SLEEP AND AFFECT
IN OLD ENGLISH POETRY

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Introduction

A long-standing topic of discussion in Anglo-Saxon Studies has been the definition and conceptualization of the mind and mental activities in Anglo-Saxon literature and culture. Most recently, the discussion has circulated around what Antonina Harbus terms “the life of the mind” (3), what Britt Mize calls the “poetics of mentality” (23), and what Leslie Lockett designates as “the hydraulic model of the mind” (5). Each of these expressions focus on how the mind functions and is described in Anglo-Saxon poetry. For Harbus, the mind follows the scip modes metaphor whereby the mind is understood, metaphorically, to be like a ship that is sent out of the body and proceeds to endure the turbulent challenges of life as if it were a ship upon the seas. In other words, the mind can separate from the body and act as an independent entity (Harbus, Life 14). On the other hand, Lockett examines the mind in correlation with the heart articulating that the heart is the seat of emotion and that both the mind and the heart are used interchangeably in Anglo-Saxon poetry (Lockett 54). She argues further that the “hydraulic model of the mind” was the belief that intense mental states, such as grief and love, had a physical impact on the body. In Anglo-Saxon psychology, it was believed that this physical impact was not metaphorical but a physical manifestation that could include swelling, seething, boiling, and constriction within the chest cavity. These physical reactions to emotion were the result of the activity of the corporeal mind within the chest. With a more linguistic focus, Britt Mize investigates the poetic composition of Anglo-Saxon poetry arguing that the “poetics of mentality” exists because the composer is writing verse and that Old English verse inherently focuses, in part, on the mentality of the poem’s subjects (Traditional Subjectivities 6). All of these perspectives on the mind in Anglo-Saxon studies are compelling and provide ideas that challenge our understanding of how the mind was perceived during the Anglo-Saxon period.
Recent scholarship also discusses the relationship between the mind and dreams, dreams and emotions, and the distinctions between dreams and visions. In *Dreams and Visions in the Early Middle Ages*, Jesse Keskiaho points out that “even in antiquity dreams were distinguished from visions, and the latter could be claimed to be more veridical” (20). Essentially, dreams are manifestations of the mind and visions are gifts from the divine world. In “Deceptive Dreams in *The Wanderer*,” Harbus presents a cogent examination of the dreams that take place in *The Wanderer*. First, she contends that there are, in fact, two dream sequences instead of one dream and one hallucination, as has been previously accepted in scholarship (Harbus, “Deceptive” 164). Moreover, she addresses the unreliability of dreams that Gregory points out in *Moralia in Job* and returns to in the *Dialogues*. This emphasis that visions are more trustworthy than dreams stems from the relationship between dreams and emotions. Harbus attends to this topic in her article claiming that the transfer of emotion between the mind and dreams in the first dream sequence “deceives rather than enlightens […] is the result of waking sorrow transferred onto the unchecked wanderings of the mind in sleep” (164). In regards to the second dream sequence, she argues that this dream “is a somnial sequence designed to demonstrate both the growth of the mind’s delusion through the sentimental longing for the past and the need to control the waking mind if any higher spiritual purpose is to be achieved” (164). Based on the theoretical efforts of Gregory and the research conducted by Harbus and Keskiah, it is clear that dreams are unreliable and should, therefore, be approached with caution.

Gregory’s warning in his *Dialogues* to his audience to approach dreams with caution brings into focus the relationship between dreams and emotion. He is addressing how emotion is an artifact of dreams. In particular, he is detailing that those emotions are capable of influencing the mind strongly enough to cause it to believe the falsehoods produced by the dream, hence
their unreliability. Recent scholarship pertaining to dreams, as cited previously, addresses this issue.\(^1\) What is interesting, though, is that there is little discussion of what occurs prior to dreams. In order for an individual to experience a dream, he or she must first be in a state of sleep. This pre-condition, uniquely enough, has not received much attention in current scholarship. If connections between the mind and dreams, visions, and emotions can be made, why has the process of sleep not yet been addressed? This interest caused me to contemplate how sleep is connected to dreams and emotion. I intend to investigate this underexplored area of Anglo-Saxon studies. In particular, I am interested in how Anglo-Saxons conceptualized the process of sleep and what connection there is between sleep and affect.

Other topics related to the mind and the activity of the mind include dreams and visions. Both have an extant history within the larger Christian tradition in Anglo-Saxon literature.\(^2\) In particular, Gregory the Great was an influential theorist of dreams and visions for the Anglo-Saxons and provided religious accounts detailing the origins of dreams, the relationship between dreams and the mind as well as dreams and emotions, and the necessary cautions needed when

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2 Keskiaho articulates in *Dreams and Visions* that Saint Paul based his account of Christ on the visions he had of Christ as opposed to the other apostles who provided eye witness accounts (3); also in Tertullian’s *De anima*, he informs us that “dreams came from the daemons of the air, and these could be either empty or meaningful; directly from God, in which they were certainly meaningful; or through the soul’s own powers, in which case they apparently also were meaningful” (5).
contemplating the significance and interpretation of dreams and visions. In *Moralia in Job*, he avows that

> Sometimes dreams arise from the fullness or the emptiness of the stomach, sometimes from illusion, sometimes from thought together with illusion, sometimes from revelation, sometimes from thought and revelation…But undoubtedly, as dreams vary so greatly in the nature of things, it should be the more difficult to believe in them the more difficult it is to see from what influence they come about (qtd. in Keskiaho 94).

Here, he articulates that dreams are unreliable and have vague origins. He supplements this observation by discerning that “thought” has a part to play in the production of dreams. This insinuates that the mind which generates thought is an active agent during dreams and has a role in the substance and invention of dreams. These negative features of dreams, though, result in Gregory’s assessment that they should not be trusted. In his *Dialogues*, Gregory returns to the topic of the origins of dreams, but this time affirms that

> holy men by a secrete taste distinguish these voices and images of visions between illusion and revelation, so that they know what they receive from a good spirit, and what they suffer from illusion. But if the mind is not prudent about these things, it is plunged into many empty cares by the deceiving spirit, who sometimes predicts many true things finally to take the soul by a single falsehood (qtd. in Keskiaho 97).

In this passage, Gregory discovers a connection between dreams and emotions and suggests that dreams are capable of causing the mind to experience “empty cares.” So not only are thoughts produced in the mind an origin of dreams, but the mind experiences emotions that the dream fabricates.

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3 See Gregory’s *Moralia in Job* for his extensive discussion on this topic.
During the Anglo-Saxon period, sleep does not seem to be clearly defined, unlike dreams and the mind. Anonymous poets, such as Gregory the Great, Alfred the Great, and perhaps Cynewulf, theorized the function of the soul, mind, dreams, and visions in their respective literary works. In some instances, sleep is described as a state of being similar to death as it is mentioned in Solomon and Saturn: “sorg bið swārost byrðen, slǣp bið ādāe gelīcost” (line 331) [sorrow is the sorest burden, sleep the most like death] (Menner 95). In other instances, sleep is described as an active state of being, one in which dreams are produced, as is mentioned in The Wanderer: “ðonne sorg ond slæð somod ætgædre earmne anhogan oft gebindað, þinceð him on mode þæt he his mondryhten clyppe ond cyssse, ond on cneo lecge honda ond heafod” (Krapp Exeter 135) [Often, when sorrow and sleep, both together, bind the wretched solitary man, it seems to him in [his] spirit that he would embrace and would kiss his lord and lay hands and head on his knee]. Solomon and Saturn compared with The Wanderer reveals that there is variation in the Anglo-Saxon conceptualization of sleep. Rather than sleep possessing one definite meaning, Anglo-Saxons assigned several different characteristics to sleep, such as sleep being similar to death or producing dreams. This indicates that sleep was a broad term with many facets that Anglo-Saxons saw value in exploring through poetry. In Bosworth-Toller’s Anglo-Saxon Dictionary, “slǣp” is also defined as a state of being into which a person actively passes or falls. In this definition, one can move into or out of sleep (s.v. slǣp). This understanding of “slǣp” is apparent in Beowulf when the narrator states that the warriors “Sigon þa tō slǣpe,” (Liuzza 130, line 1251) [sank into sleep]. “Sigon” [they sank] displays this act of passing or falling. Bosworth-Toller

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4 Such poets are those who composed the Dream of the Rood, Caedmon’s Hymn, and The Wanderer.
5 Although Gregory the Great was not an Anglo-Saxon, his work was greatly used by Alfred the Great which shows that his theorizing proved very influential to the Anglo-Saxons.
6 Gregory’s Pastoral Care and Alfred’s translations of Gregory’s Pastoral Care, Boethius’ Consolation of Philosophy, and Augustine’s Soliloquies.
defines “sigan” as “to move towards a point” (s.v. sigan). The noblemen in this scene in Beowulf appear to move to a different position through this imagery of sinking into sleep. This action verb illustrates the concept of passing into a state of sleep. Even while sleep is described as death-like, “deaðe” in the DOE is understood as a “state of being” that one can exit out of or fall into (s.v. deaðe). These variegated definitions for the concept of sleep denotes that sleep was a topic of immense interest to Anglo-Saxons.

Corroborating and extending the dictionary definitions of slēp, the descriptions of sleep in Anglo-Saxon poetry shares the theme of movement and production. In The Wanderer, the man awakens from his dream only to voice his intense sorrow upon realizing the reality of his solitude. In Andreas, Andreas falls asleep after faithfully preaching the Holy Word only to be swept up into the arms of angels who travel across the sea to the homeland. In Bede’s account of Caedmon’s Hymn, Caedmon himself falls into sleep whereby in his dream a mysterious man bestows upon him the gift of song so that he might sing of the Creation. In all of these examples, it is during sleep that movement occurs, that something is being passed to another entity or someone is being moved to a new location. In these instances of passing or moving, something is then produced, whether that be a dream, vision, or gift. What is made clear regarding sleep is that this physiological phenomenon is a bodily process that promotes activity.

In the study of emotions, multiple related terms are used, with “affect” and “emotion” being the most prominent. Even trickier is when we begin to interchangeably use the terms affect and emotions. While both have been used synonymously, they hold different meanings, and it is important to keep the terms separate. Emotion, as defined in the Oxford English Dictionary, pertains to “an agitation of mind; an excited mental state. Subsequently: any strong mental or instinctive feeling, as pleasure, grief, hope, fear, etc., deriving esp. from one's circumstances,
mood, or relationship with others” (s.v. emotion). But this definition was only recognized in the 16th century. For Anglo-Saxons, emotions were understood according to their Latin predecessor: the passions. The passions as defined in the OED refers to “Senses relating to physical suffering and pain” (“passions”). Emotions, or the passions, can be understood as a projection or display of feeling. Affect, according to the OED, can be understood as “Senses relating to the mind; the manner in which one is inclined or disposed; (also) the capacity for willing or desiring; a mental state, mood, or emotion, esp. one regarded as an attribute of a more general state; a feeling, desire, intention.” (s.v. affect). The distinction between emotion and affect, then, is whether or not emotions are expressed instantly, or whether a state of mind is evident, as with affect. For my investigation, I will be focusing primarily on how affect appears in Old English poetry.

While sleep in Anglo-Saxon Studies is not a prevalent subject of discussion, emotions and affect are undoubtedly rising stars of conversation. Within the past thirty years, the emergence of emotions and affect in academic study has expanded and become a major focal point in anthropological, historical, psychological, literary, and scientific conversations. In her introduction to Anglo-Saxon Emotions, Alice Jorgensen provides a concise explanation for how emotions are defined by the various sects of academia. She summarizes that

There are many different definitions of emotion, but most of them associate it closely with people’s values, needs and goals. For Martha Nussbaum, a philosopher advancing a cognitivist, neo-Stoic theory, emotions constitute ‘eudaimonistic’ judgements that ‘view the world from the point of view of [one’s] own scheme of goals and projects, the things to which [one] attach[es] value in a conception of what it is for [one] to live well.’

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Antonio Damasio, from the very different vantage-point of neuroscience, distinguishes ‘emotions,’ in his account of automatic, bodily responses, from ‘feeling,’ which is the conscious perception of such responses; however, he sees both as adaptive behaviours that allow the organism to detect and evaluate changes in its environment and react to them. … Keith Oatley and his co-authors offer the following as an uncontroversial starting definition of emotions: ‘multi-component responses to challenges or opportunities that are important to the individual’s goals, particularly social ones’ (4-5).

This illustrates the multi-faceted nature of emotions and the interdisciplinary studies conducted on emotions. Jorgensen makes clear that “the concepts of emotion are messy and plural” (5). In contrast stands how literary experts discuss emotions. Unlike the biological approach, emotions in literary studies, much like in anthropological and historical studies, focuses primarily on establishing a society’s emotions based on where they place their values.10 In scholarship’s treatment of emotions and affect, both terms tend to be conflated. Rita Felski and Susan Fraiman argue that there is a distinction between emotion and affect, claiming that in contrast to emotions which are “flowing,” “a mood [which they equate with affect] lingers, tarries, settles in, accumulates, and sticks around” (v). Sarah Ahmed in “Not in the Mood” recognizes this distinction and explores how affect is a social experience that involves more than just the individual. She articulates that

moods are often themselves given different affective qualities. If I am in a good mood, I might feel light and buoyant: which is to say, the world seems light and buoyant. A mood becomes *an affective lens*, affecting how we are affected (14).

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10 As Jorgensen states, “emotions are linked to values and goals, naming emotions can involve making ethical claims” (7).
The distinction between emotions and affect, then, is one dependent on how and how long it affects the mind and body. Michelle Karnes, in “Marvels in Medieval Imagination,” contends that “imagination can give invented images the status of perceptions and generate the same affective, intellectual, and physical effects as perceived objects” (330). Here, she identifies that affect, like imagination, carries a sense of reality which defines an object as real. So, for individuals experiencing intense affect, their own disposition is palpable to them and all-consuming just as imagination is capable of making the mind believe an “invented image” is real. This occurs in *The Wanderer* as we witness the man’s overwhelmingly sorrowful affective state invent scenarios in his dreams that appear real to him.

The primary sources that I will be using to support this investigation include the Old English poems *The Wanderer, Dream of the Rood, Andreas,* and *Genesis A* as well as Bede’s Latin prose account of Caedmon’s *Hymn.* While works pertaining to theology as well as patristic literature have much of interest to say about the role of sleep especially in theology, the understanding of God, and the larger Christian experience, such works are excluded from this study in favor of a focus on a purely vernacular, poetic understanding of sleep and affect. The purpose for this selection of works is to show more successfully the relationship between sleep and affect in Old English poetry. In each of these poems, there appears to be a pattern during the instances of sleep. First, an individual is described as being awake and active before coming upon some obstacle or challenge that causes the individual to demonstrate an affective response. Then, this occurrence is followed by a transition into sleep during which the individual dreams that in turn causes him to exhibit another affective response. What makes the episodes of sleep unique in these poems examined here is how sleep is characterized by an amount of activity similar to that of the amount of activity during wakefulness. Specifically, this activity includes
the influence of affect during sleep and the transfer of affect between cognitive states, i.e. wakefulness and sleep. This level of activity reveals that sleep is not a dead or dormant state of being but is in fact an evolving and active state.

The selected texts allow me in particular to show the interconnectedness between sleep and affect. This idea of a connection between sleep and affect may seem basic, but I want to insist here on the complexity involved in these concepts and the process through which they are linked. In particular, as alluded to above, there is a transfer of affect between cognitive states. This lends a sense of movement to the relationship between sleep and affect. Also, the activity during sleep, particularly during dreams, demonstrates that dreaming individuals are capable of hearing and seeing during sleep. We see this explicitly described in Bede’s Latin account of Caedmon’s *Hymn* when he listens to the mysterious man’s message that he is, indeed, capable of singing. Similarly, in *The Wanderer*, the man is depicted as interacting with his comrades during a dream: greteð gliwstafum” (Krapp *Exeter* 135, line 52) [he greets [them with] words of joy].

The man believes this dream to be real and awakens only to feel the return of his sorrowful affective state. Harbus argues that the “second dream is deliberately yet ambiguously cast into the mode of a waking experience to heighten the sense of the illusoriness of hopeful dreams and the tenuous quality of the barrier between waking and sleeping deception” (“Deceptive Dreams” 164). In this single word, “greteð” [greets], it becomes apparent that the man is not only dreaming, but he is anticipating an exchange of words with his companions. The binding force behind this presence of activity, or perhaps reality, during sleep that unites sleep and affect is the sound of words. The significance of the sound of words in Old English poetry, particularly in the selected texts, pertains to the creation of song in Bede’s account of Caedmon’s *Hymn* and the

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11 All translations from Old English are my own unless otherwise noted.
value that Caedmon assigns to song, as seen in his shame for not being able to produce song. I reaffirm that there is a notable connection between sleep and affect. Moreover, I contend that sleep is an active and productive process that involves the influence of affect during sleep and the production of dreams from the affective state of mind of the sleeping individual.

Chapter 1 of my investigation into sleep and affect concentrates primarily on the relationship between sleep and affect. Specifically, I focus on the transfer of affect between sleep and wakefulness. This chapter relies on The Wanderer, Bede’s account of Caedmon’s Hymn, and Andreas to demonstrate this idea. I argue in Chapter 1 that the process of sleep can be considered as active as the mind. Moreover, I contend that affect initiates the production of dreams during sleep. As discussed previously, recent scholarship focuses on discussions of the mind as a traveling entity, the body as a container, and the mind being the origin of thoughts, emotions, and consciousness. What is ignored are the other cognitive activities that occur within the mind, such as sleep, dreams, and visions. For the purposes of this chapter, I will focus my attention on dreams. Just as the mind is a fully functioning independent entity, so too is sleep. In The Wanderer, the solitary traveler mourns the loss of his kinsmen by voicing what he once had and what he has since lost. The intensity of his affective state of being directly results in the production of his dream that also mirror this affective state. And just as the mind is thought of as the seat of emotions, sleep can be thought of as the place in which affect is fostered.

Chapter 2 of my investigation into sleep and affect focuses primarily on the idea of sound existing both during sleep and wakefulness through the production and use of words during dreams. In particular, this chapter homes in on the role of affect during dreams and the affective response that is generated upon hearing the words that are produced during dreams. This chapter

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12 Antonina Harbus argues that the mind is the seat of emotions, while Leslie Lockett asserts that the breast is the seat of emotions.
will examine in particular *The Wanderer, Dream of the Rood*, Bede’s account of Caedmon’s *Hymn*, and *Genesis A*. In Chapter 2, I contend that the relationship between sleep and affect produces an affective response to the sound of words during dreams. The key to the wanderer’s affective response during his dream is through the interactions he has with the “invented images” in his dream. Out of these interactions, and with the influence of his affective response, the wanderer experiences a desire for his affective state of mind to change from sorrow to peace with and in God. The wanderer remembers what it was like to have a community and a lord to follow and this remembrance intensifies his exilic existence after losing his lord and kinsmen in battle. His memory of kinsmen and the memory of losing his kinsmen is exacerbated during the second dream sequence when he has a verbal exchange with the apparitions of his deceased loved ones. This propels him into the *ubi sunt* passage\(^{13}\) where he confesses his intense sorrowful affective state of mind. Soon after the confession of his sorrow has been voiced, the wanderer makes clear how his thoughts have changed. This transition demonstrates that it is the sound of words that cause the wanderer to transition into a new affective state. Rather than continuing on the path of sorrow and dwelling only on that particular emotion, the wanderer thinks in his mind that “Til bīþ se þe his treowe gehealdeþ [...] / Wel bið þam þe him are seceð, / frofre to Fæder on heofonum, þær us eal seo fæstnung stondeð (Krapp *Exeter 137*) [Worthy is he who retains his faith … It will be well for him who seeks grace, consolation from the Father in heaven, where for us all the immutable abides] (Bradley 325). It is the continual thinking and pondering of such thoughts that draws one closer to God.

The intersection between Chapters 1 and 2 emphasize that sleep is a much more significant cognitive state than scholarship affords; moreover, the relationship that sleep and

\(^{13}\) Lines 92-96, Krapp *Exeter*. 

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affect share reveals the complexity of this particular cognitive state. Through Chapters 1 and 2, I intend to provide a new perspective on sleep and its connections with affect and the influence of the sound of words during dreams.
Chapter 1:

The Functionality and Independence of Sleep and Affect in *The Wanderer*, Bede’s Account of Caedmon’s *Hymn*, and *Andreas*

**Introduction**

One of the most iconic features of sleep as it appears in the Anglo-Saxon corpus, particularly in the poetic texts, is how closely it is paired with affect. This iconic pairing of sleep and affect has not been discussed at length in scholarship. For example, Antonina Harbus addresses sleep but only in passing and rather indirectly in her article “Deceptive Dreams in *The Wanderer*.” Affect, on the other hand, has been discussed more directly by scholars such as Britt Mize and Leslie Lockett. Mize discusses the function of meter and phraseology in the representation of mentality in Old English poetry (6). On the other hand, Lockett addresses the connection between the heart and the mind claiming that the mind is the seat of emotion (54). Moreover, her theory of the hydraulic model of the mind demonstrates that the expression of emotion is characterized by actual, not metaphorical, bodily experiences, such as heat or pressure in the chest (see Chapter 1 of *Anglo-Saxon Psychologies*). In this chapter, I link both sleep and affect to examine the patterns that emerge in Old English poetic texts from this intersection. Specifically, I argue that sleep and affect are not only combined in many of the poetic texts, but that their combination involves a transfer of affect between sleep and wakefulness. My investigation will focus on the *The Wanderer*, Bede’s account of Caedmon’s *Hymn*, and

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14 While both Mize and Lockett address affect, they seem to conflate this term with emotion. I will address later in this chapter the complication of both terms and how Rita Felski and Susan Fraiman argue that they carry different connotations. See the following sources: Mize, Britt. *Traditional Subjectivities: The Old English Poetics of Mentality*. Toronto: U of Toronto, 2013. Print; Lockett, Leslie. *Anglo-Saxon Psychologies in the Vernacular and Latin Traditions*. Toronto: U of Toronto, 2011. Print.
Andreas. Each of these texts address the unique relationship between sleep and affect during dreams.

In recent scholarship, much focus has been on discussions of the mind as a traveling entity, the body and mind as a container, and the mind being the origin of thoughts, emotions, and consciousness. Antonina Harbus argues that the mind is an independent entity within the body; more specifically, that the body is equated to the sea and the mind to a ship. Contrastively, Leslie Lockett argues that the mind-in-the-heart concept was a widespread theory for the Anglo-Saxons and that the mind was the origin of the emotions and consciousness. More focused on formulas, Britt Mize contends that Old English poetry was constructed purposefully to generate expressions of mentality through its phraseology and meter. He argues that “Old English verse gives generous attention to mental and emotional qualities and states, placing strong emphasis on what we are accustomed to conceptualizing … as interiority” (Mize 6). What seems to be ignored are the other cognitive activities that, to us, so evidently occur within the mind, such as sleep, dreams, and visions. For the purposes of this chapter, I will focus my attention on dreams to show that, just as the mind is a fully functioning independent entity, so too is sleep. And just as the mind is thought of as the seat of emotions, sleep can be thought of as a place in which affect is fostered. With this in mind, then, I maintain that the process of sleep

15 Harbus provides a detailed study of the mind in Old English Poetry in her book The Life of the Mind in Old English Poetry.
16 For a more in-depth explanation of this concept, refer to Britt Mize’s Traditional Subjectivities: The Old English Poetics of Mentality.
17 See Leslie Lockett’s Anglo-Saxon Psychologies of the Vernacular and Latin Traditions for more information about this concept.
18 Both Harbus and Lockett argue that the mind is the seat of emotion, although Lockett does discuss more thoroughly how the mind and the heart are related and also how the heart and emotions are related. For more information about their perspectives on this topic, see Harbus’ The Life of the Mind in Old English Poetry and, again, Lockett’s Anglo-Saxon Psychologies, specifically Chapter 2.
is as productive and fully functioning as the mind. Moreover, I contend that affect initiates the production of dreams during sleep.

**Defining Sleep and Affect**

Before investigating the functionality of sleep, I will begin with an explanation of what sleep and affect mean in the Anglo-Saxon corpus, specifically the poetic texts. I believe it useful to begin here in order to understand these complex terms in the context of the Anglo-Saxon time period. It is apparent that our modern understanding of sleep and affect are quite different from what they may have meant during the fifth through eleventh centuries in Anglo-Saxon England. But what we can garner from surviving literature is that sleep and affect were two concepts the Anglo-Saxons were intensely interested in and actively exploring. Alfred the Great’s theorization of the relationship between the mind and the soul can be applied to the process of sleep. As we can see in Alfred’s works, he based much of his understanding of Biblical knowledge on Gregory the Great’s work. One such understanding is that of the *scip modes* and *eagan modes* metaphors. He used the metaphors in order to illustrate the active functionality of the mind in its pursuit of knowledge and its spiritual journey to enlightenment. The mind does not simply experience a journey towards spiritual enlightenment. Rather, the mind is an entity capable of actively engaging with the journey through thought and contemplation. Just as Alfred theorized how the mind journeys through spiritual enlightenment, the process of sleep is also illustrated as an actively functioning independent entity. The most distinctive feature of the functionality of sleep is how it is characterized as a time of production. Sleep’s interaction with affect causes an

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19 Gregory the Great was familiar with nautical imagery and the development of *eagan modes* from his knowledge of the Bible, the writings of the early Christian Fathers, and the allegorization of the Christian’s spiritual life mimicking a turbulent sea voyage.
individual to dream or relive past memories. It seems, then, that the Anglo-Saxons considered sleep to be a state of being that is as productive as the mind. We can see this sort of imagery in *The Wanderer* when the sleeping man’s thoughts move from one image to the next.\(^{20}\) His affective state of sorrow is present in his waking state and in his sleep state where we see how his sorrow influences the content of his dreams. Sleep is the manufacturer of dreams, but affect is the designer of dreams.

As mentioned previously, our modern understanding of affect is very different from the medieval understanding. For the Anglo-Saxons, this particular term hadn’t yet made an appearance in language and yet the medieval concept of affect had a place in their poetry. Britt Mize asks the following question about the Franks Casket inscription, articulating that he is most interested in *why* there is attention paid to the affective state of the creature mentioned: “Why does it matter, in this little poem, that the creature is sad? … Why did it matter at all in the sensibilities of the riddle’s creator to imagine the whale’s state of mind, such that a remark of this kind seemed more apt than any other possibilities?” (5-6). The poet addresses the creature’s mentality in poetic detail thereby defining the creature by its affective state of mind. The result of the riddle’s description is that we now envision a sad creature and not just a creature. Mize’s question, which is the root of his investigation, reveals that affect can be thought of as a defining feature, a method of classifying or perhaps even labelling an individual based on his or her state of mind. According to the *Oxford English Dictionary*, affect is defined as “the manner in which one is inclined or disposed; (also) the capacity for willing or desiring; a mental state, mood, or emotion, esp. one regarded as an attribute of a more general state; a feeling, desire, intention”

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The phrase “manner in which one is inclined,” insinuates that affect defines the general state of the individual’s mind. In “Not in the Mood,” Sarah Ahmed conveys that moods are often themselves given different affective qualities. If I am in a good mood, I might feel light and buoyant: which is to say, the world seems light and buoyant. A mood becomes an affective lens, affecting how we are affected (14).

This insinuates that our affective state does not simply come to an end like emotions do, which are fleeting experiences. Rather, our affective state of being lingers and affects our whole being and how we perceive the world, so that if we “feel light and buoyant” then “the world seems light and buoyant,” too. For example, in The Wanderer, what happens to the man in battle follows him into sleep. He dredges up old memories and relives that day while he slumbers. His fears and grief consume his thoughts which launches him into the first vivid dream sequence.

In this moment, it becomes apparent that the man’s affective state of being is affecting how he wishes to see the world and what he wants to experience in his dreams. It is this connection between sleep and affect that I intend to investigate in the following pages.

Sleep and Affect in The Wanderer

In the Anglo-Saxon corpus, specifically in the texts I have selected, sleep is characterized as an active state of being, not a dormant or inactive state. Rather, dreams, visions, recovery, revitalized memories, and the development of thoughts occur during sleep. A sleeping

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21 The use of this term in Europe appeared as a noun in 1398 CE and later as an adjective as well as a verb in 1425 CE. Based on these dates, the Anglo-Saxons obviously did not use the word affect in their writings, but the concept certainly appeared in their poetic texts, especially the works I have selected.

22 Antonina Harbus presents a compelling case in “Deceptive Dreams in The Wanderer” that there are in fact two dream sequences in the poem, not one dream and one hallucination, as past scholarship has argued. For the purposes of this thesis, I agree with this argument and will refer to The Wanderer as possessing two dream sequences.

individual seems to experience the same sort of cognitive activity, such as talking and dredging up old memories, that occurs in cognizant moments. Oftentimes, it is our affective state of being that determines the quality of our sleep experience. Returning to *The Wanderer*, it is clear that the woeful man’s sorrowful state of mind does not vanish and become replaced by a fleeting emotion. Instead, he remains in a sorrowful state for quite some time. In particular, his thoughts circulate around the loss of his kinsmen and the destruction of his former way of life. The description of his affective state of being while awake is mirrored in the dreams he has while he sleeps:

Þonne sorg ond slæp somod ætgædredre
 earmne anhogan oft gebindað. 40
Þinceð him on mode ðæt he his mondryhten
clyppe ond cyssse, ond on cneo lecege
honda ond heafod, swa he hwilum ær
in geardagum giefstolas breac.
Þonne onwæcneð eft wineleas guma,
egesihð him biforan fealwe wegas,
bæðian brimfuglas, brædan feþra,
hreosnan hrim ond snaw, haggle gemenged.
Þonne beoð þy hefigran heortan benne,
sare æfter swæsne. Sorg bið geniwad, 50
Þonne maga gemynd mod geondhweorfeð;
greteð gliwstafum, georne geondsceawd

secga geseldan. Swimmað eft on weg!
Fleotendra ferð no þær fela bringeð
cuðra cwidegiedda. Cearo bið geniwad 55
þam þe sendan sceal swiþe geneahhe
ofer waþema gebind werigne sefan (Krapp Exeter 135, lines 39-57).

[When sorrow and sleep, both together, bind the wretched solitary man, it seems to him in [his] spirit that he would embrace and would kiss his lord and lay hands and head on his knee, so he at times before in days of old enjoyed the ceremony of gift-giving. Then the friendless man awakes again, he sees in front of him fallow waves, the seabirds bath, spread [their] feathers, hoar-frost falls and snow, mingled with hail. Then are the heart’s wounds, sore with longing for the beloved one, are the heavier [to bear]. Sorrow is renewed. Then the memory of kinsmen passes through the mind – joyfully he greets, eagerly he looks the retainers of men: they often swim away. The warrior’s companions, the spirit of the fleeting one’s, do not bring the known saying – sorrow is renewed – in he who must very frequently send his weary spirit over the wave’s embrace.]

Here, during sleep affect is expressed that mirrors the individual’s state of mind during consciousness. The lines “Þonne sorg ond slæp somod ætgædre / earmne anhogan oft gebindað. / Þinceð him on mode þæt he his mondryhten / clyppe ond cysse, ond on cneo / lege honda ond heafod,” [when sorrow and sleep, both together, bind the solitary man it seems to him in [his] spirit that he would embrace and would kiss his lord and lay hands and head on his knee] indicate that the process of sleep and affect are occurring simultaneously. What is interesting about these lines, though, is the use of the word “sorg” [sorrow]. Just as “slæp” [sleep] is

24 All translations from Old English are my own unless otherwise noted.
understood as a state of being, “sorg” can also be understood in the same way. Rather than “sorg” being described as an emotion being felt or experienced by an individual, “sorg” appears as an abstract noun instead of a direct object or a predicate nominative. This implies that “sorg” and “slæp” are the subjects of the phrase and are affecting something else. As Rita Felski and Susan Fraiman articulate,

Moods [both authors equate mood with affect] are usually described as ambient, vague, diffuse, hazy, and intangible, rather than intense, and they are often contrasted to emotions in having a longer duration. Instead of flowing, a mood lingers, tarries, settles in, accumulates, and sticks around (v).

In these lines from *The Wanderer*, then, it is apparent that sorrow is not being described as a “flowing” emotion. What determines the sorrowful tone of this dream, though, is what occurs immediately before the man falls asleep. Lines 1-5, 8-29, and 58-63 are all in the first person, demarcating that the man himself is making his sorrowful state known to the audience; moreover, he makes it clear through his first person narration in these lines that he has been trapped in this affective state alone and for a long time. But the man’s state of mind does not end with its expulsion out of his mind and mouth. The power of this affective state travels into his sleeping state and sets the tone of his dreams. Throughout the poem, up until the end, the man consistently experiences the same affective state of sorrow.

While the man’s past determines the content of his dreams, his affective state determines the tone. We, as readers, are given a window into the wanderer’s affective state and the internal battle he wages with his sorrow both as he is awake and as he sleeps. In the beginning of the poem, the man emphatically proclaims that “ic modsefan minne sceolde, / oft earmcearig, eðle bidæled, / freomægum feor feterum sælan” (Krapp *Exeter* 134, lines 19-21) [So I, often wretched
and sorrowful, deprived of my homeland, far from noble kinsmen, had to bind with fetters my inmost thoughts]. The expression of his sorrow and the solitude he must force upon himself are very similar to the sorrow and solitude he describes in his dreams; one is mirrored in the other. This mirror image of sorrow and solitude implies that his affective state travels between his waking state into his sleep state.

**Sleep and Affect in Bede’s Account of Caedmon’s *Hymn* and in *Andreas***

The focus of my investigation now shifts to Bede’s account of Caedmon’s *Hymn* and to *Andreas* to address two different depictions of sleep that result in the same outcome: the transition of affect across boundaries between sleep and wakefulness, between dream and dreamer, and between individuals. The beginning of affective imagery in the *Hymn* starts when Caedmon decides to retreat to his home after leaving the hall in shame for not being able to sing like his comrades:

Unde nonnunquam in convivio, cum esset laetitiae causa decretum ut omnes per ordinem cantare deberent, ille ubi adpropinquare sibi eitharam cernebat, surgebat a media coena et egressus ad suam domum repedabat. Quod dum tempore quodam faceret, et relicta domo convivii egressus esset ad stabula iumentorum quorum ei custodia nocte illa erat delegate, ibique hora competenti membra deisset sopori] (King 142)

[And so it was that sometimes at the table, when the company was set to be merry and had agreed that each man should sing in his course, he, when he saw the harp to be

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25 From this point on, in order to draw a distinction between the two texts, I will refer to Bede’s account of Caedmon’s *Hymn* simply as Bede’s account and to the short Old English poem as Caedmon’s *Hymn*.

26 *Andreas* does not portray sleep in the same way as the other texts discussed in this chapter. This poses a potential problem, but I intend to illustrate how this difference in the representation of sleep between the texts in fact demonstrates the breadth of the Anglo-Saxons’ conceptualization of sleep.
coming near him, would rise up at midst of supper and going out get him back to his own house. And as he did so on a certain time, and leaving the house of feasting had gone out to the stable of the beasts which had been appointed him to look to that night, and there at the fitting hour had bestowed his limbs to rest] (King 143).

From this first scene, it is obvious that shame is Caedmon’s predominant affective state: “cum esset laetitiae causa decretum ut omnes per ordinem cantare deberent, ille ubi adpropinquare sibi eitharam cernebat, surgebat a media coena et egressus ad suam domum repedabat” [when the company was set to be merry and had agreed that each man should sing in his course, he, when he saw the harp to be coming near him, would rise up at midst of supper and going out get him back to his own house]. In this phrase, Bede explicitly states that Caedmon removes himself from a merry situation in order to see solitude. This is reminiscent of the phrase “sorg ond slæp” [sorrow and sleep] from The Wanderer. Just as “sorg” [sorrow] is used as an abstract noun rather than as a predicate nominative following a helping verb, such as to feel, “forscome” [shame] performs a similar function. In this phrase it appears in a prepositional phrase that explains why Caedmon left the hall. Rather than “forscome” following a helping or linking verb, it is modifying, or affecting, the actions of the subject, Caedmon. Referring back to Felski and Fraiman’s, and Ahmed’s arguments about affect, shame is not functioning as an emotion, here; instead, it is operating as an affective state of being.

Caedmon’s fellow comrades’ songs instigate Caedmon’s state of mind. Their ease of producing song causes Caedmon to retreat in shame for not also being able to do the same. Emily Thornbury in Becoming a Poet in Anglo-Saxon England expounds that poetry is a “social and linguistic phenomenon” (5); moreover, she claims that “verse is a continual negotiation between the individual and the group: between someone who presents words as poetry, and others who
accept or reject them” (5). Looking at verse in this way insinuates that it is a highly social endeavor and one that is inherently prone to judgement. Generally, it can create fear and shame, or joy and pride in the individual who is singing. The root of Caedmon’s dilemma is why shame plays such an influential part in his mentality; what is the reason for experiencing this affective state of mind? Alice Jorgensen, while addressing emotions, claims that they “offer a way to ask questions about how Anglo-Saxons encountered their personal goals, values and needs within a specific cultural setting” (5). Even though she is addressing emotions, I believe the same explanation applies to affect. It appears that Caedmon is assigning value to the judgment he anticipates receiving from his community if he were to produce ill-performed song in the hall. Roman Jakobson, the seminal linguist and literary theorist of the 20th century, claimed that

Poeticity is present when the word is felt as a word and not a mere representation of the object being named or an outburst of emotion, when words and their composition, their meaning, their external and inner form, acquire a weight and value of their own instead of referring indifferently to reality (750).

With this theory in mind, and if it is applied to Caedmon’s situation, he sees value in song and more importantly in the very words that make them.

Caedmon places value in the ability to produce song and feels shame for not possessing that ability. The judgement of others weighs heavily on his mind and affects him enough to cause him to seek solitude. Tiffany Beechy in The Poetics of Old English employs Jakobson’s theory in

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27 This is a very general statement, of course, and not representative of every situation in Anglo-Saxon poetry where a poet or singer is faced with the audience’s judgment.

28 Jakobson defines poeticity as “an element sui generis, one that cannot be mechanically reduced to other elements;” as “only a part of a complex structure, … it is a part that necessarily transforms the other elements and determines with them the nature of the whole;” and as “a poetic function of determinative significance” (750).
her reassessment of the distinctions between Anglo-Saxon poetry and prose and her focus on the poetic strategies in the corpus. In reference to the *Hymn*, she asserts that “[Caedmon] does not leave parties when the singing begins, but when he is in danger of having to produce something…It seems, in other words, to be the prospect of judgmental listeners that sends him back to the company of the cattle” (5). This solitude is broken once he falls asleep and begins dreaming. What happens during his dream reminds us of how affect lingers and travels from one state of being to another:


[There stood by him a certain man in a dream and bade him God speed, and calling him in his name said to him: “Caedmon, sing me something!” Whereupon he answering said: “I know not how to sing; for that too is the matter why I came out from the table to this place apart, because I could not sing.” “But yet,” quoth he again that spake with him, “thou hast to sing to me.” “What,” quoth he, “should I sing?” Whereupon the other said: “Sing the beginning of the creatures!” At which answer he began forthwith to sing in praise of God the Creator verses which he had never heard before] (King 143).

In this passage, Caedmon speaks with and listens to the mysterious man in his dream. The repeated phrase “inquit” [he said] and the verbs “salutans” [saluted], and “appellans” [calling] exhibit the extensive interaction between dream and dreamer. This level of activity is linked with
the state of mind that Caedmon brings with him into sleep. The shame that travels with him into sleep prompts him to negate the man’s demand that he sing. The mysterious man’s response, “mihi cantare habes” [thou hast to sing to me], relates directly to what we see in Caedmon’s Hymn, the short Old English poem consisting only of nine lines.²⁹ This poem is remarkable for a number of reasons, but perhaps most importantly is that it is the oldest preserved Anglo-Saxon poem as well as, perhaps, the first written poem; it is often seen as the beginning of Anglo-Saxon poetry. In Caedmon’s Hymn, the result of Caedmon taking to heart the man’s statement that he “cantare habes” [could sing] is the miraculous production of song as he is sleeping: “Quo accepto response, statim ipse coepit cantare in laudem Dei Conditoris versus, quos nunquam audierat” (King 142) [he at once began to sing, in praise of God the Creator, verses and words which he had never heard] (King 143). Affect is not only the stimulus that inspires the production of Caedmon’s dream, it is also the stimulus that inspires the creation of song.

In contrast to the representation of sleep and affect in Bede’s account, Andreas provides an alternate perspective of the functionality and productivity of sleep. The scenes that depict Andreas, the patriarchs, and Andreas’ fellow travelers sleeping all have something in common: there is no window into what actually occurs in their minds while they sleep. This is very different in comparison with the Hymn and The Wanderer where the sleeping individual’s thoughts, dreams, and actions are made known to the reader. Even though the representation of sleep in Andreas differs from that of the other texts, I argue that sleep is still portrayed as a fully functioning and productive state of being during which affect plays an integral and influential role. The main difference between Andreas and the other poems is that affect appears after the

²⁹ There is speculation amongst scholars if Caedmon’s Hymn was indeed written by the man himself. For the purposes of this paper, I will assumptively refer to the poet as Caedmon. Debating the authorship of Caedmon’s Hymn is not entirely useful for this chapter but is a topic worth investigating in a different project.

³⁰ Only the Ruthwell Cross and the Franks Casket inscription are of comparable age.
patriarchs awaken. This does not wholly discredit the concept of affect instigating productivity during sleep. Rather, this adds a new flavor to the relationship between sleep and affect as a whole. To begin, during the micronarrative when the stone façade is commanded by Christ to speak to the unbelieving people,\textsuperscript{31} the stone travels to the gravesite of Abraham, Isaac, and Jacob. The most interesting aspects of this representation of sleep are that, first, death is described as sleep, and, second, sleeping individuals are commanded out of sleep into wakefulness. This stands in contrast to the other poems, in which individuals are illustrated as falling suddenly into sleep without any account of them arising out of it.

The unique part of the micronarrative is what the stone façade does when it reaches the patriarchs’ tomb:

\begin{verbatim}
Het þa ofstlice up astandan
Habraham ond Isaac, æðeling þriddan
Iacob of greote to godes geþinge,
sneome of slæpe þæm fæstan (Brooks 26, lines 792-795a).
\end{verbatim}

[So it went journeying along the roads of that land, just as the mighty Lord, the Creator of men, had dictated to it until it reached Mamre, gleaming bright, as the ordaining Lord commanded it, where the bodies, the corpses of the patriarchs, had for a long time been concealed. Then it commanded Abraham and Isaac [and] Jacob, the third nobleman, to stand up hastily out of the earth at God’s covenant, swiftly out of that firm sleep.]

It is clear from the text that the three patriarchs are indeed very dead. Interestingly, though, the poet describes death as sleep. Instead of simply stating that the patriarchs died and were entombed, the poet chooses to use the phrase “slæpe þæm fæstan” [that firm sleep]. We can infer

from this that the poet considers sleep to be a similar condition to the poetic way of describing death. When death encroaches on an individual, a separation of body and soul occurs. This suggests that death is a state of being into which an individual’s soul must transition or enter. Upon entering death, the soul is committed to that state of being. With the modifier “fästan,” it appears that sleep functions in the same way. According to the Dictionary of Old English, the word “fästan” means “firmly fixed; firmly fixed in place or position, not easily moved or shaken; of sleep: deep, sound” (“fästan”). The use of the adjective “fästan” indicates that sleep is a gripping force. While this passage in Andreas clearly represents the three patriarchs as being deceased and entombed, once they awaken from this gripping state of sleep and are commanded by the stone façade to “Sceoldon he þam folce gecyðan / hwa æt frumsceafte fūrðum teode / eorðan eallgrene ond upheofon, / hwær se wealdend wäre þe þæt weorc staðolade” (Brooks 26, lines 796a-799) [reveal to the people exactly who at the creation framed the earth all-verdant and heaven on high where the Ruler was, who established that work], they immediately experience their first affective state of mind since their deaths: “woldon hie ædre gecyðan / frumweorc fæder” (Brooks 26, lines 803b-804a) [They wanted quickly to testify [to the people] to the Father of the work of creation.]. The use of the word “ædre,” which means, according to the DOE, “at once, quickly” (“ædre”), suggests that immediately after the patriarchs arose out of sleep and were given the command to “gecyðan” [to testify] to the people, they were consumed with urgency to depart on their mission to spread the news of the work of the Creator. Just as we saw the creation of poetry, or song, in the Hymn, we are seeing the creation of affect in Andreas immediately out of sleep. A sense of urgency glosses this passage and demonstrates that once the three patriarchs awaken they are overcome by a desire to fulfill their mission. The stone façade’s

32 According to Augustinian belief the soul travels up to heaven while the body decays on earth, representing the immateriality of the soul and the perishability of the body (Clark 156).
affective state of urgency upon being commanded by Christ to awaken the patriarchs, transitions to the patriarchs upon their awaking. This sense of urgency travels across the veil of consciousness just as it does in The Wanderer and in the Hymn.

What occurs during the patriarchs’ resurrection also transpires when the actual process of sleep, and not death, appears in the poem. For example, in lines 820-836, while Andreas is preaching the good news to the people, “semninga slæp ofereode on hronrade heofoncyninge neh” (Brooks 26, lines 820-821) [suddenly sleep came upon [or attacked] him on the whale-road next to the Heaven King]. Sleep is described as coming upon an individual or group as if it is acting upon that object. I contend that there is no outside party who causes Andreas to fall asleep; instead, I argue that sleep is functioning as an independent entity by directly influencing Andreas. Grammatically, “Slæp” is the subject of the sentence which surmises that it is performing the action upon the object, Andreas. This is reminiscent of “sorg ond slæp” in The Wanderer and “forscome” in the Hymn. Moreover, sleep is also capable of serving as a vehicle for the transfer of affect. In this passage, the angels come to Andreas while he is asleep and transport him across the sea. As they are performing this deed, they are described as doing it “mid lissum” (Brooks 27 line 825) [with kindness]. Their causes him to “swefan on sybbe” (Brooks 27 line 832) [sleep in peace] and to be “bliðne bidan burhwealle neh … oðþæt dryhten forlet dægcanelle scire scinan” (Brooks 27, lines 833-836) [joyful to await a night next to the city wall … until the lord let the day candle brightly shine]. The affect the angels’ kindness has on Andreas travels from their waking state to his sleep state. What we are seeing here is affect crossing the boundaries between individuals, from the angles to Andreas, as well as the boundaries of different cognitive states, as seen in The Wanderer and the Hymn. So while we do

33 Lines 773-785, Brooks.
not specifically know what is happening in Andreas’ mind as he sleeps, sleep is overtly
categorized as an independent entity capable of acting upon individuals and out of this
independence is the creation of affect.

In a similar situation, sleep comes upon “sæwerige” (Brooks 28 line 862) [the sea-
weary].34 This group of weary men undergo the same sort of sleep experience as Andreas does in
the previous passage. One of Andreas’ disciples narrates their experience to him:

Us sæwerige slæp ofereode.
Þa comon earnas ofer yða wyłm
faran on flyhte, feðerum hremige,
us ofslependum sawle abrugdon, 865
mid gefean feredon flyhte on lyfte,
brehtmum bliðe, beorhte ond liðe.
Lissum lufodon ond in lofe wunedon,
þær wæs singal sang ond swegles gong,
wlitig weoroda heap ond wuldres þreat 870
....
Þa wæs modsefa myclum geblissod
haliges on hreðre, syðþan hleoðorcwíde
gingran gehyrdon, þæt hie god wolde
onmunan swa mycles ofer menn ealle (Brooks 28-29, lines 862-870, and 892-895).
[Sleep came upon [or attacked] us, the sea-weary [men]. Then came traveling in flight
eagles over the waves of the sea, with exultant plumage [like a] fire, they removed from

34 Men is implied in this phrase.
us the soul while sleeping, with joy they ferried in flight in the air, noisily joyful, bright and pleasant. They loved with kindness and continued in a song of praise, there was everlasting singing on heaven’s journey, a beautiful multitude and a wondrous throng….Then was the [Andreas’] spirit greatly blessed in [his] mind when he heard the disciple’s speech that God wished to honor them so much over all men].

In these lines, the phrase “us … slæp offreode” [sleep came upon [or attacked] us] appears again and performs the same function as before in line 820, “slæp offreode”. Again, we see sleeping individuals lifted into the air, this time by eagles, and transported just as Andreas was transported by angels in lines 822-825. Affect also performs the same function as it does in the *Hymn* and *The Wanderer*. Here, we see affect traveling from one individual to another, “mid gefean feredon flyhte on lyfte” [with joy they ferried in flight in the air], “Þa wæs modsefa myclum geblissod haliges on hreðre” [Then was saint’s spirit greatly blessed], similar to what we saw in the scene with the stone façade and the patriarchs. In the first phrase, “gefean” [joy] describes the state the eagles are in as they ferry the men across the sea. Rather than the eagles feeling joy, they are defined by this affective state of mind. The second phrase reveals that disciple’s narrative of the encounter between the eagles and the disciples influences Andreas’ spirit so that he feels “modsefa myclum geblissod” [blessed in [his] mind]. Here, affect travels from one individual to another and has the capacity to affect the recipient’s state of mind. The poet explicitly states that Andreas is affected “modsefa” [in his mind]. Both phrases show us that sleep, while not necessarily the same as it appears in the *Hymn* and *The Wanderer*, still functions as an independent entity and that affect has taken on a new dimension by being created immediately after sleep.

35 *Modsefa*, similar to *mod*, is one of those tricky Old English words that can mean a number of different things. Apart from “mind,” *modsefa* can also mean “The inner man, mind, spirit, soul, heart” (“modsefa”).
Conclusion

Through all these passages from *The Wanderer* and *Andreas*, it is apparent that sleep is a process that is active and in which there is a transfer of affect across wakefulness and sleep. The man in *The Wanderer* voices his sorrow while awake and as he sleeps; likewise, in the Hymn, Caedmon’s shame travels with him from the hall to the cowshed and into his dreams. In *Andreas*, a different account of sleep and affect is represented. First, death is described as sleep. And second, we do not see a transfer of affect into sleep in *Andreas*; what we do see is the emergence of affect *out of* death and sleep. Perhaps what is most interesting about affect, though, is what happens in the Hymn when Caedmon places value on song and the more importantly the words that make the song. Once Caedmon places value on the production of song, a new topic regarding sleep and affect arises. The value of words that Caedmon sees in song is mirrored in the sound of that song and how it is received by the audience. This value of words applies to more than just song, though, for it also applies to what happens *during* sleep and immediately after sleep. As Caedmon listens to the mysterious man in his dream, he applies value to the words he hears the man speak. Similarly, the wanderer applies value to the exchange he has with his friends in the second dream sequence.36 In *Andreas*, the three patriarchs are not only commanded out of sleep by the power and sound of words, but upon hearing the stone façade’s orders they immediately and with a sense of urgency proceed to fulfill that mission. And in *Genesis A*, as will be discussed in the following chapter, God epitomizes the value of words by using them as a method of creation, both of the world and of the restoration of heaven after the fall of Lucifer. Out of the relationship between sleep and affect emerges the power and sound of words and, more importantly, how the sound of those words inspire individuals to commence

36 “greteð gliwstafum” (Krapp Exeter 135) [he greets [them with] words of joy].
journeys to either cure their affective state, fulfill a mission, or find a solution to a problem. Thus, the relationship between sleep and affect is not only sustained but grows ever more complex.
Chapter 2:
The Affective Sound of Words during Sleep in Bede’s Latin Account of Caedmon’s *Hymn*, *Dream of the Rood*, and *The Wanderer*

**Introduction**

Caedmon’s *Hymn*, the oldest surviving Old English poem, marks the beginning of poetry in Anglo-Saxon England. Bede’s Latin account of Caedmon’s *Hymn* tells us through Caedmon’s affective experience at the hall and in his dream that singing was a valued talent as well as a criticized performance. The value placed on singing insinuates that Anglo-Saxons also assigned value to the sound of those words. Bede’s account is unique, though, because the sound of words is depicted through the retelling of a man’s affective state of mind before he falls asleep as well as during his dream which informs us that there is a connection between sleep, affect, and the sound of words.

In recent scholarship, much focus has been on discussions of affect as a byproduct of the imagination, a defining feature of moods, and a term conflated with the expression of feeling. Michelle Karnes argues that imagination generates “invented images … as perceived objects” which results in our minds perceiving realistic “affective, intellectual, and physical effects” (330). On the other hand, Sarah Ahmed directs her attention to the similarities between mood and affect, claiming that “moods are often themselves given different affective qualities” (14). Likewise, on the topic of mood as an affective experience, Rita Felski and Susan Fraiman support Martin Heidegger’s claim that mood “is a kind of affective atmosphere” (vii).

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relationship between sleep and affect produces an affective response to the sound of words during dreams. My examination will focus on Bede’s Latin account of Caedmon’s *Hymn, Dream of the Rood*, and *The Wanderer*, and *Genesis A*.

**Defining the Affective Sound of Words**

Before launching into my investigation, I will begin with an explanation of what the sound of words means in the Anglo-Saxon corpus, specifically the poetic texts. It is useful to begin here in order to understand how the Anglo-Saxons may have understood this concept. According to the *OED*, *word* means “something that is or has been said; an utterance, a statement, a speech, a remark” (s.v. word). The phrase, “has been said,” informs us that words are a final product and are meant to be heard; once they are spoken they cannot be retracted or unheard. This understanding of words, though, is a modern conception and does not take into account the medieval perspective of the written and spoken word. Catherine Karkov questions at length the significance of text and image in the *Junius 11* manuscript. She argues that there is an apparent “unity of design, function, [and] content” to the texts and images, but this unity is lost to us because of the different “taste” Anglo-Saxons had for text and image during the time period (7). Their interests were very different from what we, in our modern world, find compelling. In her assessment of text, she addresses the value Anglo-Saxons placed on the writing, reading, and the presentation of words. She asserts that there is

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40 See Karkov, particularly pages 101-141. The following are a few of the many examples she provides in the manuscript when individuals in the religious texts recognize the significance of words: Exodus 22b-29 when God speaks to Abraham of the wonders and creation of the world; Daniel 368-96 when Daniel proclaims that all living creatures must praise God for his miraculous wonders and creation; Christ and Satan 231-42 when Satan acknowledges how he could have remained in heaven and spent his existence singing songs of praise to God, listen to the sound of praises, and hear the ring of music.
a connection between the Creation through the Word and the creation of the poems through the words of the poets. The writing and reading of Anglo-Saxon poetry thus become a mirror for divine Creation, a typological relationship which has its origins for the Anglo-Saxons in Bede’s story of Cædmon and the birth of Anglo-Saxon poetry through Cædmon’s divinely inspired song of Creation. (103-104).

What Karkov seems to be referring to, here, by Creation through the Word, is the creation of the world through words in Genesis A. As Karkov explains, the use of words in this way also appears in the relationship between poet and poem where the creation of poems occurs through the poet’s use of words. I argue that Caedmon’s “divinely inspired song of Creation” is the result of an affective response he has to the sound of the mysterious man’s words during his dream. In the story, Caedmon disagrees with the man’s demand that he sing a song, but the man’s following statement that Caedmon must sing causes Caedmon to actually hear the man’s words and ask the man what he must sing. Caedmon’s question tells us that he is experiencing curiosity and a desire to know what the man means. The sudden transition from negation to curiosity demonstrates that Caedmon has an affective response to those words.

The affective response to the sound of words in Bede’s Account also appears in Dream of the Rood and The Wanderer. For example, in Dream of the Rood, the dreamer recalls the Cross speaking to him in a dream about its experience of bearing the Christ. Specifically, in lines 26-133, the dreamer recounts in detail exactly what the Cross said to him in his dream. The phrase “ic gehyrde þæt hit hlæðrode / ongan þa word sprecan wudu selesta” (Krapp Vercelli 61, lines 27-28) [I heard that it called out, the best of wood began to speak these words] tells us that the although the dreamer was fast asleep, he hears words in his dream. More significantly, though, is

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41 See King, pages 142-144.
42 All translations from Old English are my own unless otherwise noted.
how the dreamer reacts to this dream. For the first nineteen lines of this poem the poet devotes his time to describing the wonder and majesty of the Cross, stating that the Cross “leohte bewunden” (Krapp Vercelli 61, line 5) [light encircled] and “begotten mid golde” (Krapp Vercelli 61, line 7) [covered in gold]. The description is much longer than these two phrases, but the point is that the poet spends a significant amount of time building up this majestic image of the Cross only to dash it to the ground by illustrating that the Cross is “wammum” (Krapp Vercelli 61, line 14) [with blemishes] and “ongann swætan on þa swiðran healfe” (Krapp Vercelli 61, lines 19b-20a) [begun to bleed on the right side]. This sudden transition of description causes the dreamer to be “Eall … mid sorgum gedrefed” (Krapp Vercelli 61, line 20b) […]entirely troubled with sorrow]. Here, we can see how the dreamer is responding to what he sees before him. As he recalls the beauty and destruction of the Cross, he finds himself experiencing sorrow that consumes him “eall” [entirely], an iconic feature of affect. Sleep, in this scene, yet again, demonstrates that it is an active process that enables the senses to continue functioning as if the body were in a state of wakefulness. Once the dreamer moves beyond the description of the Cross, he states that the Cross began to speak to him. Immediately before this occurs, though, the dreamer identifies that he was “þær licgende lange hwile beheold hreow-cearig hælendes treo oþþæt ic gehiere þæt hit hleoðrode” (Krapp Vercelli 61, lines 24-26) [lying there for a long while beheld with sorrow the Savior’s tree, until I heard that it called out]. In this phrase we catch a glimpse of the dreamer’s affective response to what he hears. Up until the point that the Cross speaks, he is fully engaged in a sorrowful experience. As soon as he hears the Cross speak out, though, his demeanor changes. While we do not know the exact affective experience the dreamer has, I would argue that the phrase “þæt hit hleoðrode” suggests that the

43 In Chapter 1, I discuss in detail that affect defines an individual in a general way, meaning that affect is not specific like emotions but a way of defining the individual’s overall state of being.
dreamer experiences the opposite of sorrow. Therefore, words such as “gehyrde” indicate that during sleep, and when sleep is in combination with affect, the product is an affective response to the sound of words.

Bede’s account also provides a window into the relationship Anglo-Saxons saw between sleep and words. In Book 4, Chapter 24, Bede tells us that “adstitit ei quidam per somnium eumque salutans, ac suo appellans nomine: “Caedmon,” inquit, “canta mihi aliquid” (King 142) [there stood by him a certain man in a dream and bade him God speed, and calling him by his name said to him: “Caedmon, sing me something!”] (King 143). Here, the phrases “suo appellans nomine” [calling him by name] and “inquit” [he said] specify that there is a production of words occurring during sleep between dream and dreamer just as we see in Dream of the Rood. Caedmon hears these words and interacts with them just as the dreamer in the Dream interacts with what he sees and what he hears. Both poems show us that there is a relationship between dream and dreamer, in these depictions of sleep as an active process. In essence, what we are seeing in Bede’s Account and the Dream of the Rood is a relationship between sleep, words, and the affective response to the delivery of those words.

**Genesis A as a Foundational Model of the Origin of the Sound of Words**

In Genesis A, much of the phrasing that demonstrates the relationship between affect and the sound of words appears when angels and humans praise God, when God is performing an act of creation, and when God commands creation into existence. Most often, affect is expressed when there is a dilemma God must overcome, such as in lines 33b-38a, when His wrath causes Him to banish Lucifer and his minions to hell. What distinguishes Genesis A from the other poems, though, is that the passages depicting God and creation do not occur during sleep. While
sleep does not make an appearance in these passages, I argue that this does not discredit the relationship between sleep and affect or the relationship both have to the affective response to the sound of words. Rather, as Karkov recognizes in her argument, *Genesis A* serves as a model for the poems selected of the origin of the sound of words. Even though sleep is absent in these passages from *Genesis A*, they are still useful to consider because of the influence they have in Bede’s account of Caedmon’s *Hymn*. In particular, I focus in *Genesis A* on lines 1-8 and 92-102.

The first passage that presents the sound of words is the opening lines of the poem:

Us is riht micel ðæt we rodera weard,
Wereda wuldrocining, wordum erigen,
Modum lufien! He is mægna sped, heafod ealra heahgesceafhta,
Frea aelmihtig. Næs him fruma æfre,
Or geworden, ne nu ende cymþ
Ecean drihtnes, ac he bið a rice
ofer heofenstolas (Krapp *Junius* 3, lines 1-8).

[Most right it is that we praise with our words, Love in our minds, the Warden of the skies, Glorious King of all the hosts of men; He speeds the strong, and is the Head of all His high creation, the almighty Lord. None formed Him, no first was nor last shall be of the eternal Ruler, but His sway is everlasting over thrones in heaven.] (Cook 105-106).

The phrase “wordum erigen” [praise with our words] appears within the first two lines of poetry describing the creation of the world. It is interesting that the poet emphasizes at the beginning of the poem the importance of praising God. He states that praising God, is the “riht micel” [most right] thing to do. Immediately following this emphasis on words is the phrase “modum lufien”
[love in our minds]. The poet seems to be insinuating that praising God involves feeling love for Him in our minds. There is a connection, here, between words and affect.

In lines 92-102, the purpose behind the creation of the world is God’s affective response to the discontent between the faithful angels in heaven and the arrogant Lucifer and his followers. Once God banishes them to hell, He considers in His mind the solution to his dilemma:

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\begin{align*}
\text{þa þeahtode} & \quad \text{þeoden ure} \\
\text{modgeþonce} & \quad \text{hu he þa mæran gesceaf}
\end{align*}
\]

\[
\begin{align*}
\text{eðelstaðolas} & \quad \text{eft gesette,} \\
\text{sweglþorhtan seld,} & \quad \text{selran werode,} \\
\text{þa hie gielpsceafan} & \quad \text{ofgifen hæfdon,} \\
\text{heah on heofenum.} & \quad \text{Forþam halig god} \\
\text{under roderas feng,} & \quad \text{ricum mihtum,} \\
\text{wolde þæt him eorðe} & \quad \text{and uproder} \\
\text{and sid wæter} & \quad \text{geseted wurde} \\
\text{woruldgesceafte} & \quad \text{on wraðra gield,} \\
\text{þara þe forhealdene} & \quad \text{of hleo sende (Krapp Junius 5, lines 92-102).}
\end{align*}
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[Then thought within His mind the Lord of hosts how He again might fix within His rule the great creation, thrones of heavenly light high in the heavens for a better band, since the proud scathers had relinquished them. The holy God, therefore, in His great might willed that there should be set beneath heaven’s span earth, firmament, wide waves, created world replacing foes cast headlong from their home.] (Cook 108).
The phrase “þa þeahtode þeoden ure / modgeþonce” [then thought within His mind the Lord of hosts] suggests that the process of creation begins within the mind. After God meditates in his mind, he “wolde þæt him eorðe and uproder and sid wæter geseted wurde woruldgescæfte” [willed that there should be set beneath heaven’s span earth, firmament, wide waves]. Here, we see a variation in the process of creation. Instead of God speaking a command for the earth to form under the heavens, He wills it to occur. This suggests that God’s wrath from before has transitioned into a desire for resolution. An affective experience, that of wrath, appears to cause God to perform an act of creation that rectifies the situation. Moreover, God’s affective experience results in the sound of His command for creation to occur.

**Affect and the Sound of Words in Bede’s Account of Caedmon’s Hymn**

*Genesis A* serves as a model for the origin of the sound of words that is applied to them. This model greatly influences Bede’s Account of Caedmon’s *Hymn*. Just as God’s affective experience causes Him to perform an act of creation, so too does Caedmon in his dream. In Bede’s Account, we learn that Caedmon leaves the hall because of his shame for not having the talent to produce song like his comrades. His shame causes him to retreat to his home where he falls into sleep. Soo, he begins to dream. In his dream, a mysterious man begins to speak to Caedmon:

creaturarum.” Quo accepto response, statim ipse coepit cantare in laudem Dei Conditoris versus, quos nunquam audierat (King 142)

[and there at the fitting hour had bestowed his limbs to rest, there stood by him a certain man in a dream and bade him God speed, and calling him by his name said to him:

“Caedmon, sing me something!” Whereupon he answering said: “I know not how to sing; for that too is the matter why I came out from the table to this place apart, because I could not sing.” “But yet,” quoth he again that spake with him, “thou hast to sing to me.”

“What,” quoth he, “should I sing?” Whereupon the other said: “Sing the beginning of the creatures!” At which answer he began forthwith to sing in praise of God the Creator verses which he had never heard before] (King 143).

The advent of this discourse illustrates that the process of sleep is active and one in which the senses can function as if an individual were awake. In this passage, Caedmon interacts with the mysterious man by replying to his questions and negating his request to sing. While the activity occurring during sleep is stimulating, what is more significant is the effect the sound of words has on Caedmon. As he listens to the man speak to him, Caedmon experiences a shift in opinion. Before, he was astutely confident that he “nescio … cantare” [he cannot sing]. It is when the man speaks the following words that Caedmon experiences a change in opinion: “Attamen … mihi cantare habes” [But yet … thou hast to sing to me]. What seems to be happening here is what happened in Genesis A. After the fall of Lucifer, God contemplated in his mind how to resolve his situation. This pondering produced the desire to create a world under the heavens, and this desire yielded the sound of God’s command for the creation of the world to commence. In Bede’s Account, we see the same process occurring. Caedmon thinks in his mind how he cannot sing and retreats in shame from the hall. Next, he looks for a solution to his problem and finds
one in solitude. As soon as he falls asleep, his shame while awake travels with him into his dreams. Out of this transition of affect is produced a dream during which Caedmon interacts with a man through words. In this dream, Caedmon, through the guidance of the mysterious man, works through his shame. The sound of the man’s advice and his demand for song influences Caedmon so that he finds a more productive solution. Through his divinely inspired gift of song, he exits sleep capable of singing and having been affectively influenced by the sound of words. The creation of poetry, indeed, happens in the retelling of Caedmon’s story.

**Affect and the Sound of Words in *The Wanderer***

In *The Wanderer*, the man experiences a similar scenario as Caedmon and the dreamer in the *Dream of the Rood*. He, too, is afflicted with a powerful affective state of mind: sorrow. His sorrow, like Caedmon’s shame, travels with him into sleep and into his dreams. What happens in his dreams is reminiscent of what Caedmon experiences. Just like Caedmon, the wanderer falls asleep in solitude remaining in his affective state, he begins to dream, and in his dream he interacts with his surroundings. During the wanderer’s dream, he touches and speaks to the images of his loved ones that his mind conjures up in his dream:

```plaintext
ðonne sorg ond slæð     somod ætgædre
earnne anhogan      oft gebindað.  40
þinceð him on mode      þæt he his mondryhten
clyppe ond cyssæ,   ond on cneo lecege
honda ond heafod,     swa he hwilum ær
in geardagum     giefstolas breac.
Þonne onwæcneð eft     wineles guma,     45
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[When sorrow and sleep, both together, bind the wretched solitary man, he thinks to himself in [his] spirit that he would embrace and would kiss his lord and lay hands and head on his knee, so he at times before in days of old enjoyed the ceremony of gift-giving. Then the friendless man awakes again, he sees in front of him fallow waves, the seabirds bath, spread [their] feathers, hoar-frost falls and snow, mingled with hail. Then are the heart’s wounds, sore with longing for the beloved one, are the heavier [to bear]. Sorrow is renewed. Then the memory of kinsmen passes through the mind – joyfully he greets [them], eagerly he looks at the retainers of men: they often swim away. The warrior’s companions, the spirit of the fleeting one’s, do not bring the known saying – sorrow is renewed – in he who must very frequently send his weary spirit over the wave’s embrace].

This passage denotes a process similar to what we see in Bede’s Account. The phrase “þinceð him on mode þæt he his mondryhten clyppe ond cysse, ond on cneo lecce honda ond heafod” [it seems to him in [his] spirit that he would embrace and would kiss his lord and lay hands and head on his knee] describes how the wanderer thinks to himself of what he had and what he has
since lost – his kinfolk – which is the source of his sorrow. The phrase “greteð gliwstafum”
[joyfully he greets [them]] designates that the wanderer is interacting again with his memories,
this time through words. During this encounter, he also has an affective response: joy. What we
see occurring here is the sound of words happening within a dream and being produced by the
dreamer himself. When he greets the imagined presence of his loved ones, he hears the words he
speaks and has an affective response to this brief encounter.

Conclusion

As I addressed in the previous chapter, dreams are the product of sleep and affect. In this
chapter, I identified that the combination of sleep and affect also results in an affective response
to the sound of words during dreams. In all of the poems I addressed in this chapter, excluding
*Genesis A* which served primarily as a model for the other poems, one aspect remains the same
throughout: each character encounters an individual or more and proceeds to interact with that
person(s). These encounters, though, specifically take place during dreams. I argue that this
demonstrates the complexity of the relationship sleep has with affect. During each encounter, the
dreamer experiences an affective response to what he is seeing and hearing in the dream. This
informs us that sleep is a social environment. Sarah Ahmed argues in “Not in the Mood” the
sociality of moods, meaning that mood brings us together and more importantly causes us to
become more attuned to each other (13). I stress that this also occurs during sleep. As I discussed
in this chapter, an individual during a dream interacts with another individual or individuals.
During this encounter, the dreamer experiences an affective response to what the individual is
saying. I believe that this employs what Ahmed terms being “attuned” to one another (13-14).
Experiencing this connection with another individual during sleep creates a social environment.
According to the OED, *social*, as it relates to the human being, is defined as “living or disposed to live in groups or communities; naturally inclined to be in the company of others. Also of a person’s nature: characterized by a need to live in groups or communities” (“social”). I believe that this understanding of what social means also applies to Anglo-Saxon poetry, specifically the poems I selected that depict sleep and affect. Tiffany Beechy in The Poetics of Old English states that “the poetic function is engaged ‘when words and their composition, their meaning, their external and inner form, acquire a weight and value of their own instead of referring indifferently to reality’” (9). What she is alluding to here is the desire Anglo-Saxons had to ascribing value to words. They, just as much as we do, don’t want words to lack reality and meaning. I propose that we can consider sleep to be a state of being that wants to have encounters with others during dreams, returning to the concept that dreams are a mirror of what occurs during wakefulness, suggesting that sleep, too, wants to be a mirror of reality.
Conclusion

Over the course of my research and discussion, I claim that sleep is an active process and one that is closely connected with affect. In addition, I assert that the combination of sleep and affect produces dreams. Moreover, during this combination another product emerges: an affective response to the sound of words during dreams. I have provided a study that investigates not only sleep but the ways in which sleep interacts with other cognitive activities.

The origins of this research began with my interest in the mind and body. Antonina Harbus’ research and scholarship significantly influenced my own and helped guide my interests to the mind’s other cognitive activities. Primarily, I was and still am interested in her theory of the mind being the seat of emotion and functioning as an independent entity that is separate from the body. From her interest in the functionality of the mind in Old English poetry, I discovered sleep is a topic that has received little attention in scholarship. Although Harbus addresses sleep in her article “Deceptive Dreams in The Wanderer,” she does so only in passing. In other scholarship, such as Michelle Karnes work on imagination, I observed that Karnes addresses that an individual must be asleep in order for dreams to occur, but that is the extent of her approach to sleep. In my own research on sleep, I approached my examination of the poetic texts from the perspective of how Anglo-Saxons might have considered this process. I concluded that sleep was a topic of much interest to them and one that they seemed to puzzle over. Sleep in Old English poetry is a complex concept and one that centers around its function in relation to other cognitive activities.

With this understanding and reminder of what sleep is and what sleep is capable of, I propose that we can look at sleep more closely in relation to the creation of poetry. In Anglo-

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44 See Life of the Mind, Cognitive Approaches to Old English Poetry, and “Deceptive Dreams in The Wanderer”
45 See Karnes, Marvels in Medieval Imagination, specifically pages 334-340.
Saxon Studies, poetry bears special meaning because of its origin in Caedmon’s *Hymn*. In Bede’s Latin account of Caedmon’s *Hymn*, the theme of Caedmon’s story is the creation of poetry out of his dream. Moreover, the creation of poetry was a direct result of Caedmon taking to heart what the mysterious man had to say to him in his dream. This brings into question why Caedmon was so concerned with the man’s thoughts as well as with his comrades’ judgment of singing. I propose that Caedmon’s concern was based on the concept that singing was a social event and one that required interaction between individuals. His shame then for not being able to produce song can be thought of also as his shame that he couldn’t be a part of this social event. The issue perhaps wasn’t necessarily his incapability to sing but his inability to participate.

I contend that sleep can also be thought of in this way. In Bede’s Account, we see a mirror image of sleep acting as a social environment. Sleep seems to reconstruct interactions between individuals through dreams in order to create a reality much like that of interactions between individuals during wakefulness. More specifically, the interactions during sleep include conversation, affective experiences related to the dreamer’s surroundings, and physical contact between the dreamer and dream. Sleep appears to be striving towards a mirror image of wakefulness but is unable to truly achieve this because of the dreamer’s concern with epitomizing reality.

The question, then, is what does this accomplish? Why would sleep strive towards a reality that it is unable to achieve? I contend that sleep attempts to mirror reality in order to mimic poetry. Poetry is the creative expression of realistic situations. It is the metaphorical way of describing the significance of what matters most to an individual. For the man in *The Wanderer*, it was the reincarnation of his lost family and friends. For the dreamer in *Dream of the Rood*, it was the beauty, tragedy, and triumph of the Cross. For Caedmon in Bede’s Account
of his story, it was the challenge of overcoming difficult affective situations. Poetry, as Catherine Karkov argues, is dependent on the words of the poet just as the Creation was dependent on the Word. In order for poetry to exist, the poet must find the means of explaining metaphorically the message he wants to impart to his audience. The production of words becomes a vital part of poetry. Words cannot simply be strung together and be called meaningful. They must actually possess meaning. Tiffany Beechy in *The Poetics of Old English* reaffirms what Martin Jakobson argued in his theory of poetic function: “The poetic function is engaged ‘when words and their composition, their meaning, their external and inner form, acquire a weight and value of their own instead of referring indifferently to reality’” (9). If poetry is concerned with finding meaning in words that address reality, and if sleep is thought of as a state of being that strives to mirror reality, then perhaps we can thing of sleep as a form of poetry.

In poetry, the poet performs an act of creation when composing verse, just as illustrated in Bede’s Account of Caedmon’s *Hymn*. Sleep, too, performs the same function during dreams. Rather than dreams simply repeating what occurs during wakefulness or what an individual has already experienced, dreams take the past event and add a layer of added meaning to it. For example, in *The Wanderer*, the man’s dreams create fantasies of his past, recreating events that he had already experienced but glossing those experiences with what truly mattered to the sorrowful man: being reunited with his lost friends and family so that he might once again feel the joy of their presence and feel the sense of belonging he lost when they died. The same happens in the *Dream of the Rood*. The dreamer falls asleep and in his dreams he sees extraordinarily enhanced visions of the Cross covered in gold and encircled in light. The representation of the Cross in his dream is more than the reality of what it was in actuality. He

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assigns meaning to the image of the Cross that also truly mattered to him: the majesty and power of the Cross and the purpose of the Cross’ suffering and what his role is in continuing the message of the Christ. In these dreams born from the combination of sleep and affect, we see how sleep tries to mimic reality but instead presents a hyper-reality in which the dreamer’s thoughts are revitalized through metaphor that provides a personalized layer of meaning to the dreamer’s return to past memories.

As I have shown in Chapter 1 and 2, within sleep is always interaction with the individual’s surroundings, including the presence of other bodies. The return to memories within dreams results in sleep becoming a social environment. Poetry, too, is a social environment as discussed previously. Sociality in poetry results in what Emily Thornbury in *Becoming a Poet in Anglo-Saxon England* claims is a “continual negotiation between the individual and the group: between someone who presents words as poetry, and others who accept or reject them” (5). If we look at sleep as a form of poetry, I contend that this same situation occurs. What makes this concept unique, though, is that within the sociality of sleep, there is a desire to evaluate the meaning of dreams. In Bede’s Account, Caedmon struggles during his dream to understand why and what he should sing for the man. In *The Wanderer*, the man undergoes a turbulent journey as he experiences multiple dreams that force him to revisit his past and the pain that is associated with that previous time of his life. Both men strive to learn the purpose and meaning behind the struggles they face during their dreams and eventually understand that the interactions they have within sleep are used to help them progress towards a closer relationship with God and a better understanding of what it means to find peace in God. The same is true of *Dream of the Rood*. Through the duration of the man’s dream, he is faced multiple times with vivid depictions of the Cross’ torture and suffering. Moreover, he is overwhelmed with sorrow that the Cross
experienced these atrocities. By the end of the man’s dream, he comes to realize that the purpose of the Cross’ revelation of its history is to prepare him to go out into the world to preach to the people the majestic and powerful story of the Cross. Through the evaluation of their dreams, they all find meaning.

I conclude by saying that sleep is a reproduction of the creativity and originality of poetry. Within sleep, individuals may revisit the past, but those memories are enhanced so that they may learn something valuable. Perhaps the purpose of sleep causing an individual to find meaning in their memories is to inspire the individual to mind meaning in life.
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