

- I. *BEOWULF*, BARFIELD and *FC* 1
- The "psychological history of the West" explains "deconstruction," which is to be valued for its energy and precision, but faulted for its materialization of knowledge and language.
- II. CHRISTIAN, PAGAN, or VAGUE: NEW LIGHT 21
on the GRENDEL CAVE, *BEOWULF* 1570-72a
- A three-term algorithm is needed to engage the pagan-Christian debate, because the poet's vagueness is incompatible with both paganism and early Christianity, and more in line with humanism.
- III. The SENSE of CONNECTION: *GRETTIS SAGA* 43
and *BEOWULF*
- The felt likenesses between the two works arise, not so much from common sources, but from a common rationalism in which heroes become increasingly otiose.
- IV. *BEOWULF* 920b-24: AVIAN HUMOR and HROTHGAR'S 59
APPROACH TO HEOROT
- The poet, like Chaucer, is fully capable of *double entendre* and "serious" humor, in presenting Hrothgar as an "old rooster" surrounded like Chanticleer by his hens, as he returns to look at Grendel's arm.
- V. REVALUING the CURRENCY: MONEY in *BEOWULF* 71
- The poet's language internalizes and secularizes "treasure" into "hard cash" with a very modern ring, and this new currency fits his general revaluation of the past.

- VI. TALKING BACK: RETROSPECTIVE DEBATE and the NARRATIVE STRUCTURE of the DRAGON EPISODE 85
- The Dragon Episode is structured as a debate, among Beowulf, his men, the poet, and the audience, about what to do about the dragon, much of which is expressed through the poet's "digressions." Following this debate leads to a new sequence of events which eliminates a number of long-standing contradictions.
- VII. *BEOWULF* 320-31a, SIRENS, and the *LIBER MONSTRORUM* 113
- The poet seems to have been familiar with the sirens, as well as with the historical Hygelac, and worked his knowledge of the *Liber Monstrorum* allusively into his text.
- VIII. *BEOWULF* and RAGE: THE PRAGMATICS of PATIENCE 135
- The poet reveals his forward-looking humanism by treating the problem of "patience" in a way which clearly anticipates the psychological concerns of later fourteenth-century verse of social complaint.
- IX. GULLIVER'S GRENDL: A YAHOO in HEOROT 155
- Like Ælfric, the poet uses scatological imagery to ridicule and to dismiss things pagan or otherwise heretical.
- X. LIVING TOO LONG and "PAGAN" EVIL in *BEOWULF* 165
- Once more exhibiting his humanism, the poet treats "patience" again in a thematic investigation of the accommodation of death, rejecting the false immortality of the barrow.
- XI. "ALCOHOL INTO ART": DRUNKENNESS and the DEATH of the ΔΡΩΜΕΝΟΝ 185
- The revaluative use of drinking imagery throughout the poem comprises another facet of the poet's complex use of humor in his war with the past.
- XII. *BEOWULF* 2898b: *se de næs geræd*, THE RELUCTANT MESSENGER 195
- Wordplay provides the key to the much discussed nature and identity of the man who carries the sad message of Beowulf's death.

- XIII. POETA *BEOWULFI*: LUSUS NATURÆ PRINCEPS** 203
- A reconsideration of what the poet has to say about telling stories suggests that the evidence for extemporary, oral composition has been overestimated, and the bookishness of the poet's language underestimated.
- XIV. HAND and MIND: *DHVANI*, the CONCEPT of SEMANTIC RESONANCE and the COMPOSITION of *BEOWULF*** 211
- The concept of *dhvani* expands and establishes the "echo-word" as part of the natural rhetoric of rapidly changing Germanic languages.
- XV. THE ARCHETYPE ENTERS HISTORY and GOES TO SLEEP: A NEW TWIST on WHAT *BEOWULF* DOES in HEOROT** 227
- On the night of Grendel's final attack the fact that Beowulf goes to bed and to sleep resolves the apparent contradictions in the poet's narrative and the hero's behavior.
- XVI. MINDING the "GIFT-THRONE": *BEOWULF* 169b and *THE WANDERER* 44B: *ne his myne wisse and giefstolas breac*** 253
- Grendel's scatological assault prevents Hrothgar from using his "throne."
- XVII. SIGEMUND WYRMBANA and a NEW TYPE-SCENE: The KING in the CAVE** 259
- Sigemund's killing of a bad-man-turned-dragon closely anticipates Beowulf's last heroic act.
- XVIII. CANONICAL PARODY in *BEOWULF*** 267
- In the parodic *eructavit cor meum* tradition of overindulgence, the poet describes the "morning after" Grendel's attack in the language of the canonical hours.
- XIX. SARCITOR ANTESARTUS: WORDPLAY and LITERARY TRANSLATION of *BEOWULF*** 279
- Wiglaf's complaint against his cowardly fellows is cast in sartorial language of "discarded" war-clothing of men whose courage became "unraveled," etc.
- XX. GETTING IT STRAIGHT: SYNTAX as FATE in *BEOWULF*** 293
- Syntactical theory has been the fate of the discussion of fate in *Beowulf*.