

Judith's Necessary Androgyny: Representations of Gender in the Old English *Judith*

ELIZABETH SHAUGHNESSY

The Old English poem *Judith* explores Anglo-Saxon representations of femininity and masculinity by constructing a double-gendered hero who differs from the biblical version of the same woman. Described with contrasting images of a virginal maiden versus seductress, Christian versus pagan elf, and wise leader versus youthful girl, Judith encompasses a vast array of feminine characteristics in order to remind an audience of her initial femininity. However, her violent beheading of Holofernes contrasts so starkly with her femininity that, rather than preserving it, the poet constructs an image of Judith that encompasses each gender. The moment she violently usurps Holofernes' power and his head, Judith undergoes an androgynous transformation. Her descriptions change from her initial femininity to the traditionally male role of hero and leader of a people. A crucial characteristic is her specifically Christian defeat of the heathen Holofernes. Judith's Christianity is what distinguishes her gold-wearing, sword-wielding androgyny from sheer monstrosity. As the feminine seductress, she possesses the obscure but potent power in controlling her situation, while as the masculine leader she possesses the physical manifestation of power in her wealth. Rather than a blatant transformation from woman to man, Judith's transference of power is fluid; her innate femininity and addition of masculine representations of power are intrinsically linked in her androgyny.

The poet creates Judith's hyper-femininity to preserve her status as a woman; however, by constructing a female character with such all-encompassing traditional or stereotypical feminine attributes, the poet effectively creates a starker contrast with her later violence and subsequent masculinity. Judith is described throughout the text as a "mægð" meaning "maiden," "virgin," "girl," "woman," or "wife" (lines 35, 43, 78, 125, 135, 145, 254, 260, 334). Her femininity is furthered by "ides" meaning "virgin" or "woman," "wife," "lady," and "queen" (lines 14, 55, 58, 109, 128, 133, 146, 340). She is a "meowle," meaning "maiden" and "virgin," or "woman" (lines 56, 261). Her femininity is indeed emphasized throughout the poem, but it contrasts with the biblical version of Judith as a widow. Instead of a widow, Judith is primarily virginal, suggesting her sexual vulnerability when faced with the potential rapist Holofernes. This vulnerability puts Judith in a position of power, however, as she uses it to backwardly seduce him under the guise of a victim, and thus kill him. Hugh Magennis is convinced Judith is written as a widow within the Old English text and that the audience is "not obviously encouraged to see her as a virgin" (11). While the words used to describe Judith can allude to her simply being a "woman" or perhaps a "wife," each of their primary translations is "maiden" or "virgin," with the exception of the singular "wif" (line 148). The repetition and sheer number of "mægð" and "ides" found in the text cannot be ignored. Furthermore, Judith knowingly and cleverly ("snoteran" (line 55)) uses her virginity and hyper-accentuated femininity to her advantage in killing Holofernes.

Judith's hyper-femininity provides her with the power of seduction, in a specifically female role. While men can certainly be described as seducers in Old English poetry (of course, the more accurate description would be rapists, like Antiochus in *Apollonius of Tyre*), Judith's seduction exists for the primary purpose of usurping leadership, whereas male seduction in Old English literature is based in pleasure-seeking (or, in the case of rape, the physical and psychological power over a woman). By building up her description as virginal maiden, the poet uses Judith's virginity to construct her innocence, making her appear vulnerable. A seemingly perfect target, Holofernes wishes to "mid widle on mid womme besmitan," or "defile [her] with impurity and with evil" (line 59). In fact, she does not take action until the very moment of her beheading Holofernes and her subsequent androgyny. Until then, she is described with passive language, being "ofstum fetigan," or "hastily fetched" (line 35) and "on reste gebrohton," or

“brought to the place of rest” (line 54). Until she takes action both literally and formally with “genam” (“[she] seized”) (line 98), Judith is passively without physical control. She controls the situation simply in playing the victim. Erin Mullally argues that Judith’s gender configuration and transformation in the poem is “not solely from passive to aggressive nor from ‘feminine’ to ‘masculine,’ but rather explicitly from ‘possessed’ to ‘possessor’” (257). Mullally argues that Judith’s possession of objects and goods replaces her physical possession by Holofernes (257), however it is necessary to take into account the possession of power. Old English tradition translates power into this physical possession of material things, but Judith possesses power throughout the poem. Her power simply changes with her gendered role, but she is never without it; as the virginal seductress she possesses the power over her situation, and as the masculine hero she literally possesses Holofernes’ head along with his treasure. Judith’s progression from feminine to masculine is not distinct from her change in power; rather, they are intrinsically connected.

In order to balance Judith’s overwhelming femininity, thus far constructed in her contrasted characteristics of virginity and sexuality, the poet creates yet another: the Christian Judith. Judith is described as “halig,” meaning “holy” (lines 56, 98, 160, 260). She is depicted as a messenger for God, carrying out his will against a heathen oppressor, and yet she is not a saint. Just as the poet overemphasizes Judith’s maidenhood with hyper-feminine language, he or she does so with Judith’s Christianity. Judith refers to God sixteen times in fourteen different ways in the thirty-nine lines leading up to her masculine change of beheading Holofernes. God is described as “Dema” (“Judge”) (lines 59, 94), “Hyrde” (“Guard”) (line 60), “Dryhten” (“Lord”) (lines 61, 92), “Waldend” (“Ruler”) (line 61), “Nergend” (“Savior”) (line 73), “Scyppend” (“Creator”) (line 78), “Weard” (“Guardian”) (line 80), “God” (line 83), “Gæst” (“Spirit”) (line 83), “Bearn Alwaldan” (“Son Almighty”) (line 84), “Prynesse” (“Trinity”) (line 86), “swegles Ealdor” (“heaven’s Elder”) (line 88), “Peoden gumena” (“Chief of men”) (line 91), and “tires Brytta” (“Giver of glory”) (line 93). This excessive display of religious reference reinforces Judith’s apparent sanctity amidst the violence considered outlandish with her womanhood. Her faith in God works as a literary tool to allow her to kill Holofernes with the manly strength found in her saintliness, while keeping a semblance of humanity. Her humanity is neither masculine nor feminine, but simply human; she is not technically a saint nor is she a monster. Without this Christianity, Judith is too easily deemed a monster, differentiating herself too far from the allowed stretches of femininity. John Edward Damon discusses that this Christianity presents a challenge to balancing the violence of war with “the Gospel message of loving one’s enemies...[T]urning the other cheek must have represented an ideal that could not stand up against barbarian invasion” (120). Taking advantage of the story’s Old Testament past, the poet writes with the justification of violence and war in the defense from and destruction of heathen forces—a justification that would resonate with an Anglo-Saxon audience constantly fighting off the Vikings, as in “The Battle of Brunanburh.” With Judith at its helm, the violence allows her possession of another power: that of the spiritual leader.

Although the power of the Church in Anglo-Saxon society was primarily male, Judith is very clearly deemed a Christian leader. Rather than simply being a good Christian woman following the teachings of the Church, she follows God directly and, through Him, kills Holofernes. The repetitiveness of addressing God reinforces the emphasis on her actions being the direct will of God, preventing her loss of humanity. Her possession of power in controlling the situation leading up to Holofernes’ beheading is furthered with her possession of God’s power. While her Christianity contrasts with her use of sexuality in seducing the heathen king, it is only with God’s allowance that Judith’s actions are deemed saintly, rather than a misuse of her femininity. Judith’s potent Christianity is an interesting extension of her femininity because it is through God that she both presents her body for Holofernes and kills Holofernes. Her virginity

and sexuality are inherently tools for God's will, and Judith's Christian leadership emphasizes her femininity and her power.

Building on her contrasting characteristics are her youthful maidenhood and her wisdom. Judith's virginity is the poet's method of accentuating her femininity and vulnerability. It works as a tool to seduce Holofernes under the guise of her vulnerability and then kill him. It also poses the question of her age. While the biblical Judith is a widow, thus suggesting she is older and independent of a father or husband, if not unmarriageable, the Old English Judith's virginity is a strikingly youthful attribute, creating the issue of a dependent, albeit saintly woman out on her own. Because her apparent young age makes her a questionable leader, the poet describes Judith as "gleaw," meaning "wise" or "prudent" (lines 13, 41, 148, 171, 333). Judith's wisdom is a trait typically gained from a long and experiential life. In the literary sense, Judith appears older than her maidenhood allows, at least "on geðonce" or "in mind" (line 14). Judith's young, seductive virgin body fits with her maidenhood, while her devout Christianity and saintly virginal description run parallel with her wisdom. Although her physically youthful body contrasts with her aged mind, Judith's character is the better for it. Rather than lessening the strength of her character by describing her with such contrasting descriptions, the poet constructs an all-encompassing character, one who must use all of herself in order to change and become a hero. Just as her Christian wisdom is necessary to control the situation created by her vulnerable virginity, Judith's gender and power are similarly linked. As her femininity transforms to masculinity, so too does her power change from the more obscure but very present power of controlling the situation to her physical display of power over a heathen nation.

A singular description of Judith contrasts both her Christianity and femininity, alluding to her later androgyny. She is described as "ælfscinu" (line 14), or "elf-bright." This seemingly misplaced description disrupts the flow of her all-encompassing femininity, for the simple reason of alluding to her as supernatural or pre-Christian. Contrasted with her overwhelming sense of Christianity, this pagan or otherworldly term constructs for Judith an inhuman image. It is possible the term refers to her monstrous act of violence. Had her Christianity not allowed for her femininity to be used to carry out the violence, Judith's actions would have been simply inhuman and monstrous. She is later referred to as "torhtan" (line 43), or "bright," furthering her initial image of clarity and brightness. Ignoring the pagan leanings, the bright imagery emphasizes Judith's clarity of mind and will, as well as a literal brightness, or halo, furthering her saintly crusade against the heathens. However, "elf-bright" is so puzzling for precisely the reason that it alludes to a pre-Christian time, despite her overwhelming emphasis as a Christian leader. Her possession of power throughout the poem in the secular sense can be seen as supernatural. Her use of Christianity and femininity allows her to overcome a political opponent. With such contrasting images of sexuality and virginity, Christianity and paganism, Judith's femininity is both over-emphasized and constructed by a poet's determination to balance the ultimately masculine hero's femininity. However, it is precisely her performativity of femininity that creates such a stark contrast to her violent and male-associated actions and subsequent androgyny.

Judith's transformation of both power and gender occurs with the violent beheading of Holofernes. Judith must have literal power over Holofernes in order to separate herself from the control found in her femininity to the physical control of Holofernes, and thus take his power. To do so, she takes action literally and with active verbs. She "Genam" ("Seized"), "teah" ("pulled"), and "alede" ("placed") Holofernes in a position in which she could kill him (lines 98-101). With a sure grip, Judith "Sloh," or "Struck" at his neck twice, beheading him (lines 103, 108). The active voice contrasts with the passivity of Judith's power before her androgynous transformation. Prior to her taking a physical stand against Holofernes, Judith's power is concentrated in her passive, obscure power. She willingly submits to being brought to Holofernes, knowingly seducing him

with her vulnerability. It is only when she actively and violently takes Holofernes' head that his power is transferred to Judith. Because his physical power takes the physical distinction of possessions, Judith's possession of his head and gold are representative of his power.

The action words contrast with the actions themselves, as Judith is still physically a woman and therefore must kill Holofernes after he has drunk himself into a stupor. She finds a way to kill him "eaðost mihte," or "most easily" (line 102) and strikes him not once, but twice. Magennis comments on Judith's female body and innate physical weakness, asserting that "[r]ather than minimising her difficulties in carrying out this act as a woman, the poet highlights her ostensible unsuitedness to the task, thereby magnifying all the more her faith and achievement" (18). While it is true that her Christianity prevents her seeming monstrosity, Judith specifically takes up her masculine role in order to commit the violence. Physically a woman, she performs the gendered act of violence, thus adorning herself in the androgynous form of hero. Furthermore, her physical masculinity is manifested in the phallic imagery of her lifting the sword against Holofernes. Although she must wait for the opportune moment to arise when she can successfully carry out the violent deed, Judith's feminine power dissipates as she wields the phallic sword and physically overcomes Holofernes. Judith's struggle in beheading Holofernes acts to remind the audience of her physical femininity, yet her actions are very unfeminine. The image, without her Christianity, is that of a female, or even inhuman, monster. It is only through God that she has "rume on mode" ("relief in mind") (line 97) and can carry out the violent beheading. Judith's will through God is what redeems her femininity and prepares her transformation to androgyny.

Judith's gendered power transformation is visible in her physical description even before taking Holofernes' gold. Interestingly, she is described just before beheading him as having "wundenlocc," or "braided hair" (line 103). Later in the poem, Judith's Bethulian nation, whom she leads into victory, are also referred to as having "wundenlocc" (line 325). The physical importance of hair is striking in this poem as it is not overwhelming, but rather very subtle. Judith's braided hair is her adornment, while she holds Holofernes "fæste be feaxe" ("fast by [his] hair") (line 99), using his hair against him to lift up his head just before beheading him. Further on in the poem, a warrior, on finding the dead Holofernes, begins to "his feax teran," or "tear at his hair" (line 281). Judith deprives these heathen men of their hair, suggesting an importance of its physical features in relation to her exchange of power. Judith and the people of Bethulia have hair that is unified in braids, while Holofernes loses his entire head of hair and his warrior loses his. Judith's success in the war against the heathen people is paralleled with the Bethulians's sameness in hairstyle, protecting the heads they have not lost. Holofernes loses his head while his loyal warrior loses as much of it as he can. The physical depiction of hair is small in the poem, but worth notice for the simplest reason of its closeness to the head, mind, or possibly even "mod." The physical degradation of Holofernes and his warrior parallels with the degradation of Holofernes' power, while the braided-haired nation and its leader share similar and controlled hairstyles as well as the successful usurpation of power.

Judith's similarity in hairstyle with that of her people draws on her masculinity as well. As the focus of her appearance just as she violently strikes Holofernes the first time (line 103), Judith's hair seems to add more to her physical femininity, but contrasts with the masculine deed she performs. It appears to be the final crucial moment that the author attempts to preserve her initial femininity before diving into the masculine violence of beheading Holofernes. However, as is revealed later in the poem, the entirety of Bethulia has braided hair. The braided-haired nation sends the army of braided-haired men to destroy the Assyrian army. The image transforms just as Judith's own image and gender transforms. Rather than her braided hair adding to her overwhelming sense of femininity, Judith's hair merely precludes the hair of her people and male

army. Her feminine power is no longer situational, but holistic and physically manifested by the hair of her army. With the succession of events, it is possible that Judith's influence is followed by her people copying her hairstyle, or perhaps Judith is simply the manifestation of her people. Like a true leader, she represents her people, even in hairstyle. Rather than her hair providing a sense of masculinity or femininity, Judith's hair is the first step in her androgynous transformation to encompass the power of her people.

Even though Judith beheads Holofernes, his soul still descends into Hell. His "gæst," or "spirit" leaves his "fula leap," or "foul body" behind (lines 111-112). It is interesting that Holofernes' soul departs without his head to be tormented forever in the "hellebryne" ("hellfire") (line 116), particularly because his soul either cannot be holistic without his head or the soul is not in identical shape and form as the physical body, at least in the literary sense. Holofernes' power comes specifically from his head, and so without it he is physically dead, but is also without the influential power as a leader. With Holofernes' descent into Hell, Judith's saintly character and faith in God is once again distinguishable as her saving grace. She is not a monster for her violent action but rather a vanquisher of heathen forces. Prior to his beheading, Holofernes is described as "Nergende lað," or "hateful to the Savior" (line 45). With the simple yet brutal address of his hellish eternity, the poet succeeds in creating a setting in which, as Joyce Tally Lionarons describes, is "'thinkable' for a woman to cite 'masculine' violence in culturally circumscribed situations, such as in the spiritual trope of warfare against the devil" (62). Judith's justified and Christian violence differs from the spiritual leadership she exhibits before her transformation. Rather than her faith in God preparing her for the violence necessary in order win the political battle of the heathen king, Judith's Christianity after the fact resembles more of a noble, male crusader than a delicate maiden.

After Holofernes' descent into Hell, Judith takes his head with her. The poet constructs the scene of Judith's transformation carefully, using the same language used previously to describe Judith being brought to Holofernes: "Hie ða on reste *gebrohton / snude ða snoteran idese*" (lines 54-55, emphasis added). Then Judith takes Holofernes's head: "*Þa seo snotere mægð snude gebrohte*" ("Then the clever maiden quickly brought") (line 125, emphasis added). The repetition of "brought" emphasizes the transference of power from Holofernes to Judith. The change again from passive to active voice emphasizes her power transformation in the form of her gendered roles becoming androgenized. While Judith's power is not dependent on her physical manifestation of goods, but rather existing in a state of fluid change with the catalyst of violence, Mullally observes that "Judith changes from an object to be possessed by a warrior, Holofernes, to the possessor of objects, Holofernes's head.... This transformation allows Judith to enter a cultural system of exchange normally gendered masculine in which goods and the exchange of goods signify status" (257). Although Judith's power is not confined to her masculine gender, but merely made the more obvious by it, Mullally makes the point of Judith's physical adornment, representative of a masculine power recognizable to both the people of Bethulia as well as the Old English audience. Judith's linked gender and power are androgynous specifically because she is not simply masculine or feminine. Rather, her power follows her influence; as a woman she controls Holofernes by tricking him and, as an archetypal man, she physically controls him. Mullally is correct in her association with male power and material possession; however, Judith is never quite "possessed," but very much in control of her situation.

Judith's transformation to her masculine role of leader begins with the recognition of her people. Judith emerges at the gate of Bethulia "beahhrodene," meaning "adorned with rings" (line 138). Her adornment is leftover from the beginning of the poem. She is "beagum gehlæste, / hringum gehrodene," meaning "bracelet adorned, ring adorned" (lines 36-37) at the behest of Holofernes. His adornment of Judith serves two purposes. On the one hand, he simply wants to

adorn the woman with jewels for the aesthetic purpose. On the other, he adorns her with visual representations of power so that when he rapes her he has visual confirmation of conquering her and taking whatever power she has. Instead, her bejeweled figure foreshadows her forceful transference of power. Judith's adornment turns on Holofernes as she kills him and takes the jewels, his visual power, and his physical leadership. This adornment reflects the singular source of power she overcomes: it illustrates her feminine prowess in successfully luring and killing Holofernes. When she emerges in front of her people, her adornment is recognized as the physical source of power taken from the male leader Holofernes.

The second image of Judith arriving at Bethulia is that of a changed woman. Still a feminine presence, her masculinity melds with or replaces her feminine characteristics. She is described as a "searðoncol mægð," which can mean both "wise," and "shrewd maiden," "ides ellenrof," meaning "courageous" or "powerful maiden," and "gleawhydig wif," meaning "thoughtful," "wise," or "prudent woman" (lines 145-148). The poet uses words previously used to accentuate Judith's femininity, but has attached new, masculine meanings to them. She is not only wise and courageous through God as before but also shrewd and powerful. The multiplied meanings of these specific words act to remind the audience of Judith's previously overwhelming sense of femininity and to usher in her newfound, or unleashed, power.

As a final image upon arriving in Bethulia, Judith's seemingly contrasting characteristics are revealed to encompass those of her people, constructing her character as a true leader. The people rush to see the brave warrior back from defeating Holofernes. The "weras wif somod," meaning "men [and] women simultaneously" hurried to the gate (lines 162-163) and the "ealde ge geonge," meaning "old and young" (line 166) hurry to catch a glimpse as well. Judith is the ultimate representation of her people. She is within herself old and wise, but also young and virginal. She encompasses both men and women "simultaneously." Rather than a concrete transformation from feminine to masculine, Judith possesses the power of both concurrently in her androgynous form. She exhibits female traits to her benefit in the beginning and masculine traits later to lead her people into defeating the Assyrians. Her androgyny is a necessary factor in defeating the Assyrians, from the intimate killing of Holofernes to the destruction of his army as a whole.

Just as the warriors prepare to fight the Assyrians, the beasts of battle prepare to scour the battlefield. Confirming *Judith* as heroic poetry, and thus the masculine protagonist of the hero Judith, the beasts of battle arrive to clean up the dead:

Þæs se hlanca gefeah
wulf in walde, ond se wanna hrefn,
wælgifre fugel
.....
earn ætes georn, urigfeðera,
salowigpada; sang hildeleoð,
hynednebbas. (lines 205-212)

("The lank wolf rejoiced in the forest, and the dark raven, bloodthirsty bird...eagle eager for food, wet-feathered [and] having dark plumage; horn-beaked bird sang a battle-song.") This typical trope confirms the poem as heroic poetry as well as Judith's own heroism. Until this point Judith's masculinity is based on her violent actions differentiating from her other feminine side. However, the beasts of battle prove the poem to be of the heroic variety, with Judith as its heroic protagonist. Her violence adds to the traditionally male role and helps to illustrate Judith's

character as one in which balanced androgyny is utilized for the establishment of power, both for herself as leader and her people of Bethulia against the Assyrians.

Judith's androgyny works for the political purpose of raising her own power and defeating the Assyrians. The poet constructs her power specifically in a gendered way so as to defeat the "ealdgeniðlan," meaning "old foe," or "Satan," (line 228) and "ealdhettende," or "old foes" (line 320). Mullally describes the different types of power Judith possesses, asserting her complicated but very real position as hero: "the secular power she holds over the life of her political enemy, Holofernes; the social power she possesses in the Bethulian community from which she emerges; and the spiritual power entrusted to her by God and made manifest in her violence against her heathen enemy" (257). Judith's power and position distinguishes her from traditional female tropes, yet her masculinity is not entirely consuming. Therefore, her androgyny allows for a balance between her different types of power, uniting the whole of herself and her people against the common enemy. Furthermore, the poet stresses that this "æfðoncan," or "grudge," is "ealde," or "old" and "ancient," (line 265) for the political purpose of expressing a need for a new sort of power, one which Judith fills. Clearly the same old hero cannot finish the task of defeating an ancient enemy, so Judith's balance between her female character killing Holofernes and her male character pushing her army to battle is one that finally succeeds.

After the Bethulians defeat the Assyrians and break the ancient grudge, the warriors do just what the Old English readers expect them to do: plunder. They take the "heolfrig herereaf, hyrsta scyne, / bord ond bradswyrd, brune helmas, / dyre madmas," meaning "bloody plunder, beautiful ornaments, / shield and broadsword, shining helmets, dear treasures" (lines 316-318). Then they present Judith, their leader, with all that Holofernes "ahte" ("possessed"), including his "sweord ond swatigne helm, swylce eac side byrnan / gerenode readum golde... sundoryrfes, / beaga ond beorhta maðma," meaning "sword and bloody helmet, likewise his ample corselet / adorned with red gold... private inheritance, / rings and bright riches" (lines 337-340). In the final moments of the poem, Judith's masculinity becomes clearer than ever. Judith becomes the traditional role of the leader, adorned and presented with gold by her faithful retainers. Her physical wealth reflects her physical power. With the recognition by her people, Judith confirms her power and leadership in the masculine role. Rather than possessing the female mode of power with which she seduces Holofernes, Judith now possesses the physical and visual status of masculinity through treasure. She is not merely adorned with gold, but Holofernes' own private treasure of his armor and sword. She has stripped Holofernes literally of his power and, with the phallic imagery of his sword, she possesses his manhood as well. At the end of the poem, like a true king, Judith praises God for her victory and "Huru æt ðam ende ne tweode / þæs leanes þe heo lange gyrnde," or "Nevertheless at the end the reward that she long yearned for was not doubted" (lines 345-346). Judith acts just as she should as a masculine leader, praising God but keeping her wealth as the physical manifestation of her power.

The Old English *Judith* constructs a female leader who encompasses an androgynous spectrum of power in order to defeat a heathen king and his army. Through her overwhelming femininity, Judith seduces Holofernes and kills him. Her power as a woman is initially constructed for the specific purpose of luring the heathen king under the guise of vulnerability. However, her possession of power is not vulnerable, but potent, and transforms Judith to the masculine role of violent heroism. She beheads Holofernes, takes his wealth, and takes his power, through which she motivates her people to destroy his army and bring an end to a political grudge. Judith's androgynous and fluid power is necessary in understanding her ability to defeat Holofernes and his heathen army. While the poet expresses that she receives much of her power and motivation from her faith in God, the text is not didactic. Rather, Judith's ability to overcome an ancient enemy is found within her very construction as a gendered character. Her feminine

power allows for the destruction of leadership while her masculine archetype motivates an army. Judith's nation is manifested in her androgynous power; she encompasses the characteristics of a people who would otherwise appear disjointed and contrasted. By uniting the people within her own androgynous character, Judith initiates the defeat of a common enemy.

Works Cited

- Damon, John Edward. *Soldier Saints and Holy Warriors: Warfare and Sanctity in the Literature of Early England*. Hampshire: Ashgate Publishing Limited, 2003. Print.
- Judith. Old and Middle English, c. 890-1400*. Ed. E Treharne. Oxford: Blackwell, 2004. Print.
- Lionarons, Joyce Tally. "Cultural Syncretism and the Construction of Gender in Cynewulf's *Elene*." *Exemplaria: A Journal of Theory in Medieval and Renaissance Studies* 10:1 (1998). 51-68. Print.
- Magennis, Hugh. "Gender and Heroism in the Old English *Judith*." *Writing Gender and Genre in Medieval Literature: Approaches to Old and Middle English Texts*. Ed. Elaine Treharne. Woodbridge, Suffolk, UK ; Rochester, NY: D.S. Brewer, 2002. 5-18. Print.
- Mullally, Erin. "The Cross-Gendered Gift: Weaponry in the Old English *Judith*." *Exemplaria: A Journal of Theory in Medieval and Renaissance Studies* 17:2 (2005). 255-284. Print.

