'Blachleor ides' in the Old English Poem *Judith*

Satoko Shimazaki

1. Introduction

It sometimes happens that we cannot decide how we should interpret a polysemic word in a story because more than two meanings of the word could be appropriate to the context. Deciding which meaning is more suitable to the context depends totally on the readers' interpretation of the story, and the decision they make could change the images of the characters that appear in the story. In this paper, I will deal with one such polysemic word: *blachleor*, found in the Old English poem *Judith*. I will discuss how the image of Judith's maid, described using the word: *blachleor*, could be changed by the two possible meanings: 'pale-cheeked, with fear' and 'bright-cheeked, beautiful.' It will be considered which of the two meanings of the word is more suitable to the context from a philological point of view.

2. *Blachleor in Judith* 128

It happened on the fourth day that the brave Hebrew woman Judith who believed in God, beheaded an Assyrian tyrant Holofernes, who had become deeply drunk after a banquet he himself held. On that night, Judith prayed in Holofernes's chamber for the help of God to strengthen her resolve, struck his head twice with a sharp blade, and then, she picked up the bloody head which had rolled down on the floor, put it into a bag and handed it to her maid to bring back to Bethulia, their hometown.

This is a passage from *The Book of Judith*, Chapter thirteen, in the Apocrypha of the Vulgate. The Old English verse *Judith*, which will be called *Judith* in this paper, is said to have been composed on the basis of this Latin translation.[1] Here we will see the two corresponding passages from *Judith* and the Vulgate describing the scene mentioned in the beginning of this section.

Et post pusillum exivit, et tradidit caput Holofernis ancillae suae,
et iussit ut mitteret illud in peram suam.

(Vulgate Judith xiii. 11[2])

A moment later she went out and gave Holofernes's head to the maid, ...who put it in her food-bag....[3]

þa seo snotere mægð snude gebrohte

þæs herewaeðan heafod swa blodig

on ðam fætelse, þe hyre foregenga,

blachleor ides, hyra begea nest,

ðeawum geðungen, þyder on lædde

7 hit ða (s)wa heolfrig hyre on hond ageaf,

(hige) þoncolre ham to berenne

Iudith gingran sinre.   (*Judith* 125-132[4] ; italics mine)

Then the prudent maiden brought swiftly

the warrior's head all bloody

in the bag, in which her servant,

a *blachleor* woman, of excellent virtue,

thither had fetched the food for them both,

and then /Judith/ gave it /= Holofernes's head/

so gory into her /= maid's/ hand,

to her attendant thoughtful-minded

to carry home.   (Translation and italics mine)

It can be said that in this passage, at least, *Judith* seems to be more embellished by its author than the Vulgate, and alliterative effects seem to have been employed fully concerned when it was composed.

Receiving the bloody head from her mistress, Judith's maid is described by the word *blachleor,* which Whitelock[5] explains in the gloss as meaning "fair-cheeked," while Timmer[6] gives the definition of "(a woman) with pale cheeks." This suggests that there can be two different interpretations of the word *blachleor,* although the difference may be slight. The comparison between the two passages above, moreover, indicates that line 128, including the word *blachleor,* was not mentioned in the Vulgate and that the author of *Judith* used the word blachlor originally. In this paper, I will examine the meaning of *blachleor* through the context of *Judith.*

3. OE *blachleor*

According to *The Dictionary of Old English* (Toronto, 1986-.), which will be abbreviated *DOE* in this paper, the word *blachleor* occurs only in *Judith* 128 and in *Genesis* 1970 throughout the extant Old English literature and it is immediately followed by the word *ides* in both cases.

þa seo snotere mægð snude gebrohte

tas herewaeðan heafod swa blodig

on ðam fætelse, þe hyre foregenga,

blachleor ides, hyra begea nest,

ðeawum geðungen, þyder on lædde

7 hit ða (s)wa heolfrig hyre on hond ageaf,

(hige) toncolre ham to berenne

Iudith gingran sinre.　　　　(*Judith* 125-132[7]; italics mine)

Sceolde forht monig

blachleor ides bifiende gan

on fremdes fæðm;　　　　(*Genesis* 1969-1971[8]; italics mine)

Of *blachleor, DOE* says that it is "of uncertain meaning"; "'pale-cheeked (with fear)' and 'with a shining or fair face, beautiful' have been proposed; *blachleor* ides ? 'a pale woman' ? 'a beautiful woman.'" It suggests that there can be two different interpretations of this word. Bosworth and Toller, on the other hand, in An *Anglo-Saxon Dictionary* (Oxford, 1929) say that *blachleor* represents "having a pale face, pale-faced, fair" and they cite the passage from *Genesis* 1790 mentioned above with a modern English translation: "many a pale-faced damsel must trembling go." Their interpretation seems clearer than that of *DOE*, while *Judith* 128 is not mentioned at all.

In *Genesis* 1970, *blachleor* is used to describe a lot of women running away from Sodom and Gomorra, which a mighty host of four kings going south and another host of five kings fight fiercely over. *DOE*'s interpretation "pale-cheeked (with fear)" applies aptly in this case, if the term *blachleor* refers to the faces of many women who are terrified by the threat of war, and the translation of this passage by Bosworth and Toller, which is mentioned above, seems appropriate. Other translations of this passage include Gordon[9] with "many a pale-cheeked woman must go trembling to a stranger's bosom," Kennedy[10], "many a trembling maiden, pale with fear, must needs endure a foe's embrace," Mason[11], "many a terrified pale-

cheeked maiden would have to go trembling to the embrace of a stranger," and Grein[12], "es sollte furchtsam manche bleichwangige Braunt bebend gehen in die Umfassung eines Fremden." Doane, in his gloss in *Genesis A: A New Edition* (Madison, 1978), defines the term *blachleor* as "pale-cheeked, pale (with fear)."

It is more difficult to interpret the word *blachleor* in *Judith* 128 than in *Genesis* 1970. Judith's maid appears only twice throughout the whole book (*Judith* 128 and 172), and though she herself "remains very vague"[13] throughout the story, she plays a very special role in that she holds Holofernes's bloody head which was beheaded by Judith. Moreover, Huppé says that "she (Judith's maid) shares equally with Judith in concentrated adjectives of praise... courageous, bold in spirit, blessed, ellentriste...collenferhõe...eadhreõige."[14] There seems ample room to doubt *DOE*'s interpretation of the word *blachleor* as simply "pale-cheeked (with fear)."

4. OE *blac*

In this section, I will examine the meanings of the word *blac* to interpret the word *blachleor* more clearly.

According to *DOE*, there are 35 examples of the word *blac* in total, of which 25 examples are cited in it. They are divided into two groups according to their meanings and subsequently each group is divided according to the phrases which the word *blachleor* modifies, as follows:

1 . bright, shining (mainly poetry) ,... 12exs.

    1 . a. of naturally luminous substances or objects such as light,

        the sun, the moon, and fire .... 9exs.

    1 . b. of other objects .... 3exs.

2 . pale .... 13exs.

    2 . a. pale in color, rendering pallens .... 1ex.

    2 . b. of the face of skin; pale, pallid .... 12exs.

The examples of *DOE* above can be categorized as follows: (The words in bold print are nouns / pronouns which the word *blac* directly modifies, and the corresponding modern English translations are shown in quotation marks.)

blac 1. (12 exs.)

  1 . a. (9 exs.)

        leg 'flame' *Judgement Day* I 55, *Christs* B 807, *Andreas* 1540.

        leoma 'ray of light' *Beowulf* 1516

        liget 'lightning' *Daniel* 379.

        swegl 'sun' *Guthlac* B 1330

        leoht 'light' Boethius, *Consolation of Philosophy* 4. 10. 5.

        fyr 'fire' *Daniel* 245.

        beam 'beam' *Exodus* 120.

  1 . b. (3 exs.)

        beam 'tree' *Elene* 88.

        hiw 'hue' *Panther* 25.

        splott 'spot' *Phoenix* 295.

blac 2. (13 exs.)

  2 . a. (1 ex.)

        carbunculus 'carbuncle' *Pastoral Care* 52. 411.28.

  2 . b. (12 exs.)

        ondwlita 'face' Bede, *History of the English Church and Nation* 2 13. 144.

            14, Homilies for Unspecified Occasions 8 46.

        þa men, he, þu 'the men, he, you' *Homilies for Unspecified Occasions* 9

            323, *Latin-OE Glossaries* 1 3745,

            Chrodegang of Metz 1 60. 19, *Bald's Leechbook* II (2) 36. 1.

            1, *Bald's Leechbook* I 35. 1. 8, *Judith* 278, *Fortunes of Men* 39.

        hraw 'corpse' *Rune Poem* 90.

        hiw 'hue' Bald's Leechbook II (2) 17. 1. 18.

        = pallidus *Aldhelm Fragments* 2. 3. 1. 145.

This table shows the distribution of the examples of *blac* 1 and 2. *Blac* 1, as *DOE* says, is seen mainly in poetry except for the example of Boethius, *Consolation of Philosophy,* while blac 2 is seen in prose except for three examples: *Judith, Rune Poem and Fortunes of Men.* As for the words *blac* modifies, *blac* 1 is used in connection with fire and light (fire, light of fire, flame; sun, lightning, moon), while *blac* 2 is used mainly in the description of men, and its usage is apparently different from that of *blac* 1.

According to *A Concordance to the Anglo-Saxon Poetic Records* (Ithaca, 1978) the usage of *blac* in poetry is summarized thus: out of a total of 20 examples, there are 17 examples

of *blac* 1 and 3 of *blac* 2 (*Judith* 278, *Rune Poem* 90, *Fortunes of Men* 39.) These 3 examples are the same as those cited in *DOE*, and in every case, the phrase which includes *blac* has been used to describe a body whose soul has departed upon death.

Considering Latin word *pallens* and its translation into the Old English word *blac*, meaning 2. a., it can easily be imagined that if the word *pallens* was automatically rendered into the word *blac*, the Old English meaning would have been deeply influenced by the original Latin meaning of *pallens*. It is not unnatural to suppose that widespread use of this type of word rendering spread to other Old English prose as well. I will develop this idea further in future research, as my research is incomplete at this point.

Is it not likely that the original meaning of words employed in poetry is involved as poets create new images and vocabularies? Huppé presents a partial answer to this question in *The Web of Words* (Albany, 1970):

> *Blacne* has a root meaning, "shining," particularly with reference to fire and lightning (Bosworth-Toller *s.v.*). The derived meaning "pale" appears in a reference to the light of the moon, one must suppose because of the contrast of darkness and light. A further meaning, "pallor of death," is attested, and derives presumably from the pale shine of death in contrast to the ruddiness of life.[15]

Although his statement is very interesting, the basis of his supposition relies only upon *An Anglo-Saxon Dictionary* by Bosworth and Toller (Oxford, 1929), which is problematical.

As for the etymology of the word *blac*, I examined Holthausen's *Altenglisches etymologisches Wörterbuch* (Heidelberg, 1963), Lehmann's *A Gothic Etymological Dictionary* (Leiden, 1986) and Pokorny's *Indogermanisches etymologisches Wörterbuch* (Bern and München, 1959); however, equal importance is given to the two meanings 'bright' and 'pale,' so that it is difficult to discover the original meaning. It may be possible to suppose that 'bright' is the original meaning, as those three scholars present this meaning as the first of two meanings.

5. *Blachleor* in *Judith* 128 reconsidered

Here we will continue to consider the point discussed in section two and the meaning of the word *blachleor*. Two different possible meanings of *blachleor* were presented in *DOE*, these being 'pale-cheeked (with fear)' and '(a woman) with a shining or fair face, beautiful.'

Then we saw that blac formerly had two different, simultaneous meanings: 1. 'bright, shining' and 2. 'pale,' and that meaning 1 was used mainly in poetry and meaning 2 may have been influenced by Latin as it was mainly found in prose. Moreover, meaning 1 represents the light of fire etc., while meaning 2 represents the hue of a man's face; this meaning occurs only in certain situations in poetry, when a man's soul has departed from his body upon death.

Judith was written rather freely by its author and as I stated earlier in section 1, although it is based on the Vulgate, it is a completely original work. Therefore, we cannot use only the style of writing to help interpret the meaning of the word *blachleor*, nor can we interpret *Judith* 128 from a semantic point of view. If we dare to interpret *blachleor* with the analogy of the meaning of *blac*, it is difficult to give it the meaning 'bright' since this meaning is not used to refer to the hue of a man's face. Thus, we may consider that since *blachleor* is used to describe the hue of a man's face in the poem, the definition 'pale' is more appropriate, yet in section 3, we found that *blac* is only employed in poetry when the person described has already met death which is inconsistent to the context of *Judith* 128. Is it possible to conclude that the fear which made possible the description of 'pale' was caused by a pallor close to death? In *Genesis* 1970, there is no problem with the word *blac* being rendered as 'pale' because of the context, yet the case of *Judith* 128 is more questionable. Of course, since much has not survived, it is hard to believe that the extant Old English literature includes all of the examples from this period. Therefore, we cannot conclude that the word blac used to modify men in poetry always represents the 'pale' hue of a dead man's face. We, however, should pay attention to the fact that the *Judith*-poet used the word *blac* only once in *Judith* in the context that the tyrant Holofernes lay beheaded on his bed, deprived of his soul (*Judith* 278). There is still room to doubt that *blachleor* in *Judith* 128 indicates the same meaning as it does in *Genesis* 1970.

Incidentally, Taylor mentions, touching on the fact that 'bright' and 'shiny' were thought to be the same as 'beautiful' at this time, that "the association of radiance with beauty and goodness is of long Indo-European tradition."[16] By analogy, it is conceivable that 'bright,' meaning 1 in section 3, had come to be employed as a descriptive word for men and women.

As to this, the *Judith*-poet himself seems to present an answer through his characterization of Judith and Holofernes in the story. Timmer writes that "both Holofernes and Judith are clearly drawn characters, Holofernes in his cruelty, sinfulness and drunkenness and Judith in her courage and goodness. The poet has given Judith the features of an Anglo-Saxon woman, with everything the Anglo-Saxons admired in their woman. She is white and shining (*beorht*, *ælfscinu*), with curly hair (*wundenlocc*); she is noble and holy, but courageous (*ides ellenrof*)

and above all wise (*gleaw, snotere, searoðoncol, gleawhydig, gearotoncol*)."[17] Moreover, Belanoff says that "the poet takes liberties with his source in the Apocrypha in order to make the Christian nature of his version explicit."[18] The *Judith*-poet contrasts Judith and Holofernes on two extremes of the Christian belief: virtue vs. vice. Also, if we consider that Judith's maid has almost the same characteristics as Judith, as mentioned by Huppé, it may be better to interpret the word *blachleor* in *Judith* 128 as 'bright-cheeked' on the basis of the Indo-European tradition which connects light, beauty and virtue. This interpretation can be more effective with Judith, a symbol of virtue, against Holofernes, a symbol of vice.

6. Interpretation of *blachleor* in *Judith* 128

In this section, we will examine how *Judith* 128 has been interpreted so far through dictionaries and modern English translations. The dictionaries, translations and texts consulted here are listed in the notes.[19] Translations, which include some sentences just before and after the phrases discussed, are cited as they are in the translator's style. The category <discussions> in the following chart indicates that it concerns *Judith* 128. Italics in the category of <translations> are mine.

<Dictionaries & Glossaries>	The meaning of *blachleor*
Somner (1659)	Niger, ater. Black, swart[20]
Thorpe (1868)	pale-faced, fair
Leo (1877)	weisswangig
Zupitza (1889)	mit glänzenden wangen
Sweet (1896)	white- or pale-cheeked, fair (woman)
Kluge (1897)	schönwangig
Cook (1904)	fair-cheeked, fair
Sweet[9] / Oninons (1922)	fair-cheeked
Bosworth and Toller (1929)	having a pale face, pale faced, fair
Juzi (1939)	schönwangig
Raith (1944)	with pale cheeks, fair
Sweet[12] / Onions (1950)	fair-cheeked
Bessinger (1960)	with shining cheeks
Clark Hall (1960)	with pale cheeks
Sweet[15]/ Whiteloch (1970)	fair-cheeked
Bright[3] (1971)	bright cheeked

Timmer (1978)	with pale cheeks
Griffith (1997)	of pale, or fair complexion
Mitchell & Robinson[6] (2001)	fair-cheeked
Marsden (2004)	pale-cheeked

<Discussions>

Huppé (1970)	fair
Damico (1984)	fair cheeks
Taylor (1990)	bright-cheeked

<Translations>

Garnett (1889)

The cunning maid then quickly brought

The army-leader's head so bloody

In that [very] vessel in which her attendant,

The *fair-faced* woman, food for them both,

In virtues renowned, thither had brought,

And it then so gory to her gave in hand,

To the thoughtful-in-mind to bear to their home,

Judith to her maid.

Cook and Tinker (1902)

The clear witted maid

Then quickly brought the leader's bleeding head

Into the bag that her attendant maid,

A *pale-faced* woman, trained to noble ways,

Had carried thither with the food of both,

And Judith, thoughtful-minded, gave it then,

So gory, to her maid to carry home.

Gordon (1926)

Then the wise maiden swiftly brought the warrior's head all bloody in the bag in which her servant, a *fair-cheeked* woman of excellent virtue, had fetched thither the food for them both, and Judith gave it then all gory into her hand, to her attendant, the prudent woman, to bear home.

Grain (1930)

> Schleunigst brachte drauf die scharfgesinnte Magd
>
> des Heerfuhrers Haupt so blutig
>
> in den Vorratsack, in welchem iher Vorgeherin,
>
> die *blankwangige* Frau, ihrer beider Nahrung
>
> dahin gebracht, die hehr gesittete,
>
> und das so schwertblutige gab der sinnbedächtigen
>
> in ihre Hand allda, um es mit heim zu tragen,
>
> Judith ihrer Jüngerin.

Bone (1943)

> What manifest glory in the feat
>
> When Judith, as taught by God, taking the creel
>
> In which her *white-cheeked* servant had carried meat,
>
> Brings back the head in a basket!

Raffel (1964)

> And the wise virgin quickly dropped
>
> Holofernes' bloody head
>
> Into the sack her female slave, a girl
>
> *With fair hair and skin,* used
>
> To carry food for them both; Judith
>
> Handed the bloody bundle to her faithful
>
> Servant, thoughtful and quiet of tongue,
>
> To carry home.

Hamer (1970)

> The wise maid quickly put the warrior's head,
>
> All bloody as it was, into the bag
>
> *Which her fair-faced* attendant girl had brought,
>
> Most excellent in virtues, with their food,
>
> And gave it back, thus gory, to her hand,
>
> To carry home, Judith to her wise servant.

Huppé (1970)

> The prudent maiden   then hastily pressed

the bloody head   of the battle hunter

into the pouch   in which her companion

pale of visage   accomplished in virtue

thither had fetched   food for them both,

and Judith gave it   gory with blood

into the hands of her servant   serious of purpose

to carry home.

Bradley (1982)

Then the clever woman swiftly put the harrier's head, all bloody, into the bag in which

her attendant, a *pale-cheeked* woman, one proved excellent in her ways, had brought

food there for them both; and then Judith put it, all gory, into her hands for her discreet

servant to carry home.

Trask (1997)

Then the clever maiden   quickly deposited

the head so bloody   of the heathen warrior

in the provision sack   which her servant woman,

pale cheeked lady,   had packed along,

finely efficient,   with food for the two of them,

and gave it into her hands—   the headsack so gory,

home to carry   the hostile thinker—

Judith's handmaiden.

Treharne (2000)

Then the prudent woman immediately placed

the warrior's head still bloody

into the sack in which her attendant,

a woman *of pale complexion*, an excellent handmaiden,

had brought food for them both; and then Judith

put it, all gory, into the hands of her

thoughtful servant to carry home.

Let us consider Huppé's statements. In *The Web of Words*, Huppé translates the word

blachleor in *Judith* 128 as "pale of visage," while within the same book, he discusses the

same phrase mentioned above by stating "... she *[=Judith's maid]* is called fair, excellent in

virtue, prudent ... (italics mine.)"[21] It is clear that the same person may translate *blachleor* differently even within the same book. Cook does the same thing. He translates *blachleor* (ides) as "a pale-faced (woman)," while, in the text edition, he puts "fair-cheeked, fair" in the gloss.

It can be said that when we translate, we tend to think of the style and the flow of the context on the whole more than the slight differences between the meanings in each word. Concerning the examples cited above, for example, Raffel translates quite freely on the basis of his own interpretation of the work. In contrast, when we put the glossary to the text edition, where we tend to pay more attention to the partial interpretation than the translation, we may choose a completely different word from that which we choose for the translation.

As for the words chosen for translating the quotations in the papers, they seem to be connected to the flow of the writer's ideas more closely than the meaning of each word. Huppé (1970), for example, translates *blachleor* as "fair" in his discussion to make Judith and her maid's characteristics clearer, enumerating all kinds of virtuous adjectives for these women who had easily engaged in a fierce slaughter: "/they are/ fair, excellent in virtue, prudent ... courageous, bold in spirit, blessed...."[22] Taylor (1990) also translates *blachleor* as "bright-cheeked" in the discussion in which she positively treats women's beauty as a virtue: "The beauty of women is not a fragile virtue. ... Woman's beauty is, generally, a sign of strength and not a seductive lure. ... It is a particular force in itself whose frequent manifestation in words for brightness suggests a natural power."[23] It is very natural for her to translate blachleor as 'bright-cheeked' in the course of her discussion and *blachleor* in this case could never be rendered 'pale-cheeked.' Moreover, Taylor also translates *blacheor* in *Genesis* 1970 as 'bright-cheeked.'

7. Conclusion

We so far have examined the different possible interpretations of the word *blachleor* (*Judith* 128) from several points of view. *Blachleor* appears only twice— once in *Judith* 128 and *Genesis* 1970 respectively — throughout the extant Old English literature and two possible interpretations, as 'pale-cheeked' and 'bright-cheeked, beautiful' have been presented for this word. As for *Genesis* 1970, 'pale-cheeked (with fear)' seems appropriate considering the context, while for *Judith* 128, there is room to question the interpretation that the word has the same meaning as in *Genesis* 1970.

We subsequently examined the examples of the word *blac* first to learn the range of its meanings, and then we tried to analogize the meaning of *blachleor*. Through this examination,

we determined that the word *blac* meant 'bright' mainly in poetry, while it meant 'pale' mainly in prose. If we analogize the meanings of *blachleor* which appear only in poetry, naturally, it is thought to mean 'bright-cheeked'; however, the word *blac* in poetry refers mainly to the light of fire and all other examples which modify men (3 out of 20 examples) represent 'pale-cheeked,' in which the man modified by *blac* is always dead. *Blac* is used only once in *Judith* (*Judith* 278) where the tyrant Holofernes, modified by this word, has been beheaded and this fact agreeing with the conclusions we reached above. However, it is difficult to apply this fact to our interpretation of *Judith* 128, because there is an inconsistency in the context. It seems better to interpret *blachleor* in this case as 'bright-cheeked' on the basis of the Indo-European tradition which connects light, beauty and goodness. Therefore, we came to the conclusion that our interpretation of *blachleor* in *Judith* 128 represents a different meaning from that in *Genesis* 1970.

Notes:

1) Timmer, B. J., ed., *Judith* (London: Methuen, 1952, rpt., Exeter: Univ. of Exeter Press, 1978): 13-14.

2) Timmer, 15; Colunga, A. and Turrado, L., *Biblia Sacra iuxta Vulgatam Clementinam: Nova Editio* (Matriti, 1982).

3) Trans. from *The New English Bible with the Apocrypha* (Oxford: OUP, 1970): 81.

4) Timmer, 24.

5) Whitelock, D., rev., *Sweet's Anglo-Saxon Reader in Prose and Verse*, 15th ed. (Oxford: Clarendon Press, 1970): 311.

6) Timmer, 40.

7) Timmer, 24.

8) Krapp, G., ed., *The Junius Manuscript* (New York; Columbia Univ. Press, 1932): 59.

9) Gordon, R. K., trans., *Anglo-Saxon Poetry* (London: Dent, 1926, rev., 1954): 97.

10) Kennedy, C. W., trans., *The Cædmon Poems* (London, 1916, rpt., Gloucester, Mass: Smith, 1965): 67.

11) Mason, L., trans., *Genesis A* (Yale Studies in English XLVIII, New York, 1915), rpt., in *Translation from the Old English* (New York: Archon Books, 1970): 174.

12) Grein, C. W. M., trans., *Dichtungen der Angelsachsen* (Heidelberg: Carl Winter, 1930): 55.

13) Timmer, 13.

14) Huppé, B. F., *The Web of Words* (Albany: State Univ. of New York Press, 1970): 170.

15) Huppé, 181.

16) Taylor, P. B., "The Old English Poetic Vocabulary of Beauty," in Damico, H. and Olsen A. H., eds., *New Readings on Women in Old English Literature* (Bloomington and Indianapolis: Indiana Univ. Press, 1990): 212.

17) Timmer, 13.

18) Belanoff, P. A., "Judith: Sacred and Secular Heroine," in Damico, H. and Leyerle, J., eds., *Heroic Poetry in the Anglo-Saxon Period* (Kalamazoo: Western Michigan Univ. Press, 1993): 248.

19) Dtionaries, translations and texts consulted in this paper are as follows:

《 Dictionaries and Glossaries》

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Sweet, H., *The Student's Dictionary of Anglo-Saxon* (Oxford: OUP, 1896).

Juzi, G., *Die Ausdrücke des Schönen in der altenglischen Dichtung* (Zürich: Aschmann & Scheller, 1939).

Kluge, F., *Angelsächsisches Lesebuch* (Halle: Max Niemeyer, 1897).

Cook, A. S., ed., *Judith: An Old English Epic Fragment* (Boston and London: D.C. Heath and Co., 1904).

Onions, C. T., rev., *Sweet's Anglo-Saxon Reader in Prose and Verse*, 9th ed. (Oxford: Clarendon Press, 1922).

Raith, J., *Altenglisches Wörterbuch* (München: Universitätsbuchhandlung M. Hueber, 1944).

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20) Somner seems to confuse *blac* and *blac* in his interpretation of these two words. He defines the word *blac* as "Niger, ater, pullus, pallidus, fuscus. black, russet, brown, pale, wan, swart, swarthy, bleak," while he writes only "i.e. blac" under the entry word blac. *DOE* also points out both the orthographical and the semantic ambiguity between the words *blac* and *blac*. Apart from these problems, Somner here presents an interesting statement about their geographical knowledge at that time.

21) Huppé, 170.

22) Huppé, 170.

23) Taylor, 216-217.

（しまざき　さとこ　　英語コミュニケーション学科専任講師）

要　旨

　多義的な語をどの意味で解釈するかによって、作品に登場する人物の人物像が大きく変わってしまうことがある。本稿では、古英詩 *Judith* 128 に見られる *blachleor* という多義的な語をめぐり、従来提出されている二つの解釈（'pale-cheeked, with fear' か 'bright-cheeked, beautiful' か）について文献学的な視点から調査・分析を行なった。どちらの解釈をとるかで作品における Judith's maid の女性像は180度変化するが、考察の結果、後者の解釈の方が妥当なのではないかと結論した。