

SUPPORTING SCHOLARSHIP

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References

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- Mitchell, Bruce, and Fred C. Robinson. *Beowulf: An Edition*. Oxford: Blackwell, 1998.
- Orchard, Andy. *A Critical Companion to Beowulf*. Cambridge: D. S. Brewer, 2003.

Definitions

- Fahey, Richard, and Chris Vinsonhaler. "Aþum Swerian: Swearers of Oaths." University of Notre Dame Medieval Studies Research Blog (2023). Emends "aþum-swerian" to "aþum-swaran" (oaths-swearers).
- , and Chris Vinsonhaler. "Aglæca: Awesome Opponent or Uncanny Invader?" University of Notre Dame Medieval Studies Research Blog (2023). The Old English term "aglæca" serves as a linguistic riddle, aligning heroes and monsters as "uncanny invaders."
- Vinsonhaler, Chris. "Aglæca: An Analysis across the Corpus." Beowulf.Live (Resources: Scholarship). This essay demonstrates how the gloss "uncanny marauder" functions across the corpus and offers a new etymology.
- Wilton, David. "Fæhðā Gemyndig: Hostile Acts Versus Enmity." *Neophilologus* (2015). The most accurate gloss for "fæhþ" is not "feud" but "vengeance."

Apotropaic Magic and Spiritual Warfare

- Anlezark, Daniel. *Water and Fire: The Myth of the Flood in Anglo-Saxon England* (2006). The prediction of Heorot's doom employs tropes associated with hellfire and the biblical Flood.
- Dendle, Peter. *Demon Possession in Anglo-Saxon England* (2007). Grendel's defeat functions as an exorcism that restores Heorot's sanctity.
- Disenza, Nicole Guenther. "Fruitful Wastes in *Beowulf*, *Guthlac A*, and *Andreas*." In *Inhabited Spaces: Anglo-Saxon Constructions of Place* (2017). The poem's liminal landscapes serve as thresholds of spiritual peril and transformation.
- Hopkins, Stephen C. E. *Translating Hell: Vernacular Theology and Apocrypha in the Medieval North Sea* (2026). Old English traditions creatively adapted the concept of hell from an array of apocryphal texts and Germanic traditions.
- Hübener, Gustav. "Beowulf and Germanic Exorcism." *The Review of English Studies* (1935). The Grendel fight resembles an exorcism.
- Johnson, David F. "The Gregorian Grendel." In *Rome and the North: The Early Reception of Gregory the Great in Germanic Europe* (2001). Grendel aligns with Gregory the Great's *Moralia*, in which God allows the Devil to test humans.
- Kaske, R. E. "Beowulf and the Book of Enoch." *Speculum* (1971). The poem creatively adapts material from the Book of Enoch.

- Kiernan, Kevin. "Grendel's Heroic Mother." *uky.edu Beowulf Bibliography* (2002). Grendel's mother is framed within the Valkyrie tradition.
- Leneghan, Francis. "The Haunting of Heorot." *Media Aevum* (2024). Tropes of exorcism define the Grendel episode, echoing Gregory the Great's *Dialogues*.
- O'Brien O'Keeffe, Katherine. *Stealing Obedience: Narratives of Agency and Identity in Later Anglo-Saxon England* (2012). Hagiographic and Benedictine models of holy obedience challenge models of independent agency.
- Orchard, Andy. "The Devil and the Saints in *Beowulf*." In *The Devil in Society in Premodern Europe* (2012). The Grendel episode displays signs of spiritual battle.
- Osborn, Marijane. "The Great Feud." *Publications of the Modern Language Association of America* (1978). The Great Feud of sacred history, concealed from the Nordic heroes, is made apparent to the audience.
- Price, Neil S. *The Viking Way* (2002). Viking culture incorporated tropes of enchantment, including sword-blunting, man-beast shape-shifting, and war-weaving.
- Rauer, Christine. *Beowulf and the Dragon* (2000). *Beowulf's* dragon aligns with hagiographic narratives featuring exorcism rooted in covenant signs and benevolent ritual.
- Sharma, Manish. "Metalepsis and Monstrosity." *Studies in Philology* (2005). The term "mearcstapa" (marked border-walker) potentially signals Grendel's inheritance of Cain's mark.
- Stanley, Eric. "Hope of the Heathen." *Medium English* (1974). The poem reflects Anglo-Saxon anxieties about pagan heroes and their fate.
- Vinsonhaler, Chris. "The Hearnscapa and the Handshake." *Comitatus* (2016). The handfæstnung linking *Beowulf* and Grendel enforces exorcism by apotropaic magic through an iconic covenant gesture.

Enigmatic Design

- Cavell, Megan. "Constructing the Monstrous Body in *Beowulf*." *Anglo-Saxon England* (2014). The poem's depictions of Grendel and his mother align their bodies with weapons and armor.
- . *Weaving Words and Binding Bodies: The Poetics of Human Experience in Old English Literature* (2016). Riddles function as tools for moral and embodied learning.
- , and Jennifer Neville, eds. *Riddles at Work in the Early Medieval Tradition: Words, Ideas, Enigmas* (2020). Examines riddles as dynamic tools of persuasion, knowledge formation, and cultural commentary.
- Clark, Tom. *A Case for Irony in Beowulf* (2003). *Beowulf's* contrastive poetics enables multiple forms of irony.
- Drout, M. D., Kisor, Y., Smith, L., Dennett, A., and Piirainen, N. *Beowulf Unlocked: New Evidence from Lexomic Analysis* (2016). Lexical parallels at the poem's beginning and end argue for single authorship, while lexical differences in other segments bear the influence of selected oral and written materials.
- Dumitrescu, Irina. "Beowulf and Andreas: Intimate Relations." In *Dating Beowulf: Studies in Intimacy* (2020). *Beowulf* and *Andreas* are intimately linked through patterns of closeness, contrast, and emotional tension.

- Fahey, Richard. *Enigmatic Design and Psychomachic Monstrosity*. Ph.D. diss., University of Notre Dame (2019). Prudentius' *Psychomachia* and classical sources inform the mirroring depictions of monsters and heroes.
- , and Chris Vinsonhaler. "Scyld and Grendel: Two Reigns of Terror." *Journal of Early Medieval Northwestern Europe* (2023). Scyld's depiction foreshadows Grendel as a terrifying plunderer.
- Foys, Martin. "The Body as Media in Early Medieval England." In *Medieval English and Dutch Literatures* (2022). Grendel's arm becomes a message in its public display at Heorot.
- Hopkins, Stephen C. E. "Snared by the Beasts of Battle: Fear as Hermeneutic Guide in the Old English Exodus." *Philological Quarterly* (2018). Monstrous battle imagery conveys theological and exegetical signification in Old English poetry.
- Irvine, Martin. *The Making of Textual Culture: "Grammatica" and Literary Theory 350–1100* (1994). Stresses the interdependence of oral poetics and textualization.
- Köberl, Johann. *The Indeterminacy of Beowulf* (2002). *Beowulf* incorporates verbal and structural ambiguities that resist resolution.
- Lapidge, Michael. "Rhetoric and the Riddles of the Exeter Book." In *De linguistica et philologia: Studies in Honour of D.H. Green* (2005). Rhetorical training through riddles informs the use of allusion, concealment, and performative ambiguity.
- . "Beowulf and the Psychology of Terror." *Heroic Poetry in the Anglo-Saxon Period* (1993). The ambiguity of Grendel's presentation represents a design for terror and projects a fear of the unknown.
- Lendinara, Patrizia. "Anglo-Saxon Learning and the European Tradition." In *The Anglo-Saxons from the Migration Period to the Eighth Century* (1997). Riddle pedagogy reflects traditions of Latin literacy and scriptural interpretation.
- Leyerle, John. "The Interlace Structure of Beowulf." *University of Toronto Quarterly* (1967). The enigmatic design is characterized as an "interlace" that exposes the instability of the heroes' social order.
- Mittman, Asa Simon, and Susan M. Kim. *Inconceivable Beasts: The Wonders of the East in the Beowulf Manuscript* (2013). *The Wonders of the East* offers a contextual frame for depictions of heroic monstrosity in *Beowulf*.
- Murphy, Patrick J. *Unriddling the Exeter Riddles* (2011). Riddles provoke interpretation through layered meaning.
- Orchard, Andy. *The Poetic Art of Aldhelm* (1994). Aldhelm blended Latin rhetoric and Old English poetic traditions to create works of moral instruction rich in Christian allegory.
- Osborn, Marijane. "The Great Feud: Scriptural History and Strife in Beowulf" *PMLA* (1978). The monsters represent parts of the Great Feud, a continuous cosmic history from Cain's blow to the apocalypse.
- Owen-Crocker, Gale R. *The Four Funerals in Beowulf* (2000). Ritualized grief in the four funerals destabilizes the heroic encomium to glory.
- Porck, Thijs. "Wealhtheow's Revenge and the Germanic Heroic Tradition." *English Studies* (2026). Wealhtheow's necklace-gift may function as a hostile or retaliatory gift.
- Renoir, Alain. "Point of View and Design for Terror in Beowulf." *NM* (1962). Ambiguous perspectives create a design for terror in the Grendel episode.

- Ringler, Richard N. "Him Sēo Wēn Gelēah: The Design for Irony in Grendel's Last Visit to Heorot." *Speculum* (1966). Grendel's expectations of victory ironically entail imminent reversal.
- Salvador-Bello, Mercedes. *Isidorean Perceptions of Order: The Exeter Book Riddles and Medieval Latin Enigmata* (2015). Riddles were used to encode encyclopedic knowledge and spiritual insight (cf. *Beowulf's* project of ethical suasion via its enigmatic design).
- Schulman, Jana K. "Translating *Beowulf*: Translators Crouched and Dangers Rampant." *Medieval English Studies* (2004). Lexical ambiguity, especially in the Old English term *aglæca*, effectively destabilizes the moral and ontological boundaries between hero and monster.
- Shippey, Tom. *Beowulf: Translation and Commentary* (2023). Although saga accounts differ, they intimate acts of treachery within the Danish court.
- Simpson, James. *Piers Plowman and the Poetics of Enigma: Riddles, Rhetoric, and Theology* (2023). Frames enigma as both rhetorical and theological (cf. *Beowulf's* theological and enigmatic mode).
- Swain, Larry. "Of Hands, Halls, and Heroes: Grendel's Hand, Hrothgar's Power, and the Problem of Stapol in *Beowulf*." *Anglia* (2016). The Old English word "stapol" denotes an interior pillar that effectively frames Grendel's severed hand as a marker of defeated and unlawful rule.
- Taylor, Keith P. "*Beowulf* 1259: The Inherent Nobility of Grendel's Mother." *English Language Notes* (1994). The term *ides* describes Grendel's mother as formidable yet possessing inherent nobility.
- Tolkien, J.R.R. "*Beowulf*: The Monsters and the Critics." *Proceedings of the British Academy* (1937). *Beowulf's* battles with the three monsters structures the poem's unity.
- Trilling, Renée. "The Aesthetics of Uncertainty: Old English Poetry and the Riddlic Mode." *Textual Practice* (2018). Riddles train readers in interpretive ambiguity (cf. *Beowulf's* extensive ambiguities).
- Vinsonhaler, Chris. *The Prophetic Beowulf*. Ph.D. diss., University of Iowa, 2013. *Beowulf's* actions demonically invert the signature events that define the saints depicted in *Andreas*, *Guthlac*, and *Juliana*.
- Wieland, Gernot R. "The Anglo-Saxon Manuscripts of Prudentius' *Psychomachia*." *Anglo-Saxon England* (1987). The *Psychomachia* exerted a prevailing influence in Anglo-Saxon pedagogy and culture.

Heroic Criminality

- Boryślawski, Rafał. "Between Oferhygd and Wræclastas." *Thise Stories Beren Witnesse* (2010). Satan's cosmic fall is retold through the culturally freighted Anglo-Saxon trope that pride leads to exile.
- Clements, Jill Hamilton. "Gender and Identity in *Beowulf*." *Teaching Beowulf* (2024). *Beowulf's* monstrous bodies defy normative gender boundaries.
- Estes, Heide. "Raising Cain in Genesis and *Beowulf*." *The Heroic Age* (2010). Cain's crime, as the epicenter of evil, overrules binary distinctions such as sacred vs. secular.
- Faulkner, Amy. "Expecting the Worst: *Beowulf* and the End Times." *Review of English Studies* (2026). A disappointed Christ-analogue in *Beowulf* shows that the Geats' tragedy is a failure of worldly and spiritual readiness.

- Godlove, Shannon N. "Bodies as Borders." *Studies in Philology* (2009). The cannibal monsters of *Andreas* present a figure of heroic instability.
- Griffith, Mark. "Sigemund Reconsidered." *Anglo-Saxon England* (1995). The narrator's asides undercut Sigemund's heroic portrait, and the dragon-slaying "prince's son" is Sigemund's son, Sigurd.
- Gwara, Scott. *Heroic Identity in the World of Beowulf* (2009). Monstrous elements overlap heroic depictions, undermining the surface encomium.
- Harris, Joseph. *The Poetics of Negation in Old English and Old Norse Verse* (2022). In *Beowulf*, litotes and irony expose claims of personal and social supremacy to interrogation.
- Hennequin, M. Wendy. "We've Created a Monster: The Strange Case of Grendel's Mother." *English Studies* (2008). Grendel's mother is presented as a mother, a Valkyrie warrior, and a legitimate avenger.
- Higley, Sarah L. "Thought in *Beowulf* and Our Perception of It." *The Hero Recovered* (2010). By concealing Beowulf's inner life, selective narration generates moral ambiguity.
- Hostetter, Aaron K. *Political Appetites: Food in Medieval English Romance* (2017). Eating is a charged political act that exposes the fragility of sovereignty.
- Johansen, J. G. "Grendel the Brave? *Beowulf*, Line 834." *English Studies* (1982). Grendel's arm presents an ambiguous token linking Beowulf and Grendel as brave opponents.
- Karkov, Catherine E. "Utopia/Dystopia: Humanity and Its Others in the *Beowulf* Manuscript." *Imagining Anglo-Saxon England: Utopia, Heterotopia, Dystopia* (2020). The Nowell Codex forms a "compilation of dystopian fictions."
- Kim, Susan M. "As I Once Did with Grendel: Boasting and Nostalgia in *Beowulf*." *Modern Philology* (2005). Examines how Beowulf's boasts, especially his retrospective claims about earlier feats, function as nostalgic self-fashioning that both sustains and destabilizes heroic authority.
- Klein, Stacy S. *Ruling Women: Queenship and Gender in Anglo-Saxon Literature* (2006; reprint, 2022). The queen symbolizes social unity, even as she exposes the fragility of social structures.
- Leneghan, Francis. *The Dynastic Drama of Beowulf* (2020). Heroic instability is allegorized through Grendel as usurpation crisis, Grendel's mother as lineage collapse, and the dragon as dynastic destruction.
- Lockett, Leslie. "The Role of Grendel's Arm in Feud, Law, and the Narrative Strategy of *Beowulf*." *Latin Learning and English Lore* (2005). Grendel's arm functions as a sign of both salvation and danger.
- Major, Tristan. *The Tower of Babel in Anglo-Saxon Literature* (2018). Heorot projects an array of tropes associated with the Tower of Babel.
- Neidorf, Leonard. "Dramatic Irony and Pagan Salvation in *Beowulf*." *Traditio* (2018). The characters' partial understanding of salvation history generates irony.
- Orchard, Andy. *Pride and Prodigies* (1995). Hygelac presents a figure of heroic monstrosity and historical villainy.
- Whitbread, L.G. "*The Liber Monstrorum* and *Beowulf*" *Mediaeval Studies* (1974). *Pride* connects the giants in both texts, and Hercules appears as both monster and monster-slayer, paralleling the ambiguous depiction of Beowulf.

A Performative Poetics

- Breeze, Steven J. A. *Performance in Beowulf and Other Old English Poems* (2022). *Beowulf* is intrinsically performative, given the centrality of speech acts.
- Davis-Secord, Jonathan. *Compound Words in Old English Literature* (2016). Compound words slow the narrative at moments of intense violence.
- Foley, John Miles. *The Singer of Tales in Performance* (1995). Repeated phrases, motifs, and images provide a grammar for improvisation.
- Frank, Roberta. *The Etiquette of Early Northern Verse* (2022). Anglo-Saxon scop and Nordic skalds shared a culture attuned to pacing and sound patterns.
- Harbus, Antonina. *A Cognitive Approach to Alliteration and Conceptualization in Medieval English Literature* (2017). Alliteration anchors key concepts and creates cognitive frameworks.
- Heiniger, Anna Katharina. "A Quantitative and Qualitative Analysis of *Jómsvíkinga saga*." *European Journal of Scandinavian Studies* (2023). Narratorial comments guide moral judgments.
- Liuzza, R. M. *Beowulf: A New Verse Translation* (2000). Repeated words, phrases, and synonyms reflect the poet's expressive art.
- Lwin, Soe Marlar. "Capturing the Dynamics of Narrative Development in an Oral Storytelling Performance." *Language & Literature* (2010). Expressive modulation creates interplay between narrated events and narrator's perspective.
- Niles, John D. *Homo Narrans: The Poetics and Anthropology of Oral Literature* (1999). *Beowulf* bears elements of oral design and literary hybridity.
- Olsen, Alexandra Hennessey. "Oral-Formulaic Research in Old English Studies." *Neophilologus* (1981). Verbal repetition often serves thematic purposes.
- Thornbury, Emily V. *Becoming a Poet in Anglo-Saxon England* (2014). *Beowulf's* performative depictions portray elite individuals engaged in acts of political or religious persuasion.
- Timmer, B. J. "Expanded Lines in Old-English Poetry." *Neophilologus* (1951). Hypermetric lines slow the pace, creating emphasis.
- Trilling, Renée. *The Aesthetics of Nostalgia: Historical Representation in Old English Verse* (2009). The speeches recreate a heroic past that never existed.
- Tyler, Elizabeth M. *Old English Poetics: The Aesthetics of the Familiar in Anglo-Saxon England* (2006). Verbal repetition layers meaning through echo.
- Vinsonhaler, Chris. *Beowulf's Soundscape*. *Beowulf.Live* (Resources). *Beowulf's* poetic syntax exhibits a highly performative acoustic design.
- Weiskott, Eric. "Old English Poetry, Verse by Verse." *Anglo-Saxon England* (2015). The single verse plays a foundational role in Old English poetry.
- Wilcox, Jonathan. *Humour in Old English Literature: Communities of Laughter in Early Medieval England* (2023). Litotes and laconic humor enhance character development, particularly in the figure of *Beowulf*.

A Viking Age Poem

- Abels, Richard. *Alfred the Great* (2013). The Viking Age shaped Alfred's reforms.
- Crick, Julia. "The Case for a West Saxon Minuscule." *Anglo-Saxon England* (1997). Ninth-century West Saxon hands preserved older Insular script forms. Note: archaic script features may reflect scribal tradition or exemplar history, and cannot confirm dating [cf., Lapidge's script-based dating method, "The Archetype of *Beowulf*," *Anglo-Saxon England*, 2000].

- Davis, Craig R. "An Ethnic Dating of *Beowulf*." In *Anglo-Saxon England* (2004). The poem's references to Geatish, Danish, and Gothic identities align with the ethnic politics of Alfred's reign.
- Frantzen, Allen J. *King Alfred* (1986). Explores how *Beowulf*, in its concerns with oath-breaking and kin-slaying, aligns with Alfred's cultural revival.
- Goffart, Walter A. "Hetware and Hugas: Datable Anachronisms in *Beowulf*." *The Dating of Beowulf* (1981). Certain ethnonyms and geographic details reflect contact with *Liber Historiae Francorum*, implying a context no earlier than the ninth–tenth century.
- Hanna, Ralph III. *Pursuing History: Middle English Manuscripts and Their Texts* (1996). Regional dialects and scribal traditions in the Northwest Midlands fostered linguistic conservatism as part of a living tradition. Note: scribal and linguistic archaisms do not necessarily confirm dating; contrary to Lapidge's script-based dating method.
- Howlett, David. *British Books in Biblical Style* (1997). Analyzes biblical style in *Beowulf* and advances the hidden-signature hypothesis associated with Æthelstan, a chaplain in Alfred the Great's court.
- Kiernan, Kevin. *Beowulf and the Beowulf Manuscript* (1996). Thematic and paleographic elements suggest a ninth-century provenance.
- Neidorf, Leonard. *The Transmission of Beowulf* (2017). Observes Mercian and Northumbrian elements in the poetry.
- . and Na Xu. "Óðinn as Cargo-God." *Neophilologus* (March 2023). The relinquishment of Scyld's body to the "spear-man" (OE *gar-secg*) and the reference to "cargo" allude to Odin as a cargo god.
- Niles, John D. "Locating *Beowulf* in Literary History." *Exemplaria* (1993). *Beowulf*'s blend of Danish and English elements suggests a Viking Age origin.
- . "On the Danish Origins of the *Beowulf* Story." In *Anglo-Saxon England and the Continent* (2011). Archaeological and narrative evidence suggests Danish influence on the Grendel episode.
- O'Donoghue, Heather. *Beowulf: Poem, Poet and Hero* (2024). *Beowulf* weaves Nordic heroic conventions with Christian themes, demonstrating a synthesis of two cultural traditions.
- Pascual, Rafael J. "Oral Tradition and the History of English Alliterative Verse." *Studia Neophilologica* (2017). Metrical and phonological consistencies across centuries indicate continuous, adaptive transmission rooted in oral memory. Note: archaic linguistic elements may reflect dialect than date.