

# The Shapes of Early English Poetry

STUDIES IN MEDIEVAL AND EARLY MODERN CULTURE

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# The Shapes of Early English Poetry

Style, Form, History

Edited by

Irina Dumitrescu and Eric Weiskott

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for Roberta Frank



Roberta Frank, New Haven, CT, 2017  
Photo credit: Michael Morand

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## Roberta Frank's Publications, 1970–present

**N**B: THIS LIST INCLUDES all of Roberta Frank's scholarly and general-audience publications, excluding book reviews. This list does not note reprintings of Frank's publications except where these contain new material. Citations and quotations of Frank's publications in the introduction and the chapters in this volume refer to this list.

### 1970

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"Onomastic Play in Kormakr's Verse: The Name Steingerðr." *Mediaeval Scandinavia* 3: 7–30.

### 1972

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### 1976

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## 1978

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"Snorri Sturluson and the Mead of Poetry." In *Speculum Norroenum. Norse Studies in Memory of Gabriel Turville-Petre*, edited by H. Bekker-Nielsen, Ursula Dronke, Guðrún Helgadóttir, and Gerd Wolfgang Weber. Odense: Odense University Press. 155–70.

## 1982

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## 2017

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“To Commemorate Friendship: The Flavor of Old English *Wine*.” In *Essays in Old English Literature in Honor of J. R. Hall*, edited by Lindy Brady. Tempe: Arizona Center for Medieval and Renaissance Studies.

- With Antonette diPaolo Healey and Walter Goffart. "Eric Stanley" [memoir]. *Speculum*.
- "Morton Bloomfield." In *The Chaucer Encyclopedia*, edited by Richard Newhauser. Oxford: Wiley-Blackwell.
- "Reading *Beowulf* with Isidore's *Etymologies*." In *By Definition: Studies in Medieval Literature and Lexicology in Honor of Antonette diPaolo Healey*, edited by Maren Clegg-Hyer, Haruko Momma, and Samantha Zacher.
- "A Taste for Knottiness: Skaldic Art at Cnut's Court." *Anglo-Saxon England*.



# Introduction

Irina Dumitrescu and Eric Weiskott

WE KNOW STYLE WHEN we see it. Style is a way of executing or performing a work, often in a manner specific to an artist or school. Style is a fashion, behavior, or mode of life. Style can be high or low or late or even rude, but it usually implies beauty: better to be style-setting than to have no style or have it cramped.<sup>1</sup> Style is suspect too, so often contrasted with substance, representing the seductions of rhetoric over the cool persuasion of reason.<sup>2</sup> Style can be thought of as ornamental, like flowers, jewels, rich orient colors, and a lady's rouge.<sup>3</sup> It might be decorous or not, appropriate to the speeches of kings or shepherds or troublingly mismatched. It can also be organic, part of a unified artistic intention.<sup>4</sup> When it comes to writing, the notion of style is deliciously expansive. As J. A. Cuddon once put it, studying it means examining "a writer's choice of words, his figures of speech, the devices (rhetorical or otherwise), the shape of his sentences (whether they be loose or periodic), the shape of his paragraphs—indeed [...] every conceivable aspect of his language and the way in which he uses it."<sup>5</sup> Style can be both form and expression, the shape of the bottle and the aroma of the wine.

Before style became style, it was simply a tool: a sharp instrument of metal or bone used to inscribe wax tablets. A style could easily turn into a weapon, as the teacher and saint Cassian of Imola found out when his pupils scratched him to death with theirs.<sup>6</sup> Style is incisive. It shares an Indo-European root, *steig-*, with the words *stick*, *stitch*, *etiquette*, *stigma*, *tiger*, and *instigate*.<sup>7</sup> It is a root good for poking, prodding, and, if need be, raking someone over the coals. After all, the related Old Norse verb *steikja*, the root of our word *steak*, meant "to roast."<sup>8</sup> One end of style stitches together the disparate elements of a composition into a recognizable whole, the other end slices literature into movements, periods, and geographical trends.

By its very nature, style is bound up with history and the telling of time. The style is that edge of the gnomon that casts a shadow on a sundial, a manner of counting the years (New and Roman styles for the

Gregorian calendar, Old and English for the unreformed one), and a way of fixing works of art to a historical period. The “history of things,” in George Kubler’s phrase, describes “the shape of time.” Style can be biblical or metaphysical, Tudor or Italian, Ciceronian or Miltonic.<sup>9</sup> Style is “indexical,” pointing to “large intellectual and cultural matters.”<sup>10</sup> Style makes the general specific, and thus locatable, or so it sometimes seems. For style can also provide a way of imaginatively leaping across temporal periods: recall Edmund Spenser’s neo-Chaucerian diction, James Macpherson’s fraudulent Gaelic epic, and Lewis Carroll’s skipping, wriggling messenger, happily posing in his Anglo-Saxon attitudes.

At the intersection of style, form, and history is what might be called literary texture, that is, the myriad strategies that distinguish the literary work as such. Rather than projecting a dichotomy between a “formalist” claim to the specialness of poetic style and a “historicist” claim to poetry’s imbrications in time, this book thinks form and history in tandem. The essays presented in this volume articulate a capacious definition of form and style, including metaphor, meter, rhetoric, sound, temporality, textuality, word choice, and the deployment of material culture, each inscribed in its own historical series. These chapters connect form and style to two larger themes. The first is the passing of time, along with its perception and representation. Style, our contributions suggest, measures time, but it also recovers it, dwells in it, leaps over it, and creates spaces of generative anachronism. The second is the autonomous energy of form, the way style drives the creation of language and poetic text, sometimes even militating against its purported ideologies. Style tells its own story.

Roberta Frank has become known for being attentive to style, with style. Her scholarship on Old English and Old Norse literature and culture stands out for its focus on granular details: turning an ordinary word into something foreign or enchanted, rearranging the pieces of an ill-conceived reconstruction, drawing the poetry out of prosaic compositions, demonstrating texture and difference where previous eyes had perceived only smoothness and sameness. In her care for fine distinctions, her vision for the larger interpretations they open up, and especially in her programmatic skepticism toward received narratives about the early Middle Ages, she has inspired generations of scholars. These do not form a “school” in any traditional sense. Instead of a shared methodology or dogma, they adopt a series of attitudes modeled by Frank’s work: experimental, playful, vigilant, reflective, subversive, carefully historicist but receptive to the light modern culture can shed on the past. Frank’s own style has proved harder to imitate. Her essays crackle with puns, epic catalogues, extended metaphors,

sharp allegories, well-placed F-words, proverbs a-twist, elegant allusions, and the occasional love story. They are a class unto their own.

*The Shapes of Early English Poetry: Style, Form, History* builds on Frank's work, particularly her foundational studies of Old English poetics. Its essays connect stylistic and formal questions to historical and conceptual ones, often by picking up on a hint from Frank's scholarship. The contributors read poems whose aesthetic resonance Frank has explored; they offer interpretations implicit in or analogous to those mooted already by Frank; they transpose Frank's modes of attention to new literary archives. The subtitle was inspired in part by the namesake of Frank's Yale professorship. Marie Borroff's *"Sir Gawain and the Green Knight": A Stylistic and Metrical Study* (1962) was a major intervention in the study of early English poetry in terms of style, form, and history. Drawing on her wide reading in German philological scholarship, in which stylistic analysis had already attained a high degree of sophistication, Borroff defined "the historical study of style" as "the recovery of certain lost or obscured expressive values in the language of literary texts." Critics must always keep in mind that "[t]he intuitive impression of style may [...] be actively misleading" in the interpretation of premodern texts.<sup>11</sup> In an elegant pincer movement repeated many times over the course of the book, Borroff used non-literary histories—linguistic, cultural, and social—to specify the style of *Sir Gawain and the Green Knight*, and then used a historicized poetic style to illuminate fourteenth-century English language, culture, and social history.

In the wake of the publication of Borroff's book, the triad of style, form, and history attracted more research activity. Frank herself stands at the center of this disciplinary movement. Her second published article, "Some Uses of Paronomasia in Old English Scriptural Verse" (1972), took Anglo-Saxon wordplay seriously as historical evidence. Frank discerned that what seemed to others like poetic decoration was in fact part of the structure of thought and belief of early Christian poetry.<sup>12</sup> The edited collection *Anglo-Saxon Styles* (2003) as a whole offers a precedent for the historicized attention to literary style practiced in the present book. In her contribution to that volume, "The Discreet Charm of the Old English Weak Adjective," Frank discreetly used stylistic analysis to reject the weak adjective construction as a dating criterion for Old English verse. Nearly all of Frank's publications historicize Old English and Old Norse literary forms and styles, everywhere resisting the presentist temptation "to see one blade of grass [...] where two grew before."<sup>13</sup> That is, Frank undertakes to recover minute stylistic-historical differences invisible at first glance.

Perhaps her paradigmatic essay on style, form, and history is her study of three words for “cup” in *Beowulf*: *bune*, *orc*, and *wæge*.<sup>14</sup> Where other readers saw a trio of synonyms, Frank discerned competing cultural and linguistic histories epitomizing the poetic project of *Beowulf*, its rhetorical claims on readers and on its own history.

The present volume takes its place among others concerned with relationships between early English poetic style, form, and history. Three recent landmark publications at the intersection of stylistics, formalism, and historicism are Elizabeth Tyler’s *Old English Poetics* (2006), Frank Grady and Andrew Galloway’s edited volume *Answerable Style: The Idea of the Literary in Medieval England* (2013), and Emily Thornbury’s *Becoming a Poet in Anglo-Saxon England* (2014). Tyler’s book examines “the stability of the stylistic conventions of Old English poetry” as a historical phenomenon, beyond “the distorting effect of the periodization of Anglo-Saxon history.”<sup>15</sup> Congruently with Frank’s work on *Beowulf* in particular, Tyler’s analysis makes it possible to understand Anglo-Saxon stylistic conservatism as an expression of historical circumstance rather than an exit from it—even when, as with *Beowulf*, the historical circumstances surrounding literary composition are unknown. Grady and Galloway’s *Answerable Style* proposes a reconsideration of late medieval English literary style, building on the work of Frank’s Yale English colleague Alastair Minnis, among others, under the banner of what Minnis calls “medieval literary theory.”<sup>16</sup> Through detailed stylistic analysis, Thornbury historicizes Anglo-Saxon poetic communities and the cultural status of Anglo-Saxon poets working in Latin and/or Old English. Moving in a different direction, Eileen Joy and Anna Kłosowska’s edited volume, *On Style* (2013), considers the historical significance of cross-pollination between academic and literary writing styles; that volume, like this one, is dedicated to Roberta Frank.

As this summary of the state of the field indicates, the nexus of style, form, and history, thanks in no small part to Frank’s career-long efforts, now extends beyond Middle English to Old English. Accordingly, this book addresses English poetry on both sides of the Norman Conquest. The juxtaposition of early and late medieval English literature responds to and extends recent historiographical critiques. Elaine Treharne and others have questioned the basis for dividing early English literary history into “Old” and “Middle” subperiods.<sup>17</sup> The Norman Conquest did not, after all, restart history. Authors, forms, ideas, styles, texts, readers, manuscripts, and socioliterary institutions (e.g., Worcester Cathedral) survived the year 1066.<sup>18</sup> Treharne’s work demonstrates, moreover, how the Old/Middle



periodization distorts critical understanding of eleventh- and twelfth-century English literature, which falls between two stools. Building on recent challenges to traditional periodization, this book considers “early English poetry” as a continuous literary field, amenable to comparative work and perspectives from the *longue durée*.

The study of style, form, and history also reaches forward into the postmedieval centuries. Shakespeare studies is currently enjoying a stylistic turn.<sup>19</sup> Indeed, the early modernist Richard Strier has insisted that “one has to know the texture as well as the content of ideas to do intellectual or cultural history with true sensitivity.”<sup>20</sup> Scholars of eighteenth- and nineteenth-century English literature have taken up a revived “historical poetics,” a historicist formalism (or formalist historicism) that seeks to recover and contextualize now-forgotten poetic theories and practices.<sup>21</sup> In her recent book, *Forms: Whole, Rhythm, Hierarchy, Network*, Caroline Levine argues for the intimate relationship between literary form and political structures. Considering forms from the perspective of their “affordances,” a design-theory term for the “potential uses or actions latent in materials and designs,” Levine traces complex networks of overlapping forms in both literary works and social worlds.<sup>22</sup> “Form,” explains Levine, is “transhistorical, portable, and abstract, on the one hand, and material, situated, and political, on the other.”<sup>23</sup> In identifying form, and by extension style, as an undertheorized *and* unhistoricized area of literary interpretation, literary scholars active in postmedieval fields reaffirm the value of the kind of scholarship that medievalists, following Borroff, Frank, and others, have long practiced.

We have divided the contributions to this book into three parts. The first, “Seasons,” considers Old English poetics in relation to time, trauma, and retrospection. Each chapter links literary style to poetic imagination writ large. In “Weathering Time in the *Wanderer*,” Mary Kate Hurley discovers a recursive poetic temporality in the elegy. The narrator of the poem is trapped between his own repetitive experience of loss, crystallized in the image of stirring the ice-cold sea with his hands, and the universal, linear movement of time. The *Wanderer*’s lament is “both commemoration and compulsive recitation of pain” (this volume, p. 25), reflecting not only the disappearance of beloved objects and people from the past, but of their signifiers too. As horses, warriors, and bright cups vanish, so does time itself: an apt metaphor for the study of the past. The stylized combination of linearity and circularity that Hurley finds in the *Wanderer* also characterizes our arrangement of the remaining contributions, which is conceptual rather than chronological.

The following two chapters focus on *Beowulf*, the poem that Roberta Frank has done so much to illuminate. Both essays entertain but subsequently invert traditional approaches to the poem. In “*Beowulf* as Anti-Virgilian World Literature: Archaeology, Ekphrasis, and Epic,” Andrew James Johnston explores *Beowulf*’s disjunctions of time and style through analysis of representations of material culture. *Beowulf*, he shows, uses anachronistic Roman architectural artifacts to imagine its own relationship to Virgil’s *Aeneid*, and more broadly to the Latin cultural heritage. The aesthetic strategies of Roman epic are fundamental, the very stone-paved roads and mosaic floors on top of which the action of *Beowulf* takes place. *Beowulf* deliberately rejects its Latin predecessor, but does so in a way that harnesses its imperial traditions. Johnston’s view of a poem preternaturally pointing backward and forward to unknown stylistic and cultural histories opens space for later adaptations.

In “A Portrait of the Translator as Grendel’s Mother: The Post-colonial Feminist Polyphony of Meghan Purvis’s *Beowulf*,” Denis Ferhatović argues that Purvis’s modern translation boldly rewrites the gender politics of *Beowulf*. Purvis, as Ferhatović shows, brings out elements either marginalized or left silent by the Old English poem: feminine domestic labor, the natural world, and the non-heroic body. Her feminist, postcolonial translation increases the polyphony of *Beowulf*, putting the story into the voices of multiple speakers instead of one, and showing the extent to which the Old English poem already was a cannibal narrative. No mere reception history, Ferhatović’s stylistic analysis vanquishes the artificial line between medieval and medievalism, already traversed by Frank in such historiographical critiques as “The Invention of the Viking Horned Helmet” and “The Search for the Anglo-Saxon Oral Poet.”

The second part, “Engines,” analyzes Old and Middle English poetic style from a functional perspective. The chapters in this part assert what was once a New Critical consensus—poetic form matters—but in a new key. Where the so-called New Critics held that literary form mattered in itself, as the structuration of a “verbal icon,” Emily Thornbury, Eric Weiskott, Sarah Elliott Novacich, and Christopher Abram, in different ways, demonstrate the materiality of poetic practice as transactional and transformational.<sup>24</sup> All four chapters take aim at one-dimensional hierarchies of poetic devices, urging that poetic form matters dynamically and experientially, not merely statically and analytically.

The first two chapters in this part use stylistic analysis to identify alternative archives of English alliterative poetry beyond *Beowulf*, the *Dream of the Rood*, and the *Wanderer*. In “Light Verse in Anglo-Saxon

England,” Thornbury carries forward the impulse of the first part to contradict the consensus view of Old English poetics. Comparing Anglo-Latin (Aldhelm’s *Carmen rhythmicum*) and Old English (the *Rhyming Poem* and the *Menologium*), Thornbury locates in meter and poetic style the levity that Frank has described as the essential ingredient in philological research and Anglo-Scandinavian literature.<sup>25</sup> Light verse offers a glimpse of poetic communities “watching poets dance at the edge of a metrical precipice” (this volume, p. 101). In “The *Paris Psalter* and English Literary History,” Weiskott uses metrical history to extend Thornbury’s examination of the aesthetic atmosphere of late Anglo-Saxon England into the twelfth, thirteenth, and fourteenth centuries. The *Paris Psalter* is a monumental tenth- or early eleventh-century English verse translation of the Latin Psalms. Building especially on the codicological and literary scholarship of M. J. Toswell, Weiskott identifies the *Psalter* as “one of the greatest hits of early English poetry” (this volume, p. 107) and compares it with William Langland’s *Piers Plowman*. Large questions about the shape of English literary history arise from small details of poetic style, such as the *Psalter* poet’s unprecedented use of the alliterative simplex *scealc* “man; warrior” as the regular equivalent for Latin *servus* “servant.”

The third and fourth chapters in part 2 examine words and phrases as special cases of medieval poesis. In “Generative Form,” Novacich posits the interdependency of meter and vocabulary, discussed by Thornbury with particular reference to light Old English verse, as a general circumstance facing fourteenth-century English poets. This chapter considers the style of *Patience* and *Pearl*, two poems uniquely preserved in London, British Library, MS Cotton Nero A.x, the so-called Gawain manuscript. For Novacich as for Borroff, meters have textures shaping, and shaped by, the words inhabiting them. Her focus on the historical and semantic perplexities of individual words—*ridlande*, *bozted*, *gyn*—places her chapter in the tradition of Frank’s word studies.<sup>26</sup> Like Hurley, Novacich demonstrates the reflexivity of poetic metaphors, their tendency to indicate the work of poetry itself. In “Kennings and Things: Towards an Object-Oriented Skaldic Poetics,” Abram brings the study of kennings in Old Norse skaldic verse into contact with thing theory and object-oriented ontologies. Too often understood as types of metaphors, kennings prove hospitable to object-oriented analysis; like twenty-first century theorists, the skalds represent the world as a world of objects interacting with objects, and kennings bring this world into being. Kennings are above all a phenomenon of literary style, in practice inseparable from other elements of style. Reading kennings in Sturla Þórðarson’s *Hrynhenda* and Snorri

Sturluson's *Edda*, Abram's chapter ventures beyond the coasts of Britain to pay homage to Frank's engagement with Old Norse poetics.<sup>27</sup>

If the second part shows what early poetry habitually does, the third and final part, "Discordance," explores unintended consequences. Engines, normally dynamic and generative, can malfunction. The machine succumbs to age or a manufacturer's error, "oððe fyres feng | oððe flodes wylm" ("or fire's grasp or the surging of waters," *Beowulf* 1764; quoted from *Klaeber's Beowulf*, ed. Fulk, Bjork, and Niles). All three chapters in this part are symptomatic readings, in the sense that they track the historical and stylistic process of poetic making without stipulating the poem's intentional shape beforehand. In "Lydgate's Missing 'Ballade' and the Bibliographical Imaginary," Andrew Kraebel introduces a case of textual history gone wrong. Continuing the materialism of the second part, Kraebel skeptically considers the different possible explanations of the received text of Lydgate's *Fifteen Joys and Sorrows of Mary*, which is short one stanza in all of its surviving manuscripts. He argues that, by presenting each stanza as a discrete object to be used in prayerful meditation, Lydgate inadvertently made it more likely that scribes would understand the poem as unfixed and leave a stanza out. Kraebel's analysis remains alive to the potential for slippage between Lydgate's desires for his poem and our desires for Lydgate. Like Novacich's, Kraebel's conclusions about Middle English poetic style have ramifications for textual criticism, and vice versa.

The next two chapters return to Old English poetry and examine ideologically overdetermined metaphors. In "Spoiled and Eaten: Figures of Absorption in Medieval English Poetry," Irina Dumitrescu compares the representation of conquest and assimilation in the Old English *Andreas* and the Middle English alliterative *Siege of Jerusalem*. She shows how both poems use spoliation (of both war booty and architectural materials) and cannibalism to figure the relationship of Christianity to Jews and Jewish text. Johnston's and Ferhatović's essays independently demonstrated how these two forms of assimilation could be used to think about literary history. Dumitrescu highlights their dark side: while *Andreas* and the *Siege* both seem at first glance to support a Christian triumphalist reading, spoils tend to turn against their owners, while cannibalism makes monsters of those who engage in it. Like Weiskott, Dumitrescu pairs stylistically similar poems across the divide of 1066.

In "Gehyre se ðe wille': Sonic Worlds in Old Testament Poetry," Jordan Zweck shows what happens when multiple layers of a poem accomplish different stylistic ends. Whereas the Israelites and the Egyptians are opposed at the plot level of the Old English *Exodus*, the sounds they make

render them more similar than different. Moreover, by examining a problematic verb, *grymetode* “roared,” drawing on contemporary sound studies, Zweck argues that *Exodus* “does not represent a linear progression from noise to harmony, or from interpenetrating, ambiguous sounds to clearly defined good and bad ones” (this volume, p. 243). Like Novacich’s chapter and much of Frank’s scholarship, Zweck’s chapter uses close study of a single word to reimagine the texture of an entire poem.

The final part demonstrates that creative discord is part of the history of poetic style. Kraebel, Dumitrescu, and Zweck each reclaim discrepancy as a hallmark of style as such: a complete poetic text that is incomplete; religious supersession that is also dependence; and soundscapes that unite inimical peoples. These essays resist the move from thesis and anti-thesis to synthesis, instead setting layers of poetic style in apposition like the *Beowulf* poet. Style, they suggest, can both sparkle and roar.

The cumulative effect of these studies in honor of Roberta Frank is, we hope, to highlight the impossibility of separating style, form, and history in the understanding of early English verse. Each component shapes verse qua verse, and only in concert with the other members of the triad. If one can divorce style, form, and history from each other, it is at an analytical level of abstraction above the experience of reading. It follows that the distinction between the critical practices grouped under “historicism” and “formalism” reflects (if anything) a difference in angle of approach as opposed to a difference in the object under consideration. Whether examining narratives of early English literary history, unfolding the meaning of Old English *grymetian*, or interrogating medieval representations of cannibalism, the contributors offer these essays as accounts of the shapes of early English poetry.

## NOTES

<sup>1</sup> *Oxford English Dictionary* online, “style,” II.13.a, III.21.a, III.24.a, and C2.

<sup>2</sup> Joy, “Prefatory Note,” and *Prudentius*, ed. Thomson, 220–29.

<sup>3</sup> *Art of English Poetry*, ed. Whigham and Rebhorn, 222.

<sup>4</sup> *Princeton Encyclopedia of Poetry and Poetics*, ed. Preminger, Warnke, and Hardison, 814–17.

<sup>5</sup> *Penguin Dictionary*, ed. Cuddon and Preston, 872.

<sup>6</sup> *OED* online, “style,” I.1.a and I.1.b.

<sup>7</sup> *American Heritage Dictionary*, ed. Watkins, “steig-”

<sup>8</sup> Cleasby, Guðbrandur, and Dasent, *Icelandic-English Dictionary*, “steikja.”

<sup>9</sup> *OED* online, “style,” I.7.a, IV.27.a, and III.21.c.

<sup>10</sup> Strier, “How Formalism Became a Dirty Word,” 211.

<sup>11</sup> Both quotations since the previous note are from Borroff, “*Sir Gawain and the Green Knight*”, 27.

<sup>12</sup> Cp. Robinson, “*Beowulf*” and the *Appositive Style*, and Donoghue, *Style in Old English Poetry*.

<sup>13</sup> Frank, “An Aspirin for *Beowulf*,” 62.

<sup>14</sup> Frank, “Three ‘Cups’ and a Funeral.”

<sup>15</sup> Tyler, *Old English Poetics*, 1.

<sup>16</sup> See Minnis, *Medieval Theory of Authorship*, and *Medieval Literary Theory and Criticism*, ed. Minnis and Scott. See also *Idea of the Vernacular*, ed. Wogan-Browne et al.; *The Vulgar Tongue*, ed. Somerset and Watson; and *Vernacular Literary Theory*, ed. Wogan-Browne et al.

<sup>17</sup> *Rewriting Old English*, ed. Swan and Treharne; Georgianna, “Periodization and Politics”; Treharne, “Categorization, Periodization” and *Living Through Conquest*; and Faulkner, “Rewriting English Literary History.”

<sup>18</sup> On a scribe copying and annotating “Old” English at Worcester Cathedral in the thirteenth century, see Franzen, *Tremulous Hand*.

<sup>19</sup> See Bailey, “‘Monstrous Manner’”; McDonald, *Shakespeare’s Late Style*; Charney, *Shakespeare’s Style*; and Hunter, “*Measure for Measure*.”

<sup>20</sup> Strier, “How Formalism Became a Dirty Word,” 212.

<sup>21</sup> See Jackson, “Who Reads Poetry?”; Prins, “Historical Poetics” and “What Is Historical Poetics?”; Jarvis, “For a Poetics” and “What Is Historical Poetics?”; *Meter Matters*, ed. Hall; and Martin, *Rise and Fall*. For the term in its nineteenth- and twentieth-century Russian context, see *Persistent Forms*, ed. Klinger and Maslov.

<sup>22</sup> Levine, *Forms*, 6.

<sup>23</sup> Levine, *Forms*, 11.

<sup>24</sup> Wimsatt, *Verbal Icon*. See also Levinson, “What Is New Formalism?”

<sup>25</sup> Frank, “Unbearable Lightness.”

<sup>26</sup> See esp. Frank, “Late Old English *þrymnys*,” “Poetic Words,” “Three ‘Cups’ and a Funeral,” and “Sharing Words.”

<sup>27</sup> See esp. Frank, *Old Norse Court Poetry*, “Viking Atrocity,” “Anglo-Scandinavian Poetic Relations,” “Unbearable Lightness,” “Sex, Lies and *Málsháttakvæði*,” and “Marketing Óðinn’s Mead.”

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