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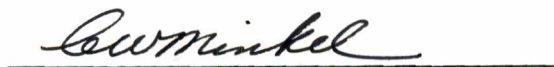
I am submitting herewith a thesis written by David Paul Smith entitled "Rhetorical Techniques in Selected Homilies of Aelfric." I have examined the final copy of this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Arts, with a major in English.


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We have read this thesis
and recommend its acceptance:




Accepted for the Council:


The Graduate School

RHETORICAL TECHNIQUES IN SELECTED HOMILIES OF AELFRIC

A Thesis

Presented for the

Master of Arts

Degree

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ABSTRACT

Aelfric's style has received a good deal of attention particularly in regard to rhythmical prose. The present thesis examines other rhetorical techniques peculiar to Aelfric's style which have not received as much attention--techniques which clearly reflect Aelfric's concerns with clarity and with his works as conscious literary creations.

By comparing Aelfric's Feria VI in Quarta Ebdomada Quadragesimae and Marcarius and the Magicians, Saul and the Witch of Endor to their sources, the author demonstrates these rhetorical techniques and their resultant effects on meaning. Aelfric's alteration of tone, repetition of key words, and addition of words or phrases which vivify the story point to his deep concern for instruction. And yet, the large number of word plays (which are far more than found in the sources), the careful word choice, concern for alliteration, and the dramatic devices point to his other concern for his homilies as conscious literary creations.

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INTRODUCTION

Aelfric's style has received a good deal of attention particularly in regard to rhythmical prose. For example, John C. Pope in Homilies of Aelfric¹ thoroughly discusses this aspect of Aelfric's style. In the present thesis I have chosen to examine other rhetorical techniques peculiar to Aelfric's style which have not received as much attention--techniques which clearly reflect Aelfric's concerns with clarity and understanding, and with his works as conscious literary creations.

My approach has been to compare Aelfric to his sources. I have selected two of his homilies for this comparison--Feria VI in Quarta Ebdomada Quadragesimae and Macarius and the Magicians, Saul and the Witch of Endor. The texts and sources for these homilies are taken from Pope's Homilies of Aelfric. I have cited the appropriate Old English lines first and followed them with the corresponding source lines. The central question which has guided my examination has been: How have Aelfric's homilies been influenced by their sources? Other questions have inevitably arisen. For instance, did Aelfric increase or decrease certain rhetorical devices such as word play and repetition? What were his motives and how might they have influenced his style? In considering the relationship between Aelfric and his sources, it will be quite helpful to

¹John C. Pope, Homilies of Aelfric: A Supplementary Collection (London: Oxford University Press, 1967).

keep the following points in mind, all of which James Hurt has noted in his book Aelfric:

1. That Aelfric wanted his Catholic Homilies to provide the laity with the knowledge necessary for the salvation of their souls.
2. That he wanted the homilies to be orthodox.
3. That the homilies were conscious literary creations.²

In regard to this last point, Hurt states further:

No doubt much of his work had been written to meet his own day-to-day needs as teacher and preacher, but these volumes are not random compilations of occasional pieces. They are the product of systematic thought and were offered to his superior and to the Church as finished works. (p. 43)

Although all three motives are clearly present in the homilies which I have examined, I have dealt with the first and third points only. These two points are very closely related, for Aelfric's didacticism leads to his conscious striving for clarity and understanding. The following are some of the rhetorical techniques which I have found in this examination:

1. Zeugma.
2. Polysyndeton.
3. An addition of a word or phrase which embellishes the tone of the source or creates a totally new tone.
4. An addition of a word or phrase which functions either as a dramatic device to hold the reader's or audience's attention, or functions as an explanatory device to prevent possible confusion.

²James Hurt, Aelfric (New York: Twayne Publishers, 1972), p. 43. The Hurt quotation is also from this book.

5. An addition of a word which imitates the alliteration found in the source.
6. Original word play.
7. Word play imitative of the source.
8. Use and/or repetition of a word or words which imitate a corresponding source repetition.
9. Use and/or repetition of a word or words for which there is no corresponding source repetition.
10. Anaphora.
11. Repetition of a suffix which imitates a corresponding source suffix.
12. Repetition of a prefix.
13. Irony.
14. Understatement.

As far as I have been able to determine, Feria VI in Quarta Ebdomada Quadragesimae, and Macarius and the Magicians, Saul and the Witch of Endor have not been compared to their sources in respect to such rhetorical techniques.

I have developed the following abbreviations to facilitate references to Aelfric's Latin sources:

1. V-John (The Vulgate John).
2. St. Aug. Ser. (St. Augustine's Sermones, Sermo LXXI).
3. St. Aug. Trac. (St. Augustine's In Ioannis Evangelium Tractatus, Tractatus XLIX).
4. Ruf. HM. (Rufinus' Historia Monachorum).

5. V-I Kings (The Vulgate I Kings).

6. pA (pseudo-Augustine's Quaestiones Veteris et Novi Testamenti.)

CHAPTER I

FERIA VI IN QUARTA EBDOMADA QUADRAGESIMAE

Aelfric's sources for Feria VI In Quarta Ebdomada Quadragesimae include the Vulgate Gospels and Romans; St. Augustine's In Ioannis Evangelium Tractatus, Tractatus XLIX; and St. Augustine's Sermones, Sermo LXXI.¹ The very first sentence of Feria VI In Quarta Ebdomada Quadragesimae provides an excellent starting point for this comparative study, for it contains several instances in which Aelfric has imitated his Latin source as well as instances in which Aelfric added his own unique touches. This introductory sentence reflects Aelfric's sensitivity to his sources and his keen writing skill.

Although this opening sentence embodies many of the basic ideas and structures found in the source, nevertheless it contains several distinctive additions by Aelfric.

Lines 1-7:

On ~~þam~~ halgan godspelle ~~þe~~ ge gehyrdon nu raedan
us segð be Lazare, ~~þe~~ seoc laeg
~~þa~~ he waes on Bethania-wic wuniende (~~þa~~),
(and) was Mar~~ð~~an broðor and Marian (soðlice),
*and ~~þaet~~ waes seo Maria ~~þe~~ mid miclre arwurðnysse
mid deorwurðre sealfe urne Drihten smyrode,
and mid hyre fexe wipode hys fet.

¹John C. Pope, Homilies of Aelfric: A Supplementary Collection (London: Oxford University Press, 1967), pp. 303-310.

Source: (V-John)

Erat autem quidam languens Lazarus a Bethania, de castello Mariae, et Marthae sororis eius. Maria autem erat, quae unxit Dominum unguento, et extersit pedes eius capillis suis: cuius frater Lazarus infirmabatur.

An interesting feature of Aelfric's first seven lines is that they are contained in only one sentence. The Latin source, on the other hand, consists of two. Here Aelfric has enclosed a whole series of ideas in a single statement (the rhetorical device zeugma) and has also woven these ideas together with the conjunction and (the rhetorical device polysyndeton). Aelfric's version creates a continuity of thought. The Latin, on the other hand, forces a break or interruption of thought, and is thus disjunctive.

In line 5 Aelfric makes two additions which significantly alter the Latin source. First, we find the prepositional phrase mid miclre arwur^Xnysse. And secondly, we find the qualifying adjective deorwur^Xre in the prepositional phrase mid deorwur^Xre sealfe. Neither the prepositional phrase mid miclre arwur^Xnysse nor the adjective deorwur^Xre has an equivalent in the Latin source. The phrase mid miclre arwur^Xnysse together with mid deorwur^Xre sealfe produces a word play which emphasizes wur^X in arwur^Xnysse and deorwur^Xre. There is no corresponding word play in the source. This Old English word play creates a tone of reverence which is not found in the source and emphasizes the veneration with which Mary cared for Christ. The addition of miclre also produces M alliteration in this line.

In line 6 Aelfric's sealfe . . . smyrode recreates the alliteration which he observed in the Latin unxit . . . unguento. The Old English word-order does not exactly parallel the Latin, for the Latin has unxit (a verb) followed by unguento (a noun). But the parts of speech are identical--sealfe is a noun as is unguento, and smyrode is a verb as is unxit. In these first seven lines Aelfric has:

1. Reworked the source from two sentences into one.
2. Created a tone of reverence not found in the source.
3. Added a word play which accents this tone of reverence.
4. Imitated alliteration observed in the source.

Aelfric's addition of the phrase mid sarnysse in line 9 again creates a tone which is not found in the source.

Lines 8-9:

Ða ~~ða~~ (he) seoc laeg, Ða saendon his geswustra
to Ðam Haelende sona, secgende (mid sarnysse). . . .

Source: (V-John)

Miserunt ergo sorores eius ad eum dicentes. . . .

The phrase mid sarnysse produces a tone of sadness which the Latin does not have. Mid sarnysse also strengthens the S alliteration.

In verses 10-12 another Old English word play occurs which has a direct equivalent in the Latin.

Lines 10-12:

La leof hlaford, (Ðon)e ~~Ðe~~ Ðu luf[a]st
ys nu geuntrumod. He him andwyrde and cwaeð:
Nis ~~Ðe~~os untrumnyss na to deaðe. . . .

Source: (V-John)

. . . Domine, ecce quem amas infirmatur. Audiens autem
Iesus dixit eis: Infirmitas haec non est ad mortem. . . .

The word play between geuntrumod and untrumnyss reproduces the Latin word play between infirmatur and Infirmitas. The Latin infirmatur (passive verb) corresponds to the Old English ys . . . geuntrumod, and the Latin Infirmitas (noun) to the Old English untrumnyss. Undoubtedly Aelfric has imitated the Latin word play.

We find a similar situation in lines 13-14, for we see an Old English word play which directly parallels its Latin source.

Lines 13-14:

ac for Godes wuldre, þaet Godes Sunu sy
gewuldrod þurh hine. . . .

Source: (V-John)

. . . sed pro gloria Dei, ut glorificetur Filius Dei
per eam.

The Old English word play is wuldre followed by sy . . . gewuldrod-- a word play consisting of a noun and a passive verb. The Latin parallel is gloria and glorificetur. The Old English word order and grammatical structure is identical to the Latin. Clearly Aelfric has once again imitated his Latin source.

Line 22 contains the prepositional phrase for feawum daegum which has no Latin parallel.

Line 22-23:

nu for feawum daegum sohton þa Iudeiscan
þe to staenne. . . .

Source: (V-John)

. . . nunc quaerebant te Iudaei lapidare. . . .

The Old English phrase for feawum daegum suggests calculated hostility by the Jews toward Christ. Such an attitude is not suggested in the Latin source. Because Aelfric's version draws our attention to this point, it is more vivid than its Latin source.

Aelfric uses one of two words for disciples: either leorningcnihtas or discipuli. The former occurs three times in lines 19, 21, and 334. Discipuli, however, occurs only once--in line 32. Aelfric's use of discipuli here instead of leorningcnihtas suggests that he intentionally used it to recreate what he has observed in the source.

Line 32:

Þa cwaedon hys discipuli, Drihten. . . .

Source: (V-John)

Dixerunt ergo discipuli eius: Domine. . . .

As discipuli is used only once and alliterates with Drihten, Aelfric must have selected discipuli instead of leorningcnihtas for the sake of its alliterative capacity. Additionally, Aelfric's use of discipuli, Drihten recreates exactly the D alliteration of the Latin discipuli . . . Domine; there is an exact correspondence here grammatically and semantically.

In lines 33-34 Aelfric adds a word play and a relative clause; neither has a Latin parallel.

Lines 33-34:

he byð gehealden. (And) se Haelend saede
be Lazarus deaðe, þe laeg þa forðfaren. . . .

Source: (V-John)

. . . salvus erit. Dixerat autem Iesus de morte eius. . . .

The Old English word play is between gehealden and Haelend and emphasizes the healing power of Iesus. As the Latin has no equivalent word play, no such emphasis is found in the Latin source. The Old English relative clause þe laeg þa for^x faren has no source equivalent either. Aelfric appears to have inserted it as an explanatory device, for it helps the reader or audience to avoid misunderstanding what Christ meant in lines 30-31 when He said:

Lazarus ure freond li^x nu and slaep^x,
ac ic wille faran þyder, þæt ic hine awecce.

In line 35 Aelfric has again inserted a word which has no Latin equivalent.

Line 35:

hi wendon soþlice þæt he be slaepe saede.

Source: (V-John)

illi autem putaverunt quia de dormitione somni diceret.

The Old English line contains the adverb soþlice and the alliterative sequence soþlice, slaepe, and saede. The Latin line contains the alliterative sequence de, dormitione and diceret but no adverb. Aelfric apparently added soþlice in his attempt to recreate the alliteration which he observed in the Latin.

Lines 54-61 contains numerous word plays, three of which directly imitate the Latin and one which does not.

Lines 54-61:

. . . And se Haelend cwae^x,
þin broþur arist. And Martha him cwae^x to. . . .

Ic wat þæt he arist on þam aeriste,
 on þam endenextan daege. Hyre andwyrde se Haelend,
 Ic eom aerist and lif; se ðe gelyfð on me,
 þeah þe he dead si, he leofað swa ðeah;
 and aelc þæra þe leofað and on me gelyfð,
 ne swylt he on ecnyse; gelyfst þu þis, Martha?

Source: (V-John)

Dicit illi Iesus: Resurget frater tuus. Dicit ei
 Martha: Scio quia resurget in resurrectione in
 novissimo die. Dixit et Iesus: Ego sum resurrectio,
 et vita, qui credit in me, etiam si mortuus fuerit,
 vivet: et omnis, qui vivit, et credit in me, non
 morietur in aeternum. Credis hoc?

The first Old English word play is arist, aeriste and aerist. The direct Latin parallel is resurget, resurrectione and resurrectio--the Latin word play is formed from a verb and two nouns just as the Old English word play is.

The other Latin word plays are credit, credit and Credis; and vita, vivet and vivet. Aelfric preserves these word plays in gelyfð, gelyfð and gelyfst on the one hand, and in lif, leofað and leofað on the other. But a remarkable thing happens in the Old English version. Look closely at the words Aelfric uses: gelyfð, gelyfð, gelyfst, lif, leofað and leofað. Notice the striking similarity in sound and appearance. Although Aelfric has incorporated the word plays found in the source, he has at the same time created from them an additional word play. Consequently, Aelfric's style here is more sophisticated than his source's.

Lines 62-63 contain the prepositional phrase to mannum which has no Latin parallel.

Lines 62-63:

Heo andwyrde and cwæð^x, Witudlice, hlafuld,
 ic gelyfe ~~ƿ~~aet ~~ƿ~~u eart Crist, Godes Sunu,
~~ƿ~~e on ~~ƿ~~ysne middaneard to mannum come.

Source: (V-John)

Ait illi: Utique Domine, ego credidi, quia tu es
 Christus filius Dei vivi, qui hunc mundum
 venisti.

The phrase to mannum produces M alliteration with middaneard. More importantly, however, it serves as a dramatic reminder that Christ has come "to man."

In lines 83-86 Aelfric again uses the word play gehaelde-Haelend, and again it has no Latin parallel.

Lines 83-85:

Sume of him saedon, La hu ne mihte (se) don
 (se) ~~ƿ~~e ~~ƿ~~one blindan gehaelde, ~~ƿ~~aet ~~ƿ~~es eac ne swulte?
 Se Haelend eft grymetende com to ~~ƿ~~aere byrgenne. . . .

Source: (V-John)

Quidam autem ex ipsis dixerunt: Non poterat hic, qui
 aperuit oculos caeci nati, facere ut hic non
 moreretur? Iesus ergo rursum fremens in semetipso,
 venit ad monumentum.

A closer look at Aelfric's word-choice will show that the word play gehaelde-Haelend is a very significant addition which creates an emphasis not found in the Latin source. Notice the Old English . . . (se) ~~ƿ~~e ~~ƿ~~one blindan gehaelde--he who healed the blind man. The Latin, however, says only . . . qui aperuit oculos caeci nati--he (Jesus) who has opened the eyes of the one born blind. The Old English says "healed" while the Latin has "opened." The word play

gehaelde-Haelend strengthens and emphasizes the connection between Jesus and healing. Thus, the Old English version makes the point that Jesus "healed" the blind man and did not just open his eyes as the Latin version says.

In lines 91-92 we find another Old English word play which has no parallel in the Latin source.

Lines 91-92:

Hi ahofon þæt hlid þe of þære þryh raðe,
and se Haelend cwæð, uphafenum eagum. . . .

Source: (V-John)

Tulerunt ergo lapidem: Iesus suturem elevatis sursum
oculis, dixit. . . .

The word play ahofon-uphafenum stresses the sense of uplifted. Moreover, the usual method of prayer was with eyes and hands uplifted to heaven. Ahofon and uphafenum are so similar in sound and appearance that their similarity suggests the Old English word heofon. Thus, this word play also seems to be a reminder by Aelfric of that toward which we pray, namely, heaven.

In lines 107-110 Aelfric again inserts several significant details which are not found in the source.

Lines 107-110:

Manega þe eornostlice of þam Iudeiscum
þe comon to Marian and Marthan hire swuster
and gesawon hu se Haelend heora broþur araerde
gelyfdon hyne for þam (liflican) tacne.

Source (V-John)

Multi ergo ex Iudaeis, qui venerant ad Mariam, et
Martham, et viderant quae fecit Iesus, crediderunt
in eum.

The Latin does not contain the specifics of Iesus' deeds--it only says quae fecit; the Old English, however, is quite specific and describes the deeds of Jesus with . . . gesawon hu se Haelend heora broður araerde. . . . Additionally, with the phrase for þam (liflican) tacne Aelfric provides justification for their belief. Such a justification is not found in the Latin, for the Latin only has crediderunt. With these additions Aelfric was trying to make explicit what was only implied in the source so that the audience or reader might better understand and thus better remember the story.

Line 117-128 contain several word plays not found in the source and one which is.

Lines 117-128:

he ys se ancenneda Sunu þæs aelmightigan Faeder,
 þurh þone synd gesceapene ealle gesceafta;
 and la, hwilc wu[n]dor is þeah þe to life arise
 an man þurh hyne, þonne aelc daege beoð
 manega acennede þurh hys mihte on worulde?
 Micel'e' mare miht ys menn to [ge]scippenne
 þonne to araerenne þone þe aer waes.
 He gemedemode swa þeah þaet he menn gesceope,
 and eac þaet he araerde hi eft of deaðe,
 He gesceop ealle menn, and sume araerde,
 se ðe deaðe mihte 'ealle gif he wolde
 deade araeran þurh his (drihtenlican) mihte.' . . .

Source: (Aug. Trac.)

Sed si attendamus quis fecerit, delectari debemus
 potius quam mirari. Ille suscitavit hominem, qui
 fecit hominem: ipse enim est Unicus Patris, per
 quem, sicut nostis, facta sunt omnia. Si ergo
 per illum facta sunt omnia, quid mirum est si re-
 surrexit unus per illum, cum tot quotidie nascantur
 per illum? Plus est homines creare quam resuscitare.
 Dignatus est tamen et creare et resuscitare; creare
 omnes, resuscitare quosdam . . . Audisti enim quia
 Dominus Iesus mortuum suscitavit: sufficit tibi ut
 scias quia si vellet, omnes mortuos suscitet.

The Old English contains the word play between ancenneda and acennede for which there is no Latin equivalent. We also find the word play between gesceapene and gesceafta in line 118 which is carried on in line 122 with gescippenne, with gesceope in line 124 and with gesceop in line 126. Such a word play draws our attention to and emphasizes the necessary connection between the Creator and His creation. The Old English word play araerenne, araerde, and araeran recreates the Latin word play resuscitare, suscitavit, and suscitaret. The other Old English word play between mihte (a verb) in line 127 and mihte (a noun) in 128 also has no Latin equivalent.

Lines 111-115 contain an Old English word play, though based upon the source, which is more prominent than the word play upon which it is based.

Lines 111-115:

Betwux eallum þam wundrum þe ure Haelend worhte
 ys þyss miccle wundor maerlicost geþuht,
 þæt he þone stincendan Lazarum to life araerde;
 ac gyf we behealdað hwa hyne araerde. . . .
 þonne mage we blissian swiðor þonne wundrian.

Source: (Aug. Trac.)

Inter omnia miracula quae fecit Dominus noster
 Iesus Christus, Lazari resurrectio praecipue
 praedicatur. Sed si attendamus quis fecerit, delectari
 debemus potius quam mirari.

The Latin word play consists of two words only, miracula and mirari.

The Old English word play, however, consists of three words:

wundrum, wundor and wundrian. Aelfric has expanded the word play which he found in his source and thus made it more prominent.

In lines 133-140 we find several word plays, an apparent imitation of Latin rhyme, and a skillfully contrasted pair of lines.

Lines 133-140:

ƿe on byrgenum beoð gehydrað swutellice
 Godes Sunu stefne, and gað of heora byrgenum--
 to lifes aerieste, ƿa ðe god worhton;
 to genyð erunge aeriste, ƿa ðe yfel worhton.
 Is swa ƿeah oðer aerist on urum sawlum
 ƿe ure Haelend deð daeghwamlice on mannum,
 ƿonne seo sawul arist of ðære synna deaðe,
 for ðam se ðe syngað, hys sawul ne leofað. . . .

Source: (Aug. Trac.)

. . . quando omnes qui sunt in monumentis audient
 vocem eius: et procedent . . . qui bene fecerunt,
 ad resurrectionem vitae; qui male egerunt, ad
 resurrectionem iudicii (Pope's note here points
 out that beginning with the first qui Aelfric
 probably follows the Vulgate directly which has
bona fecerunt, mala egerunt).

There are three Old English word plays here, none of which has a Latin parallel: aeriste, aerist, and arist; Godes and god; and synna and syngað. The consecutive appearances of worhton at the end of lines 134 and 135 seem to be Aelfric's attempt to imitate the Latin rhyme of fecerunt and egerunt. The skillfully contrasted pair of verse (lines 139-140) are:

ƿonne seo sawul arist, of ðære synna deaðe,
 for ƿam se ðe syngað, hys sawul ne leofað.

I have underlined the key words. They describe in a Christian theological sense man's possible relationships to God. Notice the vertical and horizontal arrangements of these words: death is the opposite of life; the person who is not living is in the state of death as he who sins is not living but in a state of death, and

finally, though one may be in the state of sin, he may still be resurrected from sin and death, and brought back to life. The Latin has no such contrasted pair of lines.

In verses 145-146 we find that Aelfric has again altered his source--he has changed the emphasis and added two prepositional phrases.

Lines 145-146:

For ~~ð~~aes lichaman life, ~~ð~~e langsum beon ne maeg,
swinca~~ð~~ menn swi~~ð~~e, on sae and on lande. . . .

Source: (Aug. Trac.)

Pro morte carnis quae sine dubio quandoque ventura est,
curant omnes ne veniat: inde est quod laborant.

With For ~~ð~~aes lichaman life, ~~ð~~e langsum beon ne maeg Aelfric alters the source emphasis which says Pro morte carnis quae sine dubio quandoque ventura est. . . . While the Latin emphasizes the death of the body which without a doubt will come, the Old English, on the other hand, emphasizes the life of the body which may not be long. And finally the Old English phrases on sae and on lande are like several of the others which I have already mentioned, and make the story more vivid than its source.

Lines 160-208 contain a lengthy and carefully constructed passage which is an elaboration of the three types of death and resurrection of the soul. Although Aelfric incorporates the basic ideas of his source in this passage, the form which it takes is uniquely his own. There are also several word plays, only one of which may have a Latin parallel. From beginning to the end there

is a progressive movement from the general to the particular--a movement characterized by triplets of increasing particularity. Line 161 initiates this pattern of three where it says that the death of the soul is of three kinds, Þæt ys Þreora cynna. Line 171 continues this emphasis upon three with Þry men araerde of deaðe to life. The word play Þry, Þryfealdan and Þreo in lines 172-173 again calls our attention to this pattern of three--a pattern which reappears throughout lines 160-208. In the Latin source the word "three" (tres) only appears twice, while in the Old English some form of "three" appears five times. There is no word play with the word "three" either. The Latin source, then, just does not contain such a pattern of three.

There are several other techniques of Aelfric at work in this passage, none of which has a source equivalent. First, every description of each particular kind of death concludes with a summary verse which gives a condensed definition of that particular kind of death. There is also a very carefully balanced pair of lines here (lines 174-175):

on yfe'lre'ge^xafunge o^{xx}e yfelum geþ^pohte,
on yfelre fremminge, and on yfelum gewunan.

These lines succinctly define the three ways of sin. Notice that each line begins with the same word on. This use of anaphora accents the striking similarity of these two lines. Another unusual feature of these lines is the remarkable similarity in structure. Look at the word play between yfe'lre' and yfelum: there are four

possible combinations--either horizontally or diagonally. Notice, too, the carefully created opposition between the different inflectional endings, and the opposition of feminine and masculine genders. This prominent pair of lines has no Latin equivalent. The other word plays in this passage which have no source equivalent occur in lines 189-192 with synga^X, synfulla, synna, and syngodest. Such a repetition could have an emotional impact upon the reader or audience and influence the response to Aelfric's message.

The final noteworthy device which he uses in this passage is his repetition of some form of getacnian or getacnung. We find getacnodon in line 172, getacnode in line 179, getacnode in line 188, and getacnunge in line 199. This repetition suggests that Aelfric was trying to impress upon his reader or audience the meaning and importance of this passage.

In lines 209-212 (which are not based upon any source) Aelfric adds a word play which is completely his own to accent the similarity and difference between God's might and Christ's.

Lines 209-212:

Witodlice ure leofa Hae (lend maeg, swa swa aelmihtig God,) ^Xa sawla araeran ^{Pe} ^Xuss ^Xryfealdlice syng(ia^X),
swa swa he ^{Pas} ^{Pry}) deadan ^{Purh} his drihtenlican mihte
to life araerde, [him sylfum to lofe.].

Notice that God is aelmihtig. But Christ acts Purh his drihtenlican mihte. Christ and God are alike in respect to mihte but only God's might is aelmihtig.

Lines 243-245 contain the word play between gesceop and gesceafta. (These lines are also not based upon any source.)

Lines 243-245:

Se wisa Faeder witodlice gesceop and geworhte
 Xurh his halgan Wisdom, ðe his Sunu is,
 ealle gesceafta. . . .

This word play, as a similar one did earlier, emphasizes the connection between the Creator and His creation.

In lines 250-268 we find ten occurrences of nouns which end with nyss(e): forgyfenyss (line 250), forgyfenysse (251), forgyfennyss (252), acennednyss (254), forgyfenn (255), menniscynsse (263), alysednyss (264), forgyfenysse (265), ðrynnys (266), and annysse (266). The Latin source for this passage contains eight nouns which end in as: auctoritas, nativitas, communitas, aequalitas, veritas, bonitas, divinitas, and unitas. This large number of abstract nouns in the Old English suggests that Aelfric was deliberately imitating the use of abstract nouns in the Latin. Notice, too, that in Aelfric's version forgyfenyss(e) occurs five times. But in the Latin there is no equivalent word. Aelfric, unlike his source, has emphasized the act of forgiveness. Such an emphasis reinforces in the reader's or audience's mind this essential quality of God.

Between lines 253-278 several word plays occur (which have no source equivalent) that accent certain points of Aelfric's message: gefrefra^X and Frofergast (line 253), wyrcea^X and weorc (line 268), and biddan and gebigedum (line 278).

Line 253:

. . . (and hi sy^X an) gefrefra^X, for ðan ðe he is
 Frofergast.

The gefrefra^X-Frofergast word play emphasizes God's role as Comforter.

Line 268:

. . . for δ an β e hi ealle wyrcea δ aefre an weorc.

Wyrcea δ -weorc emphasizes the Trinity's unity in action.

Lines 278-279:

Nu sceolon we biddan mid gebigedum mode
 β one aelmihtigan Faeder. . . .

And the word play between biddan and gebigedum emphasizes that man's proper attitude toward God when asking for salvation is a prayerful, beseeching one.

At least two passages (in lines 172-184 and 278-290) occur which contain numerous words with the ge prefix. Such a peculiarity does not originate in the Latin source because Latin does not have a ge prefix. The first instance is in lines 172-184 where we find: getacnodon, ge β afunge, ge β ohte, gewunan, geferod, getacnode, ge β anc, gehaten, geferod, and gesihte. And the second instance is in lines 278-290 where we find: gebigedum, gesceop, gehealde, gegan, geworhte, ge β ohtas, gebringan, ge β ohtum, gewha, ge β ahtas, and gelicia δ .

Lines 274-277 contain the word play (which has no source parallel) miltsunge-miltsiendan, gemiltsa δ -miltsa δ . Here Aelfric is describing the man who refuses to stop sinning and shuts himself:

to δ aere miltsunge δ aes miltsiendan Gastes
 mid his heardheortnysse his hetelan modes.
 Behreowsiendan mannum gemiltsa δ se Halga Gast,
 as δ am he ne miltsa δ naefre β e his gyfe forseo δ .

This word play accents the mercifulness of the Holy Ghost.

Aelfric concludes this homily in a striking manner. Notice line 367 which begins his concluding remarks: We ne durran gelencgan

na leng Þysne traht. . . . This is an excellent example of irony. Here the irony is produced by the word play between gelencgan and leng, for the very line is an instance of lengthening the length of the homily!

Before proceeding to Macarius and Saul, let me first summarize my findings. Originally, I had been guided by the following question: How has Aelfric's homily been influenced by its source? The numerous instances in which Aelfric imitated such devices as word play and alliteration indicate that he borrowed much from his sources. But, like any great writer, he was more than a mere imitator, for as we have seen so far, he has added word plays, phrases which vivify as well as those which clarify, and a word or words which create a completely new tone and emphasis.

CHAPTER II

MACARIUS AND THE MAGICIANS, SAUL AND THE

WITCH OF ENDOR

Aelfric's sources for Macarius and the Magicians, Saul and the Witch of Endor are Rufinus' Historia Monachorum; the Vulgate I Kings; and pseudo-Augustine, Quaestiones Veteris et Novi Testamenti.¹ Macarius and the Magicians, Saul and the Witch of Endor is actually two separate, though closely related, stories. The Macarius tale warns against the false illusions of the magicians--these illusions are not divine visions but false illusions created by the devil through his servants. Saul and the Witch of Endor is a dramatic example of what happens to man should he go against the natural order of things and wrongly put his trust in magic instead of in God.

The introductory lines to the Macarius tale (lines 4-9) are Aelfric's own and are an excellent example of how he adds material to insure clarity. They quite strongly and clearly establish the connection between magicians, the devil, wizards, and the blindness caused by their delusions.

¹John C. Pope, Homilies of Aelfric: A Supplementary Collection (London: Oxford University Press, 1967), pp. 786-789.

Lines 4-9:

Mannum is eac to witenne Ðaet manega drymenn maciað
 menigfealde dydrunga Ðurh deofles craeft,
 swa swa wisceras oft doð, and bedydriað menn
 swilce hi so Ðlice swylc Ðing don,
 ac hyt is swa Ðeah dydrung mid deofles craefte,
 and gif hwa bletsað, Ðonne ablinð seo dydrung.

The dominant images here are of magicians, wizards, illusions, delusions, and the devil. Each line contains either a direct reference to one of these or an indirect one--by way of a pronoun as in line 7. Notice the Old English words which Aelfric uses: drymenn, dydrunga, deofles craeft, wisceras, bedydriað, dydrung, deofles craefte and dydrung. Such word choices leave no doubt, as we have already seen in Feria VI In Quarta Ebdomada Quadragesimae, that Aelfric was greatly concerned about clarity and instruction.

The repetition of the same word (dydrung, for example) helps to emphasize the true nature of the illusions. Another device at work here which helps to create this atmosphere and that is word play. Notice the word plays mannum and manega; manega and meni-fealde, and men; and finally dydrunga, bedydriað and dydrung. These are more than intellectual exercises which show Aelfric's cleverness. More important is the fact that through repetition they reinforce some of the key ideas contained in lines 4-9. Thus Aelfric again demonstrates his concern for clarity and instruction.

In lines 15-17 we find a good example of how Aelfric is sensitive to his source material and incorporates its basic ideas, and yet at the same time shapes it to conform to his own needs.

Lines 15-17:

Ʒaet maeden waes swa forbroden swylce heo an myre waere,
 7eallum Ʒam Ʒuhte Ʒe hire on locodan
 swylce heo myre waere, na menniscas gecyndes.

Source: (Ruf. H. M.)

. . . virgo filia per phantasias magicas videbatur
 hominibus in equinum animal versa, ut putaretur
 equa esse, et non puella.

The Old English and Latin descriptions of the girl's transformation are significantly different. While the Latin says that the girl was changed in equinum animal, the Old English, on the other hand, says that she was transformed swylce heo an myre waere. The Latin animal (a neuter noun) lacks the specificity of the Old English myre (a feminine noun). Here Aelfric, if he had so chosen, could have imitated the Latin with the Old English hors (a neuter noun). As he did not, he must have deliberately selected myre instead of hors for its greater specificity. Additionally, myre alliterates with maeden.

Another significant difference between the Old English and Latin versions occurs in the concluding descriptions of the girl's appearance--the Old English says na menniscas gecyndes but the Latin says non puella. Although the Latin and Old English agree that the girl was changed into a horse, they differ in respect to her appearance. Na menniscas gecynde emphasizes the unnaturalness of the event, that it is a violation of the nature of things, the laws of God. Interestingly, menniscas alliterates with myre (line 17). To sum up, then, Aelfric's use of menniscas serves

two purposes: first, to accent the unnaturalness of the event; and second, to produce M-alliteration.

In line 26 Aelfric repeats an expression used in line 17 but in a different inflected form.

Line 26:

Ic geseo **Þ**is maeden on menniscum gecynde,

Source: (Ruf. H. M.)

Ego hanc quam ostenditis mihi puellam video, nihil
in se pecudis habentem. . . .

The prepositional phrase on menniscum gecynde, as it does in line 17, alters the emphasis of the source, and also produces M-alliteration by way of menniscum with maeden. The Old English on menniscum gecynde is more direct than the Latin nihil in se pecudis habentem (greater specificity), and emphasizes the fact that the girl's appearance is completely natural (in human form) and has never been transformed. This line shows, just as in line 17 does, Aelfric's concern for alliteration and also for clarity and understanding.

The significance of this line becomes even clearer when we look at the lines which follow it:

Lines 27-28:

and heo nis na awend swa swa ge wenað **Þ**aet heo sy,
and heo nan **Þ**ing on hyre naef^x horses gecyndes. . . .

Source: (Ruf. H. M.)

. . . nihil in se pecudis habentem: hoc autem quod
dicitis, non est in eius corpore, sed in oculis
intuentium.

The Old English version is quite straightforward and says that "she

(the girl) was not changed as you thought she was and she had nothing in her of the shape of a horse." The Latin, on the other hand, is far more indirect and only says "this moreover, which you say is not in her body but in the eyes of those seeing." Note, too, that the Old English naef^ð horses gecyndes is not an exact translation of the Latin nihil in se pecudis. The Latin pecudis does not specify any type of animal but the Old English horses does. Here, as before, Aelfric has increased the specificity of the source. Thus he did not try to imitate the Latin pecudis. His use of horses also completes the H-alliteration in this line.

There are two further points worth noting about lines 27-28. First is the use of anaphora which helps to draw our attention to these lines which are Macarius' statement about the real nature of the maid. And secondly, in line 27 is the word play between awend and wena^ð which emphasizes that the transformation has only been an imagined one. Neither the anaphora nor the word play is found in the Latin.

In line 23 the word play between bidde and gebidde occurs and has no Latin equivalent.

Line 23:

Nu bidde we þe, leof, þæt ^ðu gebidde for hy. . . .

Source: (Ruf. H. M.)

Rogamus ergo, ut ores Dominum, ut commutet eam. . . .

The Old English word play bidde-gebidde stresses the importance of

prayer in the context of the magic and sorcery which some Christians have taken to be real.

Line 25 contains the prepositional phrase to hyre magum which has no Latin parallel.

Line 25:

Macarius ꝥa cwaefð to hyre magum ꝥus. . . .

Source: (Ruf. R. M.)

At ille ait. . . .

Line 25 also contains the name Macarius while the corresponding Latin line does not. These additions not only make it clearer who is speaking and to whom he is speaking but also dramatize the story. The use of Macarius and magum also produces M-alliteration.

There are several important features in lines 32-33, one of which seems to be Aelfric's attempt to imitate the alliteration found in the Latin source.

Lines 32-33:

and mid ele [ge]smyrede, and mid ealle adraefde
ꝥaes deofles gedwymar ꝥurh his Drihtnes naman. . . .

Source: (Ruf. H. M.)

. . . et post hoc perungens eam oleo in nomine Domini,
omni fallacia visus expulsa. . . .

Ele and ealle alliterate just as the Latin oleo and omni do; ele and oleo have exactly the same meaning and use. Though the Latin omni is an adjective while ealle is not, omni almost has the force of an adverb and as such is similar in meaning and use to ealle. Aelfric's use of ele and ealle also helps to create a balanced pair of phrases--

such a balance is not found in the Latin. The phrase ƿaes deofles dedwymor repeats the connection between the devil and deception, one of the main points of the homily. Such a repetition is not found in the Latin. Additionally, this phrase produces D-alliteration with Drihtnes; there is no such alliteration in the Latin source.

In lines 31-34 Aelfric shows again that he is not a mere imitator but a skillful artist who has a strong concern for instruction.

Lines 31-34:

Macarius ƿa gebaed for ƿaet maeden God,
and mid ele [ge]smyrede, and mid ealle adraefde
ƿaes deofles gedwymor ƿurh his Drihtnes naman,
swa ƿaet hi ealle gesawan ƿaet heo ansund waes.

Source: (Ruf. H. M.)

et post hoc peruagens eam oleo in nomine Domini,
omni fallacia visus expulsa, virginem videri omnibus,
ut etiam aibi videbatur, effecit.

The Latin contains V-alliteration and a word play among visus, videri and videbatur. The Old English has alliteration too, though it is D-alliteration; it does not, however, have a corresponding word play. But notice the Latin use of the passive voice: expulsa, videri and videbatur. The Old English, however, has no such use of the passive voice. On the contrary, Aelfric uses the active voice: adraefde and gesawan. Aelfric's use of the active voice instead of the passive more effectively emphasizes the direct connection between the power of God and the driving away of the illusion.

Line 36, which concludes the Macarius tale, is a concise, one-line summary of the tale's main point, and is also an example of understatement: Swylce synd Ða dydrunga Ðaera drymanna.

From this point on we find Saul and the Witch of Endor, a separate, though related tale. Although this portion of the homily is only very loosely based upon the Latin sources, as Pope has already noted (p. 792), there are many interesting features which Aelfric adds. The first such addition occurs in line 39 with the repetition between gram and gramlicum.

Line 39:

Ða Ða hym God gram waes for hys gramlicum daedum. . . .

In line 53 the prepositional phrase Ðurh Ðone wiccecraft has no source equivalent and serves as another reminder by Aelfric of the tale topic. The word play in verse 54 is also Aelfric's own: Ðances and unÐances.

Line 54:

ne Ðances ne unÐances, Ðaet he hyre to spraec.

Although the Latin says something similar with invidus and voluntarius, there is no word play.

Aelfric's concern for clarity and understanding appears again in lines 55-59.

Lines 55-59:

Hit is swa gesaed on Ðaere gesetnysse
swa swa Saul se cyning Ða gesihð e oncneow,
for Ðam Ðe he wende Ðaet he Ðone witegan
Samuhel gesawe; ac hit waes sylf se deofol
on hys gelicnysse Ðe hyne swa forlaerde.

Source: (pA)

Historicus enim mentem Saul et habitus Samuelis descriptis, es quae dicta et visa sunt exprimens; praestermittens, si vera an falsa sint. Quid enim ait? Audiens in quo habitu esset excitatus, Intellexit, inquit, hunc esse Samuelem . . . 'et putans Samuelem, adoravit diabolum.

With ac hit waes sylf se deofol on hys gelicnysse ƿe hyne swa forlaerde, Aelfric clearly says that it is the devil himself who is deceiving. There is no such explicitness in the Latin.

In lines 66-74 we find that Aelfric not only incorporates the irony found in his source but also elevates it to a more dramatic level.

Lines 66-74:

Ac se deofol gehiwode hine sylfne swa
on ƿaes witegan gelicnysse, and to ƿaere wiccan spraec,
and saede ƿam cyninge, ƿu scealt beon mid me
nu tomergen on minre wununge.
Her we magon tocnawan ƿaet se cyning sceolde
for hys manufullum daedum to ƿam deofle becuman,
and [for] ƿam wiccecræfte mid him a wunian,
for ƿam ƿe naes na wyrðe ƿaet he wununge haelfde
on Abrahames wununge mid ƿam witegan Samuhele.

Source: (pA)

Et quomodo homo Dei, qui cum Abraham in refrigerio erat, dicebat ad virum pestilentiae, dignum ardore gehennae, Cras mecum eris? Substititatem fallaciae suae prodidit improvidus Satan, quia . . . virum peccatis pressum, cum magna distantia peccatorum et iustorum sit, cum Samuel iustissimo futurum mentitus est. Verus potest videri si de Samuelis nomine taceatur, quia Saul cum diabolo futurus erat. Ad eum enim transmigravit, quem adoravit.

Aelfric has created a very dramatic moment in which we the readers (or audience) know well that it is the devil himself, disguised in

the likeness of Samuel, who tells Saul: ƿu scealt beon mid me nu tomergen on minre wununge. Saul thinks that on the next morning he will be with Abraham; little does he know that he will dwell with the devil instead. Additionally, there is a word play in lines 72-73 between wunian and wununge which does not appear in the Latin.

Aelfric continues this increased level of irony with lines 75-78.

Lines 75-78:

Ɔa feoll se cyning mid fyrhte fornumen
to Ɔaes deofles fotum Ɔe hyne bedydrode,
wende Ɔaet hit waere se witega Samuhel,
and hyne to hyre gebaed mid gebigedum limum. . . .

Source: (V-I Kings)

Statimque Saul cecidit porrectus in terram; ex-
timuerat enim verba Samuelis. Et intellexit Saul
quod Samuel esset, et inclinavit se super faciem
suam in terra, et adoravit.

Aelfric's direct reference to the devil who deceives creates a sharper irony than that found in the Latin, for Aelfric's version keeps before us the idea that the devil is actively behind and manipulating the encounter between Saul and Samuel's appearance.

In lines 77-87 we find an extended word play in which Aelfric imitates his Latin source; and three which do not have Latin equivalents.

Lines 77-87:

wende Ɔaet hit waere se witega Samuhel,
and hyne to hym gebaed mid gebigedum limum;
ac gyf hyt se witega waere, he wolde him forwyrnan
Ɔaet he to hym ne gebaede, his Haelende on teonan;
for Ɔam Ɔe man sceal hyne gebiddan to Ɔam Haelende anum,

and hym anum ~~ƿ~~eowian, se ~~ƿ~~e ana is G[o]d.
~~ƿ~~aes gewilnað se deofol, ~~ƿ~~aet man hyne wurðige,
 and to him gebidde, ~~ƿ~~aet he haebbe anweald
 ofer ~~ƿ~~a gedwolan ~~ƿ~~e hys gedwylðum gelyfað,
 swa swa ~~ƿ~~a haeenan dydan ~~ƿ~~e hyne wurðodan for god,
 and forletan heora Scyppend ~~ƿ~~e hy gesceop to mannum. . . .

Source: (pA)

Putans Samuelem adoravit diabolum, ut fructum
 fallaciae suae haberet Satanas. Hoc enim nititur,
 ut adoretur quasi Deus. Si enim vere Samuel illi
 apparuisset, non utique vir iustus permisisset se
 adorari, qui praedicaverat Deum solum esse ad-
 orandum.

The Old English word play among gebaed, gebigedum, gebaede, gebiddan,
 and gebidde imitates the Latin word play among adoravit, adoretur,
adorari, and adorandum. The following three word plays, however,
 have no Latin equivalents: worðige and wurðodon, gedwolan and
gedwylðum, and Scyppend and gesceop. These word plays, as we have
 already seen in many earlier instances, are more than mere intellec-
 tual exercises. For example, the word play between gedwolan and
gedwylðum reminds us that the devilish acts which Aelfric discusses
 are heretical in nature. And the word play between Scyppend and
gesceop reminds us of the necessary connection between God and His
 creations.

In lines 77-87 Aelfric has again noticeably altered the tone
 of his source and made it even more somber with forwyrnan and his
Haelende on teonan. Additionally, Aelfric's version more effectively
 brings out the blasphemous nature of such an act.

Verses 115-116 contain several word plays which do not seem
 to be based upon the source and thus are probably Aelfric's own.

Lines 115-116:

ac his miht nis naht wið ~~þa~~ ^{þa}ene aelmihtigan Christ,
 Ðe us ealle bewerað wið hys wodnysse aefre. . . .

The two obvious word plays here are between miht and aelmihtigan, and between ealle and aelmihtigan. The third word play here is a more clever one, and is among ealle, miht and aelmihtigan.

In line 92 Aelfric has added faestlice which has no Latin equivalent.

Line 92:

and Ða Philistei fuhtan faestlice Ðaes on merigen. . . .

Source: (V-I Kings)

. . . Philisthiim autem pugnabant adversum Israel. . . .

Because faestlice produces F-alliteration with fuhtan, Aelfric apparently added it for the sake of alliteration. More importantly, however, is the fact that it adds a detail not found in the source or vivifies the source. Additionally, the prepositional phrase on merigen has no source equivalent either. Although its addition dramatizes the story, it also seems to perform a far more important function. This addition recalls the devil's ironic statement in lines 68-69, Ðu scealt mid me nu tomergen on minre wununge.

And finally, lines 95-96 also have no Latin source and serve to complete the story and to remind us of Saul's fate.

Lines 95-96:

. . . and gewat swa of life
 to Ðam swicolan deofle, swa swa he him aer saede.

The concluding lines to Saul and the Witch of Endor (they have no Latin source either) contains several clever word plays. The first is a crafty one among drycraeft, wicceccraeft and craeftas; and the second is a devilish one between deofolgild and deofle. As with many of the other word plays which we have already seen, these are more than simply word plays because they repeat the main points of this homily, namely, that the devil, witchcraft and sorcery are all repugnant to the Lord and that the devil and his followers are the Lord's adversaries.

CHAPTER III

CONCLUSION

The opening sentence of Feria VI In Quarta Ebiomada Quadragesimae clearly shows that Aelfric could imitate his sources. Aelfric's sealfe-symrode, for instance, imitates the Latin unxit-unguento. Although his word order is not the same, his parts of speech and meanings are. Aelfric, then, could and did imitate his sources quite well. But he also did much more. The opening sentence to Feria VI In Quarta Ebdomada Quadragesimae also shows that Aelfric was an extremely skillful writer who could shape his source material to suit his own needs. Further, Aelfric uses word play far more than do his sources. This prominent use of word play indicates that Aelfric's homilies were conscious literary creations designed to appeal not only to the laity but also to church officials. His word plays at times serve a dual purpose, for they can be intellectual exercises, as I have just indicated, or devices for repeating key ideas, or both. Aelfric's word play in lines 83-85 (which has no source equivalent) is a good illustration of this dual role of his word plays. While the word play between gehaelde and Haelend functions as an intellectual exercise, it also emphasizes the "healing" which the blind man undergoes.

Most of the instances in which Aelfric added a word or phrase become important and are better appreciated if we remember that

another of his concerns was to educate. Maintaining interest is certainly a vital tool in the education process. Such phrases as mid sarnysse (line 9), for feawum daegum (line 22), ƿe laeg ƿa for for~~ƿ~~faren (line 34), and to mannum (line 64) seem to be dramatic additions which increase and maintain the homily's appeal.

In Macarius and the Magicians, Saul and the Witch of Endor, we again find motives and techniques similar to these which were already seen to be at work in Feria VI In Quarta Ebdomada Quadregesimae. Aelfric's opening lines to Macarius (which are not based upon any source) illustrate his concern for education through clarity and understanding. As we remember, Aelfric through his word choices deliberately creates an atmosphere dominated by images of magicians, wizards, illusions and the devil. Additionally, his word choices which included drymenn, dydrunga, deofles craeft, wisceras, bedydria~~ƿ~~, dydrung, deofles craefte, and dydrung reinforce key ideas through repetition, and thus make the homily's message even clearer.

As in Feria VI In Quarta Ebdomada Quadregesimae, Aelfric uses word play in Macarius and Saul more than the Latin source does. Also, as in Feria, word plays in Macarius and Saul can and do perform dual roles. For example, in the opening to Macarius Aelfric's use of the word play between dydrung and bedydria~~ƿ~~ functions not only as an intellectual exercise but also as means to repeat and thus accent one of the key ideas of this homily.

Just as Feria does, Macarius contains instances of an added word or phrase whose function can be better appreciated if we bear in mind Aelfric's concern for teaching or instruction. Aelfric's alteration of tone, repetition of key words, and addition of words or phrases which vivify the story point to his deep concern for instruction. And yet, the large number of word plays, the careful word choice, the concern for alliteration, and the dramatic devices point to his other concern for his homilies as conscious literary creations. Given these two separate, though at times complementary, concerns, we can better appreciate Aelfric and his works.

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