

ALDHELMI CARMEN RHYTHMICUM¹

The first Englishman, indeed the first man of any Germanic nation, to become a Latin author, was the most brilliant alumnus of the school of Theodore Archbishop of Canterbury and Hadrian Abbot of Saints Peter and Paul, Canterbury. Aldhelm was born about 639 or 640, son of Kenten, perhaps Centwine, an otherwise unknown brother of Ine King of the West Saxons 688-726, educated by the Irish philosopher and monk Maeldubh, then by Theodore and Hadrian sometime between 670 and 675. Elected Abbot of Malmesbury about 675, he was from his elevation in 705 until his death in 709 first Bishop of Sherborne.

The following text of *Aldhelmi Carmen Rhythmicum* is based upon the only extant manuscript, Vienna, Österreichische Nationalbibliothek 751 folio 40^{r-v}, copied in the middle of the ninth century, apparently from materials assembled by the successor of Saint Boniface as Archbishop of Mainz 754-86, Lul, who had been a monk at Malmesbury.² In the manuscript each couplet occupies a single line with the verses arranged in two left-justified columns. Here each couplet occupies two lines.

1. I owe thanks for helpful criticism to Dr Leofranc Holford-Strevens and Dr Andy Orchard.

2. For a facsimile of the unique manuscript see F. UNTERKIRCHER, *Sancti Bonifacii Epistolae. Codex Vindobonensis 751 der österreichischen Nationalbibliothek, Codices Selecti Phototypice Impressi* XXIV (Graz 1971). For the standard edition see R. EHWARD, *Aldhelmi Opera Omnia, Monumenta Germaniae Historica, Auctores Antiquissimi* XV (Berlin 1919) 523-8. For a translation see M. Lapidge & J. L. Rosier, *Aldhelm, The Poetic Works* (Cambridge 1985) 169-79, 259-63. For secondary literature and analysis see H. BRADLEY, 'On Some Poems Ascribed to Aldhelm', *English Historical Review* XV (1900) 291-2, and A. ORCHARD, *The Poetic Art of Aldhelm*, Cambridge Studies in Anglo-Saxon England VIII (Cambridge 1994) 17-72.

Other departures from the manuscript are noted below³ and after the text. To the left of the text are line numbers. Within the text capital letters and punctuation marks in boldface represent *litterae notabiliores* and marks of the manuscript. Rhymes are marked by *italics*. Alliteration within lines and between adjacent lines is marked by solid underline. Alliteration between alternate lines is marked by dotted underline. To the right of the text the first column notes the scheme of rhymes; the second column notes the scheme of rhythms, three of which end x/xx (1 /x/xx/xx, 2 /xx/x/xx, 3 x/x/x/xx) and three of which end xx/x (4 /x/xxx/x, 5 /xx/xx/x, 6 x/x/xx/x); the third column notes the number of words and the fourth the number of letters.

INCIPIT CARMEN ALDHELMI			3	21
	Léctor <i>cá</i> sses <i>cathó</i> lice .	a	1	3 21
	Átque <i>ó</i> bses <i>athlé</i> tice .	a	1	3 19
	Túis pulsátus <i>précibus</i> .	b	2	3 20
	<i>Ob</i> nixe flágitántibus ;	b	3	2 19
5	<i>Y</i> mnísta <i>cá</i> rmen <i>cécini</i> .	c	3	3 19
	Átque <i>rem</i> spónsam <i>réddidi</i> .	c	2	4 22
	Sicut <i>príd</i> em pepigeram .	d	1	3 20
	Quándo <i>proféctus</i> fúeram .	d	2	3 21
	Úsque <i>dír</i> am <i>Domnóniam</i> .	d	1	3 19
10	Pér <i>caréntem</i> <i>Cornúbiam</i> .	d	1	3 20
	Flóru <i>léntis</i> <i>caespítibus</i> .	b	1	2 22
	Ét fecúndis <i>gramínibus</i> ;	b	1	3 20
	Élemé <i>nta</i> <i>inórmia</i> .	e	1	3 15
	Átque <i>fácta</i> <i>infórmia</i>	e	1	3 18
15	Quassántur sub <i>aethérea</i> .	e	3	3 21
	Conuéxi <i>caéli</i> <i>cámara</i> .	e	3	3 18
	Dum trémet <i>mú</i> ndi <i>má</i> china .	e	3	4 21
	Súb uentórum <i>moná</i> rchia .	e	1	3 20
	Écce noctúrno <i>té</i> mpore .	a	2	3 19

3. The semicolon; in lines 4, 12, 43-4 47-8, 52, 54, 76, 88, 97-8, 105-6, 111-15, 125, 127-8, 134-5, 137, 151 appears to serve as both the abbreviation for *-us* and a punctuation mark. The ordinary abbreviations are expanded as *per-*, *prae-*, and *pro-*, & as *et*, *xpi* as *Xpisti* and *xpo* as *Xpisto*. Correct Classical spellings as with *ae* in *aethere* 24 and with *e caudata* in *gtherea* 15 justify normalization of *ethera* 79; so *caecat*' 69 justifies normalization of *ceca* 161, and *caelitus* 53, *caelorum* 55, *celi* 94 justify normalization of *celi* 16. Correct spellings of *saeculo* 26 and *saeui* 179 justify restoration of *a* into *deseuient* 26 for both etymological correctness and internal alliteration. Elsewhere spellings like *haec* 79 and *casae* 167 justify normalization of *cespitibus* 11, *germane* 63, *sepiissime* 67, *libre* 82, *cetera* 83, *cerula* 99, *equora* 104, *aule* 136, *tetro* 157.

20	<u>Ó</u> rto brumáli <u>t</u> úrbine .	a 2	3 18
	<u>Q</u> uátiens <u>t</u> érram <u>t</u> empéstat .	f 5	3 23
	<u>T</u> urbábat átuqe <u>u</u> ástítas .	f 3	3 21
	<u>C</u> um . <u>f</u> rácto <u>u</u> énti <u>f</u> édere .	a 3	4 20
	<u>B</u> ácharéntur <u>i</u> n <u>a</u> éthere .	a 1	3 20
25	<u>E</u> t <u>r</u> úpto <u>r</u> étínáculo .	g 3	3 17
	<u>D</u> ésaeuírent <u>i</u> n <u>s</u> aéculo .	g 1	3 20
	Tum <u>l</u> ibertáte <u>p</u> otíta .	e 6	3 18
	Et <u>s</u> eruitáte <u>s</u> opíta .	e 6	3 17
	<u>S</u> píssa <u>s</u> tátim <u>s</u> pirámina .	e 1	3 21
30	<u>D</u> uéli <u>d</u> úcunt <u>á</u> gmina .	e 3	3 18
	<u>Q</u> uibus bis <u>s</u> éna <u>n</u> ómína .	e 2	4 19
	<u>I</u> ndidérunt <u>u</u> olúmina .	e 1	2 18
	<u>H</u> órum <u>á</u> rchon <u>a</u> tróciter .	h 1	3 20
	<u>F</u> úmam <u>u</u> érrens <u>f</u> eróciter :	h 1	3 21
35	<u>F</u> úrībúndus cum <u>f</u> lámine	a 1	3 20
	<u>U</u> éniébat a <u>c</u> árdine .	a 1	3 16
	<u>Ú</u> nde <u>T</u> itánis <u>t</u> órida .	e 2	3 18
	<u>L</u> abúntur <u>l</u> úminária .	e 3	2 17
	<u>C</u> úmque <u>f</u> látus <u>u</u> ictóriæ .	a 1	3 21
40	Non <u>f</u> úrerént <u>i</u> nglóriae .	a 3	3 20
	<u>T</u> remébat <u>t</u> éllus <u>t</u> úrvida	e 3	3 21
	<u>Á</u> tque <u>é</u> ruta <u>r</u> óbora .	e 1	3 16
	<u>C</u> adébant <u>c</u> úm <u>u</u> ertícibus ;	b 3	3 21
	<u>S</u> ímul <u>r</u> úptis <u>r</u> adícibus ;	b 1	3 20
45	Néque <u>g</u> úttæ <u>g</u> racíliter .	h 1	3 21
	<u>M</u> anábant <u>s</u> éd <u>m</u> ináctiter .	h 3	3 20
	<u>M</u> úndi <u>r</u> ótam <u>r</u> orántibus ;	b 1	3 20
	<u>Ú</u> mectábant <u>c</u> um <u>i</u> mbribus ;	b 1	3 21
	<u>C</u> um <u>p</u> raépóllénti <u>p</u> lúvia .	e 3	3 21
50	Éssent <u>r</u> eférra <u>f</u> lúmina .	e 2	3 20
	<u>T</u> úrbo <u>t</u> érram <u>t</u> erétibus .	b 1	3 20
	<u>G</u> rássabátur <u>g</u> randínibus ;	b 1	2 22
	<u>Q</u> uæ <u>c</u> áteruátim <u>c</u> aélitus .	b 3	3 22
	<u>C</u> rebrántur <u>n</u> ígris <u>n</u> úbibus ;	b 3	3 23
55	Néque <u>c</u> aelórum <u>c</u> úlmina .	e 2	3 20
	<u>C</u> árent <u>n</u> octúrna <u>n</u> ébula .	e 2	3 20
	<u>Q</u> uórum <u>p</u> úlchra <u>p</u> laníties .	i 1	3 22
	<u>P</u> érlucébat ut <u>g</u> lácies .	i 1	3 19
	<u>D</u> ónec <u>n</u> úmbo ac <u>n</u> úbibus .	b 1	4 19
60	<u>T</u> órué <u>t</u> egúntur <u>t</u> rúctibus .	b 2	3 21
	<u>N</u> am <u>t</u> énebréscunt <u>t</u> úrbine .	a 3	3 22
	<u>D</u> isrúpto <u>r</u> érum <u>ó</u> rdine .	a 3	3 19
	<u>G</u> ermánae <u>P</u> hoébi <u>n</u> úmína .	e 3	3 20
	<u>Á</u> tque <u>p</u> raeclára <u>l</u> úmina .	e 2	3 20

65	<u>N</u> éque <u>fl</u> agrábat <u>fl</u> ámmiger .	h 2	3 23
	<u>D</u> úctor <u>di</u> erum <u>L</u> úccifer .	h 2	3 19
	<u>S</u> icut <u>so</u> let saepissime .	a 1	3 20
	<u>A</u> urátum <u>si</u> duš <u>s</u> úrgere .	a 3	3 19
	<u>S</u> éd <u>ca</u> ecátus <u>cal</u> igine .	a 1	3 19
70	<u>U</u> élud <u>f</u> úrua <u>ful</u> igine .	a 1	3 18
	<u>P</u> laústri <u>pl</u> áne <u>p</u> ulcherrima .	e 1	3 24
	<u>N</u> ón <u>con</u> párent <u>cur</u> ricula .	e 1	3 21
	<u>A</u> quilónis <u>a</u> <u>c</u> ircio ..	g 1	3 16
	<u>C</u> úrsum <u>ser</u> uántis <u>sed</u> ulo .	g 2	3 21
75	<u>A</u> c <u>tó</u> tidém <u>tor</u> réntibus .	b 3	3 20
	<u>S</u> éptem <u>l</u> átet <u>l</u> ampádibus ;	b 1	3 21
	<u>P</u> liadis <u>p</u> úlchra <u>cop</u> ula .	e 2	3 20
	<u>A</u> b <u>A</u> thlántis <u>pro</u> sápia .	e 1	3 19
	<u>H</u> aéc <u>con</u> scéndunt <u>per</u> <u>a</u> éthera .	e 1	4 25
80	<u>A</u> b <u>ór</u> tu <u>só</u> lis <u>si</u> dera .	e 3	4 17
	<u>T</u> unc <u>p</u> ári <u>lán</u> ce <u>l</u> ímpida .	e 3	4 20
	<u>L</u> ibrae <u>tor</u> pébat <u>tr</u> útina .	e 2	3 21
	<u>Z</u> odiacus <u>cum</u> <u>ca</u> étera .	e 3	3 18
	<u>C</u> ýclus <u>f</u> uscátur <u>cat</u> érua .	e 5	3 21
85	<u>Q</u> uem <u>M</u> ázaróth <u>re</u> perimus .	b 3	3 21
	<u>N</u> úncupári <u>ant</u> iquitus .	b 1	2 19
	<u>B</u> is <u>sen</u> is <u>cum</u> <u>si</u> déribus .	b 3	4 20
	<u>P</u> ér <u>O</u> límpum <u>luc</u> éntibus ;	b 1	3 20
	<u>N</u> ec <u>rá</u> diábat <u>r</u> útulus .	b 3	3 18
90	<u>S</u> icut <u>sol</u> ébat <u>S</u> írius .	b 2	3 18
	<u>Q</u> uía <u>n</u> úbis <u>nig</u> érrima .	e 1	3 18
	<u>A</u> bscóndunt <u>p</u> ólos <u>p</u> állia .	e 3	3 21
	<u>A</u> rtamen <u>fl</u> agrant <u>ful</u> mina .	e 2	3 22
	<u>L</u> áte <u>per</u> <u>ca</u> éli <u>c</u> úlmina .	e 2	4 19
95	<u>Q</u> uándo <u>p</u> alléntem <u>p</u> éndula .	e 2	3 22
	<u>F</u> lámam <u>u</u> ómunt <u>fast</u> igia .	e 1	3 21
	<u>Q</u> uórum <u>nat</u> úra <u>n</u> úbibus ;	b 2	3 19
	<u>P</u> rocédit <u>con</u> lidéntibus ;	b 3	2 21
	<u>N</u> écnon <u>mar</u> ina <u>ca</u> érua .	e 2	3 19
100	<u>G</u> lómerántur <u>in</u> <u>gl</u> áraea .	e 1	3 19
	<u>Q</u> ua <u>in</u> ruít <u>in</u> ruptio .	g 3	3 17
	<u>U</u> entórum <u>ac</u> <u>cor</u> réptio .	g 3	3 19
	<u>P</u> er <u>p</u> élagi <u>it</u> inera .	e 3	3 16
	<u>S</u> álsa <u>spum</u> ábant <u>a</u> éguora .	e 2	3 21
105	<u>C</u> um <u>bull</u> iret <u>brum</u> álibus ;	b 1	3 21
	<u>U</u> ndósus <u>u</u> órtex <u>fl</u> úctibus ;	b 3	3 22
	<u>O</u> céanus <u>cum</u> <u>m</u> ólibus .	b 3	3 17
	<u>A</u> tque <u>dir</u> is <u>do</u> drántibus .	b 1	3 21
	<u>P</u> ulsábat <u>prom</u> ontória .	e 3	2 19

110	<u>S</u> uffragánte <u>v</u> ictória ·	e 1	2 19
	<u>S</u> ic <u>t</u> urgescébat <u>t</u> ricibus ;	b 3	3 22
	<u>P</u> óntus <u>u</u> entórum <u>f</u> lātibus ;	b 2	3 22
	<u>I</u> nfligéndo <u>f</u> lamtibus ;	b 1	2 20
	<u>S</u> cópulósis <u>m</u> arginibus ;	b 1	2 20
115	<u>Q</u> uid <u>d</u> icam <u>d</u> é <u>i</u> ngéntibus ;	b 3	4 21
	<u>A</u> ltíthroní <u>o</u> péribus ·	b 3	2 18
	<u>Q</u> uae <u>n</u> íllus <u>n</u> équit <u>n</u> úmero ·	g 3	4 22
	<u>C</u> óputáre <u>i</u> n <u>c</u> álculo ·	g 1	3 18
	<u>E</u> n <u>m</u> últá <u>i</u> n <u>m</u> iráculo ·	g 3	4 17
120	<u>N</u> unc <u>a</u> ppárent <u>p</u> ropátulo ·	g 1	3 21
	<u>C</u> lára <u>X</u> písti <u>c</u> leméntia ·	e 1	3 20
	<u>P</u> ér haec fácta <u>r</u> ecéntia ·	e 1	4 20
	<u>C</u> um <u>q</u> uárta <u>g</u> állicinia ·	e 3	3 19
	<u>Q</u> uási <u>q</u> uárta <u>u</u> igília ·	e 1	3 18
125	<u>S</u> úscitárent <u>s</u> onántibus ;	b 1	2 21
	<u>S</u> ómniculósos <u>c</u> ántibus ·	b 2	2 20
	<u>T</u> um <u>b</u> ínis <u>s</u> tántes <u>c</u> lássibus ;	b 3	4 24
	<u>C</u> élebrámus <u>c</u> oncéntibus ;	b 1	2 21
	<u>M</u> átutinam <u>m</u> elódiam ·	d 1	2 17
130	<u>A</u> c <u>s</u> ynáxis <u>p</u> salmódiam ·	d 1	3 19
	<u>E</u> n <u>s</u> tátim <u>f</u> úlcrá <u>f</u> lámíne ·	a 3	4 21
	<u>N</u> utábant <u>á</u> <u>f</u> undámíne ·	a 3	3 18
	<u>T</u> igna <u>t</u> óta <u>c</u> um <u>t</u> rábibus ·	b 1	4 20
	<u>T</u> rémibúnda <u>i</u> ngéntibus ;	b 1	2 20
135	<u>U</u> acíllábant <u>q</u> b <u>o</u> mnibus ;	b 1	3 20
	<u>A</u> úlae <u>p</u> ulsáta <u>p</u> ártibus ·	b 2	3 20
	<u>H</u> is <u>t</u> ántis <u>t</u> émpestátibus ;	b 3	3 22
	<u>A</u> c <u>t</u> erórum <u>t</u> urbínibus ·	b 1	3 20
	<u>N</u> óstra <u>p</u> áuent <u>p</u> raecórdia ·	e 1	3 22
140	<u>T</u> ót <u>m</u> onstrórum <u>p</u> rodígia ·	e 1	3 21
	<u>Q</u> uándo <u>c</u> ernébant <u>l</u> úmina ·	e 2	3 21
	<u>T</u> ectórum <u>l</u> áqueária ·	e 3	2 17
	<u>H</u> orrisonís <u>f</u> ragóribus ·	b 3	2 20
	<u>C</u> óncuti <u>é</u> t <u>c</u> repóribus ·	b 2	3 19
145	<u>T</u> um <u>t</u> ándem <u>c</u> úrsu <u>c</u> atérúa ·	e 6	4 21
	<u>C</u> onfrácta <u>l</u> ínquens <u>l</u> ímína ·	e 3	3 23
	<u>P</u> órtum <u>p</u> éfit <u>b</u> asílicae ·	a 1	3 20
	<u>P</u> ópulánte <u>p</u> ernície ·	a 1	2 17
	<u>S</u> ic <u>p</u> ellúntur <u>p</u> erícúla ·	a 1	3 20
150	<u>P</u> er <u>M</u> átris <u>á</u> dminícúla ·	a 3	3 19
	<u>Q</u> uidam <u>d</u> iscrímen <u>q</u> uóbus ;	b 5	3 21
	<u>D</u> éuítántes <u>c</u> um <u>s</u> áltibus ·	b 1	3 21
	<u>P</u> ér <u>d</u> euxa <u>a</u> c <u>l</u> úbrica ·	e 1	4 18
	<u>C</u> liuósi <u>r</u> úris <u>l</u> átera ·	e 3	3 18

155	<u>M</u> étuébant <u>m</u> agnópere .	a 1	2 18
	<u>C</u> ásam <u>c</u> ontrítam <u>c</u> repóre .	a 5	3 21
	<u>P</u> orro <u>c</u> um <u>t</u> aétrae <u>t</u> énebrae .	a 2	4 23
	<u>P</u> raéteríssent et <u>l</u> átebrae .	a 1	3 23
	<u>F</u> átescénite <u>u</u> elámíne .	a 1	2 18
160	<u>Ó</u> rto <u>i</u> úbaris <u>l</u> úmine .	a 1	3 17
	<u>S</u> císsa <u>c</u> aéca <u>c</u> alígine .	a 1	3 19
	<u>Q</u> uási <u>m</u> órtis <u>i</u> mágine .	a 1	3 18
	<u>T</u> unc <u>u</u> ídens <u>á</u> b <u>e</u> cclésia .	e 3	4 20
	<u>T</u> igílli <u>f</u> úsa <u>f</u> rágmina .	e 3	3 19
165	<u>E</u> n <u>i</u> nquam <u>n</u> óctis <u>h</u> órrida .	e 3	4 21
	<u>N</u> únc <u>a</u> ppárent <u>s</u> pectácula .	e 1	3 22
	<u>E</u> cce <u>c</u> ásae <u>c</u> acúmina .	e 1	3 17
	<u>C</u> adébant <u>á</u> d <u>f</u> undámina .	e 3	3 19
	<u>Q</u> uá <u>s</u> olébant <u>l</u> autíssimae	a 1	3 22
170	<u>S</u> úmi <u>d</u> úlcēs <u>d</u> elíciae .	a 1	3 18
	<u>E</u> n <u>g</u> énestárum <u>a</u> prica .	e 6	3 18
	<u>F</u> róndosárum <u>u</u> elámína .	e 1	2 19
	<u>P</u> ellúntur <u>p</u> áriétibus .	b 3	2 19
	<u>F</u> labrórum <u>a</u> riétibus .	b 3	2 18
175	<u>H</u> eú <u>t</u> ectórum <u>t</u> utámina .	e 1	3 19
	<u>P</u> rósternúntur <u>i</u> n <u>p</u> látea .	e 1	3 21
	<u>E</u> cce <u>g</u> rátes <u>a</u> <u>c</u> úlmine .	a 1	4 18
	<u>R</u> úunt <u>s</u> ine <u>m</u> unímíne .	a 1	3 17
	<u>F</u> látus <u>s</u> aéui <u>s</u> pirámina .	e 1	3 20
180	<u>H</u> aéc <u>f</u> ecérunt <u>l</u> udíbria .	e 1	3 20
	<u>E</u> t <u>n</u> ísi <u>n</u> átalícia .	e 3	3 15
	<u>P</u> aúli <u>S</u> ánci <u>g</u> ollémnia .	e 1	3 20
	<u>T</u> úeréntur <u>t</u> reméntia .	e 1	2 18
	<u>T</u> ímídrum <u>p</u> raecórdia .	e 1	2 19
185	<u>F</u> órsan <u>q</u> uassáto <u>c</u> úlmine .	a 2	3 21
	<u>Q</u> uáterémur et <u>f</u> úlmine .	a 1	3 19
	<u>Q</u> uémadmódum <u>c</u> rudéliter .	h 1	2 21
	<u>N</u> óuies <u>b</u> inos <u>c</u> írciter .	h 2	3 19
	<u>P</u> ropálant <u>e</u> uagélica .	e 3	2 19
190	<u>T</u> ríni <u>T</u> onántis <u>f</u> ámína .	e 2	3 19
	<u>T</u> úrris <u>f</u> regísse <u>f</u> rágmina .	e 2	3 22
	<u>C</u> úm <u>i</u> nménsa <u>m</u> acéria .	e 1	3 17
	<u>E</u> rgo <u>X</u> písto <u>i</u> n <u>c</u> ommúne .	a 4	4 19
	<u>A</u> démpti <u>á</u> <u>d</u> íscrímíne .	a 3	3 18
195	<u>G</u> rátes <u>q</u> uícámus <u>d</u> úlciter .	h 2	3 21
	<u>M</u> anénti <u>i</u> nmortáliter .	h 3	2 19
	<u>D</u> óxa <u>D</u> éo <u>i</u> ngénito .	g 1	3 15
	<u>Á</u> tque <u>G</u> náto <u>p</u> rogénito .	g 1	3 19
	<u>S</u> ímul <u>c</u> um <u>S</u> áncio <u>s</u> upérna .	e 5	4 21
200	<u>F</u> látu <u>r</u> egénti <u>s</u> aécula .	e 2	3 19
	FINITUR CARMEN ALDHELMI .	3 21	

Incipit MS al' sc. aliud. 1 catholicę. 4 flagittantib;. 6 responsa. 12 foecundis. 16 conuexa. 23 fracti. 34 famam. 35 flaminę. 58 glaties. 60 crucibus. 66 doctor. 72 curricula. 82 torpębat. 89 radiebat rutulus. 91 nugerrima. 97 quarum. 101 ruit. 123 grata. 152 diuitantes. 156 contritum. 157 tetro. 159 fatescentes. 160 iuuaris. 169 que. 174 fabrorum. 185 quassati. 200 regente. Explicit MS finit.

THE POEM OF ALDHELM BEGINS.

- Reader, catholic 'helmet'
 and champion 'hostage',
 assailed by your prayers
 clamouring resolutely,
 5 I, a hymn-writer, have sung a poem
 and given back something promised
 as I had undertaken long ago.
 When I had set forth
 toward dire Devon
 10 through Cornwall lacking
 flower-yielding turves
 and prolific grasses,
 irregular elements
 and disfigured effects
 15 are shaken repeatedly under the aetherial
 vault of convex heaven,
 while the structure of the universe trembles
 under the sole rule of the winds.
 Behold, in a nocturnal time
 20 with a wintry whirlwind risen,
 a tempest and a wasting desolation striking
 disturbed the land
 when with their pact broken the winds
 are running wild in the aether
 25 and with the retaining rope ruptured
 they are raging savagely in the world [lit. 'age'].
 Then with their liberty strengthened
 and their servitude put to sleep,
 their breathings immediately coming thick and fast,
 30 they lead the troops of the duel,
 32 on which volumes have put
 31 twice-six names [*i.e.* learned books name twelve winds].
 Of these the ruler, violently
 sweeping along the ground,⁴ fiercely
 35 furious with his blast,
 was coming from the cardinal point

4. Not 'foam' as LAPIDGE p. 177.

whence Titan's burning
 lights set [*i.e.* where the sun sets, the west],
 and since the blowings of a not inglorious victory
 40 are storming furiously,
 the disturbed earth was trembling,
 and rooted-out oaks
 were falling with their tops
 ruptured together with their roots,
 45 and the raindrops were not lightly
 dripping but threateningly
 48 they were moistening with their
 47 bedewing downpours the wheel of the universe.
 When with overwhelming rain
 50 the rivers were filled to bursting
 the whirlwind was afflicting the land with rounded
 hailstones
 which in a throng from heaven
 are widespread with black clouds,
 55 and the heights of the heavens do not
 lack a nocturnal fog,
 whose [*i.e.* hailstones'] beautiful surface
 was shining pellucid like ice
 until with a nimbus and harsh
 60 clouds they are grimly covered.
 For in the whirlwind
 with the order of things disrupted
 the divine powers of the sister of Phoebus [*i.e.* the moon]
 become shadowy and her very clear lights.⁵
 65 Nor did the flame-bearing
 leader of the days, Lucifer, blaze
 as he is most often accustomed
 to arise, as the gilded star,
 but blinded by darkness
 70 as with swarthy soot
 the most plainly beautiful running movements of the
 Plough
 are not to be seen
 from the northwest of the north
 keeping its course sedulously,
 75 and with exactly as many,
 seven, burning lamps lies hidden
 the beautiful coupled group of the Pleiades

5. The *praeclara lumina* belong to the sister of Phoebus, not 'gleaming stars' as LAPIDGE p. 178.

from the lineage of Atlas.⁶
 These stars ascend together through the aether
 80 from the rising of the sun [*i.e.* the east].⁷
 Then with its equal weighing-pan the limpid
 scale of Libra lay motionless
 when the Zodiacal circle with its other
 throng is darkened,
 85 which we find
 called Mazaroth in antiquity
 with its twice-six stars
 shining through Olympus [*i.e.* the heavens].
 Nor did ruddy Sirius radiate
 90 as he was accustomed,
 because the blackest palls of cloud
 hide the poles.
 Nevertheless lightning bolts blaze
 widely through the heights of heaven
 95 when their suspended jagged tips⁸
 belch pallid flame,
 whose [*i.e.* lightning bolts'] nature proceeds
 from colliding clouds,
 and also the marine blue waters
 100 are accumulated on the gravel
 on which the eruption rushed in
 and the correption of the winds
 through the ways of the sea
 covered the salty surface of the sea with foam,
 106 when the wavy whirlpool boils
 105 with wintry billows,
 when the ocean with its masses
 and its dire three-quarters [of the world which it covers]
 was assailing the promontories,
 110 with victory supporting it.
 Thus did the sea swell with harsh
 blowings of winds
 dashing with blasts against
 rocky shores.

6. Not 'Atlantis' as LAPIDGE pp. 178 and 262 n. 6.

7. The direction, east, not the time of 'the sun's (first) rising' as LAPIDGE p. 178. After the sun's rising the stars would have been invisible even if there had been no storm.

8. Aldhelm is referring to lightning bolts, not 'drooping fastnesses' as LAPIDGE p. 178.

- 115 What shall I say about the vast
 works of the High-Throned,
 which no man can in number
 compute with a counter?
 Lo, many things in the miracle [I am going to relate]
- 120 now appear in the open
 by the clear clemency of Christ
 through these recent effects.
 When the fourth cockcrows,
 as if in the fourth vigil,
- 125 rouse with resounding songs
 sleepy men,
 then standing in double ranks
 we are celebrating with singings together
 the melody of matins
- 130 and the psalmody of coming together [for prayer].
 Lo, immediately pillars from a blast
 rocked from the foundation.
 Whole beams with their vast balks
 trembling
- 135 tottered, assailed from all
 parts of the hall.
 In these great tempests
 and whirlwinds of terrors
 our hearts are frightened at
- 140 so many portents of unnatural events.
 When they discerned the lights [*i.e.* candelabra or
 windows or vents],
 the panels of the roofs
 crashing together with horrible-sounding breakings
 and roars,
- 145 then finally in one course [lit. 'running'] the throng,
 abandoning the broken thresholds,
 seeks the door of the basilica,
 with destruction devastating.
 Thus the perils are repulsed
- 150 through the supports of the Mother.
 Certain men
 avoiding danger with two leaps
 through sloping and slippery
 sides of hilly country
- 155 feared greatly
 the house crushed by the roar.
 Next when horrible shadows
 passed away, and with the veil of hiding
 rent open,
- 160 with the light of day risen,
 the blind darkness split

- as if in the image of death,
 then seeing from the church
 the broken bits of tile spread round,
 165 lo, I say, the horrid spectacles of the night
 now appear.
 Behold, the heights of the house
 were falling to the foundations,
 in which [house] the cleanest
 170 sweet delights [*i.e.* the Eucharist] were accustomed to be
 taken.
 Lo, basking in the sun
 the coverings of leafy broom plants
 are repulsed from the walls
 by the battering rams of the blusters.
 175 Alas, the protections of the roofs
 are strewn forth in the square.
 Behold, the wickerworks from the height
 tumble [lit. 'rush'] down without a defence [for the now
 roofless building].
 The breathings of savage blowing
 180 have effected these mockeries.
 And unless the solemn birthday celebrations
 of Saint Paul
 were protecting the trembling
 hearts of timid men
 185 perhaps with the height shaken repeatedly
 we would be struck also with lightning
 187 as cruelly
 189 the evangelical
 190 words of the Trinal Thunderer
 191 make it known that the broken bits of the tower [of
 Siloam]⁹ broke
 192 with immense slaughter
 188 of about twice-nine people.
 193 Therefore in common
 let us rescued from danger
 195 say thanks sweetly to Christ
 remaining immortally.
 Glory to God Unbegotten
 and to the Begotten Son
 together with the Holy Spirit [lit. 'Blowing']
 200 ruling supernal worlds [lit. 'ages'].
 THE POEM OF ALDHELM IS FINISHED.

9. Luke XIII 4.

The poem proper consists of one hundred rhyming couplets, 200 lines, 1 600 syllables, and 594 words. Including the incipit and explicit there are 202 lines, all in perfect continuous octosyllables, 600 words, and 3 983 letters. The incipit and the explicit are semantically and syntactically parallel, each containing three words, eight syllables, and twenty-one letters. The poem is divided into six sections, incipit, prologue (lines 1-7), part I (lines 8-114), part II (lines 115-92), epilogue (193-200), and explicit.

Rhyme and alliteration are conspicuous, though not comprehensively systematic, features of the oldest extant Latin poem composed in these islands, the pentadecasyllabic 'Saint Sechnall's Hymn' *Audite Omnes Amantes Deum*, perhaps from the beginning of the fourth quarter of the sixth century. From the end of the sixth century and throughout the seventh Hiberno-Latin poets systematically disposed rhyme and alliteration in stanzaic poems in heptasyllabic and octosyllabic metres, and they used changes of rhythm to articulate structures.¹⁰ Among Anglo-Latin poets the first to compose heptasyllabic verse may have been Aldhelm, who at the end of his Letter to Heahfrith parodied the most famous and imaginative of Hiberno-Latin grammarians, Virgilius Maro Grammaticus, in a rhyming alliterative couplet:¹¹

... ut uersidicus ait digna :

Fiat fante Glingio

Gurgo fugax fambulo.

Among Anglo-Latin poets the first to compose octosyllabic verse may have been Theodore and Aldhelm.¹² Their compositions are not stanzaic but continuous. Lacking evidence to the contrary we may suppose that Aldhelm first adapted continuous octosyllabic rhyming couplets for narrative.

10. D. R. HOWLETT, 'Two Works of Saint Columban', *Mittelateinisches Jahrbuch* XXVIII (1994 for 1993) 27-46; 'The Earliest Irish Writers at Home and Abroad', *Peritia* VIII (1994) 1-17; *The Celtic Latin Tradition of Biblical Style* (Dublin 1995) chapter IV 'Poems and Prayers' 138-242.

11. D. R. HOWLETT, 'Aldhelm and Irish Learning', *ALMA* LII (1994) 37-75.

12. D. R. HOWLETT, *British Books in Biblical Style* (Dublin forthcoming), chapter II 'The Anglo-Latin Tradition'.

In Aldhelm's poem we see end-rhyme that extends from a single syllable and a single letter in lines 15-6, 19-20, 67-8, and 73-4, to two syllables and two letters in lines 139-40 and 181-4, to three syllables and five, six, or seven letters in lines 33-4, 39-40, 43-4, and 69-70, up to five syllables and nine letters in lines 13-4 and 173-4. From the very beginning of the poem Aldhelm rhymes not only the ends of verses, but medial syllables, the fourth and fifth as well as the seventh and eighth of the first couplet, *casses catholice* and *obses athletice*. He also rhymes the vowels and consonants of initial and medial syllables, as the first, second, fourth, sixth, and seventh as well as the eighth of lines 17-8, *dum tremet mundi machina* and *sub uentorum monarchia*, and the first, fourth, fifth, sixth, seventh, and eighth syllables of lines 25-6, *et rupto retinaculo* and *desaeurent in saeculo*.¹³ Awareness of this pervasive rhyme may have led a scribe into error, writing *glatjes* 58 to rhyme with *planijtes* 57, and *radiēbat rutulus* 89 to introduce a false rhyme with *solebat* while ruining a true rhyme with *Sirius* 90.

The verses are stunningly alliterative. Of 200 lines only four, 27, 114, 122 and 189, do not exhibit alliteration within the line or between adjacent or alternate lines or combinations of these. Awareness of this pervasive alliteration may have led a scribe into error, writing *nubis nugerrima* 91 and *grata gallicinia* 123.

Aldhelm attended closely to the rhythms of his verses. In the scheme of rhythms mentioned above all six forms exhibit three stressed and five unstressed syllables, the eight syllables dividing by *epitritus*, epitrite or sesquitercian ratio, 11/3:1 or 4:3, at 5 and 3. In the first couplet of the poem verses 1-2 exhibit identical rhythm. So do the verses of couplets in lines 9-16. Thereafter rhythms are matched in rhyming couplets in lines 19-20, 27-8, 33-6, 47-8, 51-8, 61-2, 65-6, 69-72, 93-4, 101-2, 113-6, 121-2, 129-30, 133-4, 139-40, 147-8, 159-64, 169-70, 173-80, 183-4 and 197-8.

13. For earlier examples of this among Celtic Latin writers of the sixth and seventh centuries see the works in note 10 above and D. R. HOWLETT, 'Orationes Moucani: Early Cambro-Latin Prayers', *Cambridge Medieval Celtic Studies* XXIV (1992) 55-74.

Sometimes the rhythms recur parallel in adjacent couplets, as lines 24-7, 85-8, 107-10, 117-20, 125-8 and 135-8. Sometimes the rhythms recur chiasmatically in adjacent couplets, as lines 3-6, 39-42, 43-6, 105-8, 129-34, 141-4, 165-8 and 185-8. The clearest indication of deliberate intent is the extended patterns that combine chiasmic arrangement of matched, parallel, and chiasmic rhythms, as in lines 1-16, in which all the couplets but one exhibit matched or chiasmic rhythms (1-1 | 2-3-3-2 | 1-2 | 1-1-1-1-1-1-3-3), the different rhythms 1-2 in lines 7-8 marking the end of the first sentence and the break between prologue and part I; lines 23-30 (3-1-3-1 | 6-6 | 1-3), 35-50 (1-1-2-3 | 1-3-3-1 | 3-1-1-3 | 1-1-3-2), 101-16 (3-3 | 3-2 | 1-3-3-1-3-1 | 3-2 | 1-1-3-3), 119-24 (3-1 | 1-1 | 3-1), 125-38 (1-2-3-1 | 1-1 | 3-3 | 1-1 | 1-2-3-1) and 149-56 (1-3 | 5-1 | 1-3 | 1-5). The couplets which do not fit into these patterns may fit into others. The first rhythmically unmatched couplet is at lines 7-8. Five others follow the blocks of eight lines 9-16, 23-30, 51-8, 149-56 and 173-80. Note the unmatched group of eight lines 189-96, and the unmatched group of twelve lines 73-84, which suggest that the regularity elsewhere in the poem is not merely incidental.

In the prologue, the first sentence of seven lines and twenty-one words, Aldhelm addresses the recipient, *Lector Casses Obses*, representing the Old English name elements *helm* 'helmet' and *gisl* 'hostage', perhaps an ecclesiastical *lector* or 'reader' bearing the eight-lettered name *Helmgisl* or with metathesis *Helmgils*, as in the Durham *Liber Vitae*.¹⁴ Aldhelm refers also to himself and his poem. The seven lines divide by epitrite ratio at 4 and 3; the twenty-one words divide by the same ratio at 12 and 9, in the third line from the end, at *ymnista | carmen cecini*. The first four lines divide by the same ratio at 2.3 and 1.7 and the first twelve words at 7 and 5, in the second line, after the fifth word, the last of the recipient's title and name.

In the epilogue, lines 193-200, Aldhelm thanks Christ for deliverance and praises the Trinity. The eight lines divide by epitrite ratio at 4.6 and 3.4 and the twenty-five words at 14 and 11. Between *Xpisto* and *Gnato progenito* there are fourteen words.

14. H. SWEET (ed.), *The Oldest English Texts*, Early English Text Society, Original Series LXXXIII (1885) p. 154 l. 10 *Nomina regum uel ducum... helm-gils*, p. 160 l. 244 *Nomina clericorum... helm-gils*.

The poem contains two parts, the first beginning directly after the prologue, in line 8, *Quando profectus fueram usque diram Domnoniam per carentem Cornubiam*, and the second beginning in line 115, *Quid dicam de ingentibus Altithroni operibus quae nullus nequit numero computare in calculo*. The 202 lines of the poem complete with incipit and explicit divide by epitrite ratio at 115 and 87, the 600 words at 343 and 257, exactly at the join of the two parts, which Aldhelm manifestly *computauit in calculo*.

Let us consider the ways in which Aldhelm ordered the words of parts I and II, first by chiasmus in each part, then by parallelism in each part, then by chiasmus in both parts, then by parallelism in both parts.

Part I chiasmus

3	1	pulsatus
9	2	diram
18	3a	uentorum
20	b	brumali
43	c	uerticibus
44	4	ruptis
54	5	nubibus
55	6	caelorum culmina
59	7	nubibus
67	8	sicut solet
68	9	sidus
69	10	caecatus caligine
71	11	pulcherrima
72	12	non conparent curricula aquilonis a circio ..
75	12'	ac totiden torrentibus septem latet lampadibus
77	11'	pulchra
84	10'	fuscatur
87	9'	sideribus
90	8'	sicut solebat
91	7'	nubis
94	6'	caeli culmina
97	5'	nubibus
101	4'	inruptio
102	3'a	uentorum
105	b	brumalibus
106	c	uortex
108	2'	diris
109	1'	pulsabat

The crux of the chiasmus is marked by extraordinary punctuation in the manuscript at line 72.

Part II chiasmus

116	1	Altithroni
117	2	nullus nequit numero computare
121	3	Xpisti
127	4	binis
139	5	pauent praecordia
141	6	cernebant
142	7	tectorum
149	8	pelluntur
156	9	casam
157	10	porro cum taetrae tenebrae praeterissent et latebrae fatescente uelamine
160	11'	orto iubaris lumine
161	10'	scissa caeca caligine quasi mortis imagine
167	9'	casae
173	8'	pelluntur
175	7'	tectorum
183	6'	tuerentur
184	5'	timidorum praecordia
188	4'	binos
193	3'	Xpisto
195	2'	dicamus
197	1'	Deo ingenito, Gnato progenito, cum Sancto Flatu

The themes of light and darkness at the crux of this chiasmus are the same as at the crux of the chiasmus of part I.

Part I parallelism

17	1	tremet
17	2	mundi
20	3	turbine
21	4	terram
31	5	bis sena
41	1'	tremebat
47	2'	mundi
51	3'	turbo
51	4'	terram
87	5'	bis senis

Part II parallelism

115	1	ingentibus
119	2	en
120	3	apparent

132	4	nutabant a fundamine
134	5	tremibunda
134	1'	ingentibus
165	2'	en
166	3'	apparent
168	4'	cadebant ad fundamina
183	5'	trementia

Parts I and II chiasmus

15	1a	quassantur
21	b	quatiens
23	b	fracto
26	2a	desaeurent
29	b	spiramina
39	3	flatus
42	4	eruta
55	5	culmina
56	6	nocturna
56	7	tenebrescunt
61	8	turbine
113	9	flaminibus
115	10	Quid dicam de ingentibus Altithroni operibus ?
131	9'	flamine
138	8'	turbinibus
157	7'	tenebrae
165	6'	noctis
177	5'	culmine
178	4'	ruunt
179	3'	flatus
179	2'a	sacui
179	b'	spiramina
185	1'a	quassato
186	b	quateremur
191	c	fregisse

The crux of the chiasmus falls exactly at the division between parts I and II.

Parts I and II parallelism

3	1	pulsatus
21	2	tempestas
38	3	luminaria
53	4	cateruatim
61	5	tenebrescunt
69	6	caecatus
90	7	solebat

93	8	fulmina
136	1'	pulsata
137	2'	tempestatibus
141	3'	lumina
145	4'	caterua
157	5'	tenebrae
161	6'	caeca
169	7'	solebant
186	8'	fulmine

In part I Aldhelm considers cosmic disorder in the heavens and on the earth. His words and ideas are arranged in another chiasmus, as the outer wings of a triptych, each of seven parts.

35	1	flamine
39	2	flatus
39	3	uictoriae
41	4	tremebat tellus turbida
43	5	uerticibus
44	6	ruptis
55	7a	caelorum culmina
59	b	nubibus
		centre of the triptych, a crux of seven parts
94	7'a	caeli culmina
97	b	nubibus
101	6'	inruptio
106	5'	uortex
109	4'	pulsabat promontoria
110	3'	uictoria
112	2'	flatibus
113	1'	flaminibus

At the crux of this chiasmus, the centre of the triptych, is an astronomical passage of seven parts.

61-	4	1	nam tenebrescunt turbine disrupto rerum ordine germanae Phoebi numina atque praeclara numina
65-70	2	2	neque flagrabat flammiger ductor dierum Lucifer sicut solet saepissime auratum sidus surgere
71-	4	3	Plaustrum plane pulcherrimum non comparent curricula aquilonis a circio cursum seruantis sedulo
75-80	4	4	ac totidem torrentibus septem latet lampadibus Pliadis pulchra copula ab Atlantidis prosapia ; haec conscendunt per aethera ab ortu solis sidera
81-	2	5	tunc pari lance limpida Librae torpebat trutina

- 83- 8 6 Zodiacus cum caetera cyclus fuscatur caterua quem Mazaroth
reperimus nuncupari antiquitus bis senis cum sideribus per
Olimpum lucentibus
- 89-92 7 nec radiabat rutilus sicut solebat Sirius quia nubis nigerrima ab-
scondunt polos pallia.

Aldhelm mentions first the brightest object in the nocturnal heavens, the moon, *germana Phoebi*, second the brightest wandering star or planet, the morning star *Lucifer* 'the light bearer'. In a grand sweep of the heavens following the actual leftward rotation of the earth and the apparent rightward rotation of the heavens he mentions third *Plaustrum* 'the Plough' from the north, fourth to the left in Taurus the *Pleiades* which *conscendunt per aethera ab ortu solis* 'ascend together through the aether from the rising of the sun [*i.e.* the east]', and fifth *Libra* to the left of Taurus on the opposite side of the sphere. Then in another comprehensive sweep of the heavens he mentions sixth all twelve 'stars' of the *Zodiacus cyclus*, ending seventh with the brightest star in the heavens, *Sirius* in Canis Major. The point is that because of the irregular elements and disfigured effects, *elementa inormia atque facta informia*, the winds raged both in the heavens and on the earth, *cum fracto uenti federe bacharentur in aethere et rupto retinaculo desaeuissent in saeculo*, and none of these lights could be seen shining.

In part II Aldhelm describes the effect of the cosmic disorder upon himself and his colleagues. He fixes the time as *quarta gallicinia quasi quarta uigilia* 'the fourth cockcrows, as if in the fourth vigil',¹⁵ when his fellows *binis stantes classibus* 'standing in double ranks' celebrated *concentibus matutinam melodiam ac synaxis psalmodiam* 'with [antiphonal] singings together the melody of matins and the psalmody of coming together [for prayer]'. He fixes the date as *natalicia Pauli Sancti sollemnia* 'solemn birthday celebrations of Saint Paul', that is, 29 June, the twenty-ninth day of the sixth month, on which the lights of twenty-nine stars in six groups, Lucifer, seven stars of the Plough, seven stars of the Pleiades, Libra, Mazaroth *binis senis cum sideribus* 'with twice-six stars', and

15. Note that there are four words from *quarta* to *quarta* inclusive.

Sirius, were not seen shining. Beginning from 1 January, 29 June is the 180th day of the year. There are 180 lines of verse before *et nisi natalicia Pauli Sancti sollemnia*. Beginning from *et nisi natalicia* there are eighteen words before *novies binos circiter*. After *Pauli Sancti sollemnia* there are eighteen lines of verse to the end of the epilogue.¹⁶ From *sollemnia* inclusive to the end of the epilogue there are fifty-two words, one for each week of the year. From *Pauli Sancti* inclusive to the end of the epilogue there are 365 letters, one for each day of the year. The number of letters in parts I and II is exactly ten times that amount, 3650.

Incipit, prologue, epilogue, and explicit contain three, twenty-one, twenty-five, and three words, together fifty-two, one for each week of the year. They also contain exactly 333 letters. Prologue, part I, part II, and epilogue together contain 594 words, which divided by 18 equal 33. The balancing of the numbers of words and letters in parts of the composition variously combined is identical with Aldhelm's technique in the Letter to Heahfrith.¹⁷

This is all perfectly clear. The facts are unmistakable, but they must be inferred, as Aldhelm writes nothing explicit about what he has done. The clue he provides to the connection between astronomical phenomena and the date of destruction of the church is that though the former are real they are not immediately apparent, as he tells us seven times: *tenebrescunt, neque flagrabat, non conparent, latet, fuscatur, nec radiabat sicut solebat, abscondunt polos*. The same is true of the phenomena of Aldhelm's metrical art.

The older Hiberno-Latin heptasyllabic and octosyllabic and pentadecasyllabic poems exhibit regular rhythms, which different rhythms interrupt to mark articulations of structure. One might suppose that in composing continuous octosyllabic couplets Aldhelm would do something similar. But he did not. Instead he wrote in blocks of rhythmically matched, parallel,

16. At the other end of the poem the eighteenth word of the prologue is the last of *atque rem sponsam reddidi*, referring perhaps to the occasion on which Aldhelm undertook to commemorate the event.

17. As nn. 11 and 12 above.

chiastic, composite, and jumbled couplets, partly to represent rhythmically the turbulence and disorder which are the subjects of his verse, and partly to appeal to the ears of Anglo-Saxons accustomed to varied rhythms in Old English alliterative poetry. But the long stretches of lines exhibiting patterns of composite rhythms reveal order underlying the apparent chaos as surely as the numbers and groups of stars match the month and day of the year on which the storm occurred, represented in the numbers of lines of verse, the numbers of words, and the numbers of letters.

Aldhelm spells the name of the *Zodiacus cyclus* as *Mazaroth*, the letters *-ar-* confirmed by rhyme with *nuncupari* in the following line. This spelling represents the Hebrew קמץ מזרות in Job XXXVIII 32 more accurately than the spelling of the Septuagint μαζουρωθ, more accurately than spellings of the *Vetus Latina* *Mazuroth* and Jerome *Epistula* LXIV 19.367 : *Nam et in Job, Arcturum et Orionem et Mazuroth, hoc est, zodiacum circulum et caetera astrorum nomina legimus*. The most recent edition of Jerome's *Liber Interpretationis Hebraicorum Nominum* reads with no reported variant *Mazaroth* ζωιδιοις, *quae duodecim signa mathematici adserunt*,¹⁸ but in one extant English manuscript of this text from the twelfth century the word is spelled *Mazarath*, and in another *Mazaroth*.¹⁹ The word is not recorded in the *Interpretatio Nominum* of the *Corpus Glossary*, nor does it occur among the works of Virgilius Maro Grammaticus nor the *Hisperica Famina* nor the associated Hiberno-Latin hisperic poems.²⁰ Aldhelm may have

18. P. de LAGARDE (ed.), *S. Hieronymi Presbyteri Liber Interpretationis Hebraicorum Nominum, Corpus Christianorum Series Latina* LXXII (Turnhout 1959) p. 116.

19. Oxford, Bodleian Library, Bodley 382 (Summary Catalogue 2203), f. 42va : *De Iob. Mazarath. zodion. id est signa horoscopi*, and Fairfax 5 (Summary Catalogue 3885), f. 67vb : *Mazaroth, zwioic. que duodecim signa mathematici asserunt*.

20. J. H. HESSELS (ed.), *An Eighth-Century Latin-Anglo-Saxon Glossary Preserved in the Library of Corpus Christi College, Cambridge* (Cambridge 1890). G. POLARA & L. CARUSO (ed. & transl.), *Virgilio Marone grammatico Epitomi ed Epistole* (Naples 1979). F.J.H. JENKINSON (ed.), *The Hisperica Famina* (Cambridge 1908). M. W. HERREN (ed. & transl.), *The Hisperica Famina : I. The A-Text*, Pontifical Institute of Mediaeval Studies, Studies and

read the word correctly spelled in Jerome's *Liber Interpretationis Hebraicorum Nominum*. If not, the correct spelling may suggest that he knew some Hebrew, as affirmed by his biographer Faricius of Arezzo, cellarer of Malmesbury and from 1100 to 1117 abbot of Abingdon.²¹

In *Aldhelmi Carmen Rhythmicum* from the very beginning of the Anglo-Latin tradition we see a complete fusion of the arts of arithmetic, music, chronology, astronomy, and architecture in the art of metre. The church in which Aldhelm and his colleagues were singing a specific office on a particular day was blown down by cosmic forces disordered from their normally assigned positions. Aldhelm commemorated the occasion by singing a song in which every line, rhythm, word, syllable, and letter has been counted and artfully disposed. Unsung for centuries, it is as harmonious and resonant a composition today as when it flowed from his mind and pen.

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 Dictionary of Medieval Latin from British Sources
 Bodleian Library

Texts XXXI (Toronto 1974). *Idem*, *The Hisperica Famina II. Related Poems, Studies and Texts LXXXV* (Toronto 1987).

21. *Prophetarum exempla, Davidis psalmos, Salomonis tria volumina, Hebraicis litteris bene novit, et legem Mosaicam, Patrologia Latina LXXXIX* 66C.