrow and sleep together often bind the wretched solitary one. It seems to him in his mind that he is embracing and kissing his lord and

laying his hands and head on his knee, as he sometimes formerly in the days of yore enjoyed the gift-throne.

Then the friendless man awakens again, sees before him the dark waves, sees sea-birds bathe and spread their feathers, sees hoar-frost and snow fall mingled with hail. Then the wounds of the heart are the more severe, painful with longing for a loved one. Sorrow is renewed when the memory of kinsmen passes through his mind; he greets them joyfully, eagerly regards his comrades in arms. They float away again. The spirit of the floating ones does not bring there many familiar songs. Care is renewed for him who must very often send forth his weary spirit over the surface of the waves.

Therefore I cannot imagine why throughout this world my mind will not grow gloomy when I consider all the life of men, how they suddenly left the hall, the courageous young retainers. So this world every day is crumbling and falling; therefore a man cannot become wise before he has his portion of years in the world. A wise man must be patient, nor must he be at all too irascible nor too hasty of speech nor too weak a warrior nor too reckless nor too fearful nor too elated nor too avaricious nor ever too eager for glory before he really knows--a man must wait, when he makes a vow, until, bold-spirited, he really knows whither the thought of his heart will turn.

A clever man ought to realize how terrible it will be when all the wealth of this world stands waste, as now variously throughout this world walls stand wind-blown, covered with hoar-frost, the dwellings storm-beaten. The wine-halls are crumbling, the rulers lie dead, deprived of revelry, all the band of warriors has fallen proud by the wall. War destroyed some, carried them away; a bird carried one off over the high sea; the grey wolf shared one with death; a sad-faced man hid one in a grave. Thus the Creator of men laid waste this dwelling-place, until the old works of giants stood vacant, without the noise of the inhabitants. He then thoughtfully reflected upon this place of ruins and profoundly meditates upon this sad life, wise in heart, he often remembers many slaughters in battle far back in time and speaks these words:

Where has the horse gone? Where has the warrior gone? Where has the giver of treasure gone? Where have the banquet seats gone? Where are the revelries in the hall? Alas, bright cup! Alas, armored warrior! Alas, princely splendor! How that time has passed away, grown dark under cover of night, as (if) it had never been! Now the wall, wondrously high, decorated with serpent designs, outlasts the beloved band of warriors. The force of ash-wood spears destroyed the warriors, weapons greedy for slaughter, (and) fate, that famed one, and storms beat upon these stone slopes, a driving snowstorm binds the earth, the howling of winter, when it comes, all dark, the shadow of night grows dark, sends from the north a fierce hailstorm, to the vexation of men. All the kingdom of the earth is full of hardships, the decree of the fates changes the world under the heavens. Here wealth is transitory, here friend is transitory, here man is transitory, here kinsman is transitory; this whole foundation of the earth is becoming empty.

So spoke the (man) wise in spirit, sat apart in secret meditation. Good is he who keeps his pledges, nor ought a man ever make known the grief from out of his breast too quickly, unless he, the man, should know beforehand how to bring about a remedy with fortitude. It will be well for him who seeks grace for himself, comfort from the Father in heaven, where for us is all security.

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