



# St. Margaret's Journal

Newsletter of The National Guild of St. Margaret of Scotland

**Spring 2020**

**Volume 5, Issue 1**

**2019-2021 Officers**

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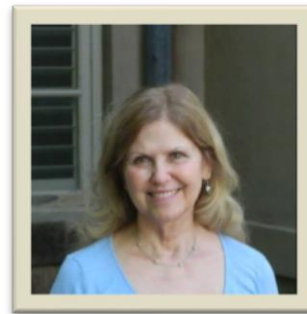
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**HONORARY PRESIDENTS GENERAL**

Shari Kelly Worrell 2011-2013  
Karen Elizabeth McClendon 2013-2015  
Michael Perry Schenk 2015 -2017  
Dianne Alley Robinson 2017-2019

*Greetings from the President General*



It was a great honor for me to be elected and installed as your President General at the 9 Apr 2019 meeting of The National Guild of St. Margaret of Scotland. I would like to thank my predecessor and Honorary President General, Dianne Alley Robinson, and her board for their dedicated service over the past two years. Our current board is working hard to increase awareness of our society and encourage new members. Thank you all for your hard work and dedication.

It has, for some years, been the Guild's privilege to support the Medieval Studies BA Thesis Prize at the University of Chicago.



They held their end-of-the-year lunch on Friday, 7 Jun 2019, and Julia Martinez was awarded the prize. The prize citation from Prof. Daisy Delogu, Romance Languages, who was the judge of the 2019 theses states:

"One might think that there was little new to say about Beowulf, one of the landmarks

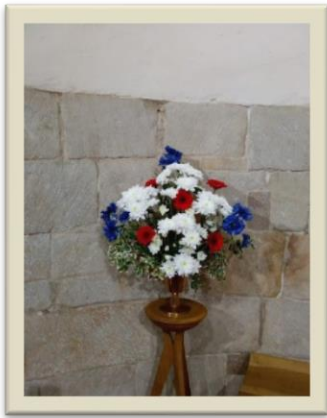
of the English literary canon. The winner of this year's St. Margaret of Scotland Prize, however, has provided original insights into a

familiar work. The author explores the liminal nature of Grendel, who is described using both material terms that point at once to a human and to a monstrous nature, and incorporeal terms that seem to erode his very substance. For scholars such as Tolkien, the threat posed by Grendel, however uncertain the contours of his own being, is unmistakably a physical one, inscribed largely in a Germanic pagan tradition. By examining the role that Cain's fratricide plays in Beowulf, as well as the tradition of the Book of Enoch, the author shows that Grendel corrupts the warrior society that he infiltrates also in spiritual terms.

The paper is well-written and argued, sustained by close readings of the text and knowledge of the relevant scholarship. The author has also provided their own - evocative, robust, and moving - translations of the original. This insightful and original piece of scholarship was a pleasure to read."

Julia is from Chicago and graduated from the University of Chicago in June 2019; she majored in both English Literature and Medieval Studies, with a focus on Old English texts. Following her graduation, she will begin working at Encyclopedia Britannica as an editorial intern. Julia plans to return to school to obtain a graduate degree in medieval literature. We wish her the best of luck!

The National Guild of St. Margaret of Scotland has, once again, sent a contribution to the St. Margaret's Chapel Guild to place fresh flowers in her chapel at Edinburgh Castle on Thanksgiving.



Our Intrepid Treasurer, Mike Swisher, forwarded off the donations we received at our April meeting and has received an acknowledgment, picture of the flowers, and "Thank You" from the Chapel Guild. This contribution is funded by your donations, so not only do we appreciate them but so do the members of the Chapel Guild! Hazel Dunn, the Fellowship Secretary for the Chapel Guild, has suggested that our groups meet up in Edinburgh at some point. Sounds like a "Field Trip" to me!

Our meeting in 2020 will be held on Tuesday, 14 April 2020. I hope you will join us to hear Kelly DeVries speak on "What is the Latest on the Battle of Hastings." Save the date!

*Anne Caussin Abeniger*

#### **Two Websites of Interest**

The Guild of St. Margaret: <http://www.guildofstmargaret.com>

Members Only password: stmargaret

St. Margaret's Chapel (in Edinburgh) [stmargaretschapel.com](http://stmargaretschapel.com)

## New Members

<b>GSM #</b>	<b>Number and Gateway Ancestor</b>	<b>Date</b>
612	Mary Patricia Curry Millan via Obedian Bruen, Massachusetts Bay (Matilda)	14 Mar 2018
613	Lila Burner Housden via Alice Eltonhead, Virginia (Matilda)	18 Mar 2018
614	Constance Suzanne Brooks Paradiso via William Farrar, Virginia (Matilda)	26 Mar 2018
615	Constance Doreen Trimmer Lucy via Jeremy Clarke, Rhode Island (Matilda)	04 Apr 2018
616	Doreen Elaine Larson Cesari via Peter Worden, Plymouth (David)	05 Apr 2018
617	Nancy Ivie Stringfellow via Martha Eltonhead, Virginia (Matilda)	29 Apr 2018
618	Suzanne Worthington Walters via William Farrar, Virginia (Matilda)	21 May 2018
619	Victoria Lea Kattel via William Farrar, Virginia (Matilda)	02 Jun 2018
620	Anita Louise Pietrobono Bianconi via Rev. William Skepper, Massachusetts Bay (Matilda)	02 Jun 2018
621	Brenda Clardy Winter via William Farrar, Virginia (Matilda)	04 Jun 2018
622	Vicki Lynn Harlan via William Norwood, Virginia (Matilda)	11 Jun 2018
623	David Senna Raese via Thomas Owsley, Virginia (Matilda)	20 Jun 2018
624	Peter Bennington Irvine via John Throckmorton, Rhode Island (Matilda)	20 Jun 2018
625	Diane Pichette via Rose Stoughton, New Hampshire (Matilda)	29 Jun 2018
626	James Malcolm Arlandson	30 Jun 2018

	via William Clopton, Virginia (Matilda)	
627	Barbara Jean Smith Allison	05 Aug 2018
	via Diana Skipwith, Virginia (Mary)	
628	Gay Scarlett Gathings Shepherd	05 Aug 2018
	via William Randolph, Virginia (Matilda)	
629	Terry Myong Jones	08 Aug 2018
	via George Reade, Virginia (Matilda)	
630	Lowry Rush Watkins, Jr.	15 Aug 2018
	via William Randolph, Virginia (Matilda)	
631	Perry Baker Hall	26 Aug 2018
	via Muriel Gurdon, Massachusetts Bay (David)	
632	Gloria Ann Gingrich Belair	15 Sep 2018
	via John Throckmorton, Massachusetts Bay (Matilda)	
633	Michael John Rowley	18 Sep 2018
	via Samuel Levis, Pennsylvania (Matilda)	
634	Suzanne Isabel Bedford Leif	24 Sep 2018
	via Thomas Ligon, Virginia (Matilda)	
635	Desiree McDonough Machuca	29 Sep 2018
	via William Randolph, Virginia (Matilda)	
636	Barbara Ann Bourgeois Lewis	02 Oct 2018
	via William Boddie, Virginia (David)	
637	Shelby Nicole Carr	10 Nov 2018
	via Audrey Barlow Almy, Rhode Island (Matilda)	
638	Sandra June Esty	26 Nov 2018
	via Constant Southworth, Plymouth (David)	
639	Susan Jennifer Brown Davis	15 Dec 2018
	via George Reade, Virginia (Matilda)	
640	Kathy Marie Kummeth Doddridge	03 Feb 2019
	via Thomas Dudley, Massachusetts Bay (Matilda)	
641	Virginia Louise Clary	10 Feb 2019
	via William Farrar, Virginia (David)	

642	Carroll Elizabeth DeHart Breisch via Thomas Gerard, Virginia (David)	11 Feb 2019
643	Christine Rae Howard via Henry Filmer, Virginia (Matilda)	17 Apr 2019
644	Richard David Batchelder, Jr. via Edward Bulkeley, Massachusetts Bay (David)	17 Apr 2019
645	Constance Kathryn Bourgeois Townsend via William Boddie, Virginia (David)	17 Apr 2019
646	Anne Brownson Skinner via William Calder, Massachusetts Bay (David)	28 Apr 2019
647	Dorothy Gail Lacey Landoll via MAJ Thomas Owsley, Virginia (Matilda)	28 Oct 2019
648	Ida Ruth Brady Edmondson-Johnson via Thomas Ligon, Virginia (Matilda)	28 Oct 2019
649	Christian Douglas Quick via CPT James Blount, North Carolina (Matilda)	28 Oct 2019
650	Andrew Kenneth Lokie Quick via CPT James Blount, North Carolina (Matilda)	28 Oct 2019
651	James Milton Greenway via Frances Deighton, New Plymouth (Matilda)	28 Oct 2019
575 S1	Marlene Barker Krein via George Reade, Virginia (David)	25 Jun 2018
575 S2	Marlene Barker Krein via George Reade, Virginia (Mary)	25 Jun 2018
576 S1	Melanie Krein Remple via George Reade, Virginia (David)	25 Jun 2018
576 S2	Melanie Krein Remple via George Reade, Virginia (Mary)	25 Jun 2018
448 S2	Michael Perry Schenk via William Torrey, Massachusetts Bay (Mary)	16 Nov 2019

APPOINTED COMMITTEE CHAIRS  
2019-2021

Apparel:	Michael Perry Schenk
Bylaws:	Charles B. Poland
Financial Reviewer:	John Hallberg Jones
Insignia:	Eric J. Nielsen, MD
Membership:	John R. Harman, Jr.
Newsletter:	Cricket Crigler
Parliamentarian:	Carla Whitehurst Odom
Web Site Coordinator:	Anne Caussin Henninger (Interim)
Nominating Committee:	V. Allen Gray, Chair Tim Mabee Sandra Staley





The Guild of St. Margaret of Scotland  
2019 – 2021 Board

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1 <sup>st</sup> Vice President General	Timothy Mabee
2nd Vice President General	Karen Janczy
Chaplain General	Melissa Fischer
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Secretary General	Janet Butler Walker
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Chancellor General	Patricia Kryder
Historian General	Laura Dean Ramsay
Trustee	David Grinnell
Trustee	Marsha Masone

## **BYLAW CHANGE RECOMMENDATION**

### **ARTICLE III. MEMBERSHIP**

**Original:** Membership is strictly by invitation of the President General upon sponsorship by two members of The Guild and acceptance by the membership committee. One negative vote is a rejection.

**Amend:** Section C by **amending the paragraph to read:** Membership is strictly by acceptance by the membership committee. A positive vote by 60% of committee members is required. Failure to receive this vote may be overruled by the President General, if personal bias appears to be a factor.

**Rationale:** The majority of membership inquiries are received via our website. Many of those who have expressed an interest in membership have viable Gateway Ancestors and are active in local lineage groups, but may not have had an opportunity to attend Lineage Week events in Washington, DC, or know other members of The Guild of St. Margaret of Scotland. For the past several administrations we have waived the requirement for sponsorship. This change will regularize a practice that has been in place for several years.

In the past, we have had occasions where an individual on the membership committee knew a prospective member and voted against that individual's membership because of personal animosity. Allowing for a 60% majority vote eliminates the possibility of further unpleasantness of this sort.



# The Spiritual Consequence of Grendel's Onslaught in *Beowulf*

(Old English text is taken from Klaeber's edition of *Beowulf*. All translations are mine)

By: Julia Martinez

For as long as he torments the lives of the Danes, Grendel remains an elusive sort of monster. He satisfies no definite category of creature, and most often the names applied to him are vague and communicate only general terror. First introduced into the narrative as a “grim spirit” (*se grimma gæst*, 102), throughout the poem a broad array of indistinct labels describes him: “unholy creature” (*wiht unhælo*, 120), “lone walker” (*angenga*, 449), very frequently simply “enemy” (*feond*), and often *aglæca*, a word of disputed etymology, which most likely can only be translated generally as “terrible one.”<sup>1</sup> The poet never offers a precise physical description of him, and indeed he seems not a physical thing at times, but rather something nebulous and shifting. At one point he is called “a dark death shadow” (*deorc deapscua*, 160) and later a “shadow-goer” (*sceadugenga*, 703), while the strange band of creatures that dwell with him in the fenlands are called “shadow shapes” (*scaduhelma gesceapu*, 650). Still, occasionally from this vagueness of being a specific trait appears - the glow of his eye (727), his hands touching the door of the hall (722), the hair by which the warriors drag his disembodied head across the floor (1647). Such qualities suggest a degree of bodily presence, a physicality that is supported by certain names the poet assigns him. Twice he is called an eoten (668, 761)<sup>2</sup>, a type of giant, and once a þyrs (426), a large, trollish creature that, like Grendel, dwells in marshes<sup>3</sup>. These names associate him with the Germanic mythological tradition and make him a more recognizable thing, as well as something definitely physical, contrary to his shadowy portrayal elsewhere.

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<sup>1</sup> Andy Orchard, *Pride and Prodigies: Studies in the Monsters of the Beowulf-Manuscript* (University of Toronto Press, 1995) 33.

<sup>2</sup> Nora K. Chadwick, “The Monsters and Beowulf,” *The Anglo-Saxons: Studies in Some Aspects of Their History*, ed. by Peter Clemoes (Bowes & Bowes, 1959) 173.<sup>[1]</sup><sup>[2]</sup>

<sup>3</sup> Chadwick, 175.

Perhaps most confusing is when he is given a number of human names, called “hall-thane” (*healdæg*, 105), “miserable man” (*wonsæli wer*, 105), and “warrior” (*rinc*, 720). As Robert Kaske summarizes his nature, there is a “seeming ambiguity between a corporeal and an incorporeal concept of Grendel.”<sup>4</sup>

Nevertheless, despite Grendel’s indeterminacy of self, which seems to oscillate between concrete and insubstantial, his nightly attacks on the hall suggest a formidably physical creature, or as J.R.R. Tolkien calls him, “a mortal denizen of the material world.”<sup>5</sup> While on the whole Grendel remains an enigma, the violence he inflicts on the warrior community at Heorot is undeniably concrete. The image of Grendel as man-eater emerges early in the poem when Beowulf predicts his fate should he fail to overcome this creature, acknowledging that Grendel will “eat without fear the people of the Geats” (443-4), Beowulf’s native people who have travelled with him overseas. This hint of Grendel’s cannibalism is later shown in action during his final raid on the hall, as the poet describes how he, having “seized” (*gefeng*, 740) his first victim of the night,

... slat unwearnum  
bat banlocan, blod edrum dranc,  
synsnædum swealh  
... *slit [him] open without hindrance, bit into his bone-locks, drank the blood from his veins,  
swallowed him in huge morsels...* (Lines 741-3)

The gritty realism of this warfare suddenly renders this “dark death shadow” a solid and insurmountable creature.

As Andy Orchard observes in his study of the monsters in the Beowulf-Manuscript, it is in this close contact with humans that Grendel becomes most corporeal.<sup>6</sup> This thing that was vague and hard to see as it moved about on the dark borderlands gradually comes into compelling focus.

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<sup>4</sup> R.E. Kaske, “Beowulf and the Book of Enoch,” *Speculum* 46, no. 3 (1971) 425.

<sup>5</sup> J.R.R. Tolkien, “Beowulf: The Monsters and the Critics,” *Beowulf: A Verse Translation*, ed. by Daniel Donoghue (W.W. Norton and Company, 2002) 116.

<sup>6</sup> Orchard, 36.

When Grendel is at the hall or hard upon it, we get concrete traits - his talons (987), his gleaming eye (727), his taste for blood. As Orchard puts it, in agreement with Tolkien, “What bursts into Heorot is not a nightmare, but a monstrous terror made flesh.”<sup>7</sup> And indeed, throughout his final battle at Heorot, he shows himself to be fully concrete; he eats bodies, he “touched” (*æthran*, 722) the door with his fingers to open it, he “treaded ... on the decorated floor” of the hall (*on fagne flor feond treddode*, 425), clearly a being that occupies space. Moreover, aside from his immunity to weapons, he has the vulnerability of a physical creature, since he grapples with Beowulf and screams from “body-pain” (*licsar*, 815), a struggle that ends in a mortal blow:

... him on eaxle wearð

syndolh sweotol, seonowe onsprungon,

burston banlocan.

... *on his shoulder a great wound became clear, his sinews sprung apart, his bone-locks burst.*

(Lines 816-18)

Thus, as Tolkien concludes of Grendel, “the weight is on the physical side.”<sup>8</sup> Such a judgment is crucial for determining what kind of threat the monster poses to the Danish people. For Tolkien, this threat is purely physical - he is an assailant of the flesh, not the spirit. While his conflicted portrayal renders him at times no more than a shadow or shifting spirit, the havoc he wreaks on the hall excludes the idea that he could be a demon in the Christian sense - he is not, in Professor Tolkien’s estimation, a “real mediaeval devil”<sup>9</sup> in the sense of being soul- slayer. Though Grendel evidences some demonic symbolism, such as his dark, outcast habitat and his hatred of joy, and is even called a devil at different points (1680; he also flees to seek *deofla gedræg*, devils’ concourse, at 756), that symbolism is not developed to its fullness so that he becomes a “materialized apparition of soul-destroying evil.”<sup>10</sup> His terror is rather of a Germanic pagan variety; he does not come after the souls of humans, tempting and seducing them as a Christian demon might, but after their bodies, as would be expected of a Germanic monster. For Tolkien,

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<sup>7</sup> Orchard, 37.

<sup>8</sup> Tolkien, 91.

<sup>9</sup> Tolkien, 91.

<sup>10</sup> Tolkien, 91.

the physicality of Grendel's warfare determines the thematic core of the poem. As he famously put it, *Beowulf* presents an image of "man at war with the hostile world,"<sup>11</sup> warriors facing physical death and the reality of their own transience, a theme not at odds with Christianity, but still fundamentally pagan. The poet's concern is still with "man on earth;"<sup>12</sup> he does not show the Christian interest in the well-being of the soul.

In this paper, I intend to show that Grendel does in fact bring a spiritual consequence to the hall, though perhaps not in the demonic way Tolkien envisions. Tolkien's idea of Grendel being an undeveloped symbol, a product of an incomplete shift from physical Germanic monster to Christian devil, seems right, though the extent to which that shift has been made is perhaps greater than his essay allowed for. By examining the role of Cain's fratricide in the narrative and by bringing into my analysis the apocryphal tradition that surrounds it, I will argue that, in addition to the devastating corporeal damage he inflicts, Grendel also corrupts the warrior community. Injecting the sin of Cain into their midst, a crime that already has a potent capacity to spread evil in the Book of Enoch tradition that influences the poem, the arrival of Grendel is conveyed as a Fall for the world in which Hrothgar and his people live. The poet builds this scriptural mythology carefully around the moment of his arrival and around the hall itself, portraying Heorot as a newly created world that Grendel not only attacks, but penetrates and transforms, spreading something of his own criminal origin - Cain's murder - within the hall. A seduction of individual souls, the devilish purpose Tolkien describes, is not explicit. However, with this biblical framework the poet strongly suggests that the problems inside the hall - murders, betrayals, and instances of strife amongst the retainers - can be traced back to Grendel and his introduction of Cain's crime into their midst. As the affair of Grendel comes to a close, his warfare already begins to approach the specifically demonic evil Tolkien described, as Hrothgar, reflecting on the crisis of the past years, compares the monster's attack on the hall to the devil's attack on the soul. In short, Grendel wages a spiritual war, as well as a physical one.

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<sup>11</sup> Tolkien, 115.

<sup>12</sup> Tolkien, 119.

At the heart of the tragedy of Grendel's nightly raids is the ruin they bring to Heorot, the brilliant

structure and social center the Danes have created for themselves. In relating Grendel's terrible reign to Beowulf, Hrothgar dwells on the imagery of the hall befouled:

Donne wæs þeos medoheal  
on morgentid drihtsele dreorfah þonne dæg lixte,  
eal bencpelu blode bestymed,  
heall heoru-dreore...

*Then was this meadhall in the morning light, lordly hall, gore-stained when day glowed, all the bench-planks drenched with blood, the hall with battle-blood... (Lines 484-7)*

Later the poet expresses a similar image, remembering that,

... husa selest heorodreorig stod  
wea widscofen witenas gehwylcne...

*... the best of houses stood battle-gory, woe wide-spread to each wiseman... (Lines 935-6)*

Such woe is unsurprising, given the descriptions of Heorot's majesty that appear repeatedly throughout the narrative: "the best of royal halls" (*healærna mæst*, 78), it is "splendid and gold-decked" (*geatolic ond goldfah*, 308), it "towered, high and horn-gabled" (*hlifade/heah ond horngeap*, 81-2), and, as though it contained its own brightness, "its light glittered over many lands" (*lixte se leoma ofer landa fela*, 311). In this last description it seems even a force of civilization, an exemplary center that encompasses surrounding nations in its light.

Indeed, it has such a unifying effect both in its construction and in the purpose, it serves while it stands. Built because Hrothgar had attracted a multitude of loyal followers, its construction is a project that likewise draws people from many nations together for one purpose, its majesty emerging out of collective effort. Afterwards it remains a space where men socialize, where treasures are distributed and its inhabitants, in keeping with its brilliant appearance, "lived in joys" (*dreamum lifdon*, 99). As Wealtheow expresses the communal spirit of the hall,

Her is æghwylc eorl oþrum getrywe,  
modes milde, mandrihtne hold;  
þegnas syndon geþwære, þeod eal gearo...

*Here each man is to the other true, kind of mind, loyal to lord; the thanes are united, the people all ready... (Lines 1228-30)*

Grendel puts an end to this spirit, the hall's unifying power. The poet describes the fast abandonment of a space that once teemed with activity when Grendel begins his nightly raids:

Pa wæs eaðfynde þe him elles hwær  
gerumlicor ræste sohte,  
bed æfter burum, ða him gebeacnod wæs,  
gesægd soðlice sweotolan tacne  
healðegnes hete

*Then was it easy to find him who sought his rest elsewhere farther away, a bed in chambers, when to him it was pointed out, told truly with a clear sign, that hall-thane's hate... (Lines 138-40)*

By his murderous exploits, Grendel has dispersed the community, made a place of feasting desolate. His assault means that the hall can no longer serve its purpose as a place of conviviality, gift-giving, and kinship; now it stands empty, a room of death rather than joy.

Yet the threat facing Heorot is twofold: while one comes from outside, a monster menacing the hall from the edges of their world, another comes from within the hall itself. Though Grendel's cannibalistic warfare takes center stage in the narrative action, depleting Hrothgar's people and depriving them of their hall, the hall approaches collapse from the inside as well, as it prepares to be undone by strife that exists deep within the community. A dark background emerges in Heorot behind Grendel's onslaught, a web of crimes perpetrated by the hall's inhabitants that concern most particularly the slaughter and betrayal of kin, a trend that negates the good warrior relations Heorot supposedly fosters. The first of these to appear will lead to the hall's utter annihilation by fire; as the poet predicts almost immediately after Heorot is completed,

Sele hlifade  
heah ond horngeap; heaðowylma bad,  
laðan liges - ne wæs hit lenge þa gen  
þæt se ecghete aþumsweoran

æfter wælniðe wæcnan scolde.

*The hall towered, high and horn-gabled, it awaited the cruel surges of hostile flame; nor was it yet longer than that the sword hate of in-laws after hostility should wake... (Lines 81-85).*

No sooner has the hall been built up with the combined strength of many nations, than the poet conceives it burning down because of internal divisions, through “the cruel surges of hostile flames.” Here is a light antithetical to the hall’s brightness that “glimmers over many lands” and draws nations together, a destructive fire that testifies to hatred amongst kin. Similar events, both past and future, are alluded to throughout the poem - Unferth’s murder of his brother, Hrothulf’s impending betrayal of his uncle, the king, which the poet mentions twice. Such deeds, interwoven with descriptions of the hall’s brightness and kinship, are pitted against the values on which Heorot was built, and negate the communal spirit expressed by Wealhtheow. Representing a slow erosion of the ideals she espouses, one such event will ultimately lead to the hall’s razing, a destruction accomplished from within, even as Grendel wages war from without.

Yet Grendel also bears a fundamental relationship to these internal problems through the dark event that generated him. Emerging from the first instance of kin-slaughter, Heorot’s assailant becomes part of the nexus of familial strife that threatens the hall. The poet recounts twice the circumstances of his origin, tracing his birth back to the biblical story of Cain’s murder of his brother Abel. He identifies a “kind of Cain” (*Caines cynn*, 107) to which Grendel and, as he explains later, his mother, belong. In his telling, out of Cain’s wrathful murder and subsequent exile,

untydras ealle onwocon,  
eotenas ond ylfe ond orcneas,  
swylce gigantas, þa wið gode wunnon  
lange þrage...

*... misbirths all arose, eotens and elves and walking dead, also giants, who strove against God for a long while... (Lines 111-14)*

He later returns to the story after Grendel’s mother bursts unexpectedly onto the scene, recounting how

... siþðan Cain wearð

to ecgbanan angan breþer

... Panon woc fela

geosceaftgasta wæs þæra Grendel sum...

... *after Cain became an edge-slayer to his only brother... thence arose many a fated spirit, Grendel was one of them...* (Lines 1261-2; 1265-6)

Out of the act itself and the exile that follows a strange mix of creatures comes into being, a monster-race with both Germanic and biblical associations.<sup>13</sup> This is where Grendel, and, as it would seem in the world of the poem, monstrosity in general, finds its origin - from a human act.

Grendel's origin brings him inside the hall, since now as an assailant he can never be fully from the outside, even though the poet refers to him as an *ellorgast* (spirit from elsewhere, alien being; 807). His horrible nature emerges out of a human crime, a crime moreover that finds expression inside the hall among the warriors, in the instances of murder and betrayal that lie in the hall's future, and most specifically in Unferth's murder of his own brother. The wording used to describe Unferth's crime and that of Cain matches rather strikingly - "You to your brother became a killer" (587), "Cain became an edge-slayer to his only brother" (1261-2). Thus, while Grendel attacks the hall from the outside, he is also on some level involved in the hall's internal destruction, the corruption of its communal values that leads to its demise. There is even a suggestion of causality in this relationship, since Grendel brings into the hall the proto-crime of kin-slaughter and human strife, and the crimes inside the hall therefore have a precedent in his origin story. In other words, he gives the human acts a mythology. It seems possible that the monster, just as he is causing physical ruin from the outside, is also causing ruin from within, spreading his murderous history.

The apocryphal tradition that the Beowulf-poet is most likely drawing from for his representation of Grendel's origin supports such an interpretation, as Cain's fratricide is often associated with the proliferation of evil in the legendary corpus.

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<sup>13</sup> Chadwick, 173.



As discussed extensively by Robert Kaske<sup>14</sup> and later by Ruth Mellinkoff,<sup>15</sup> the account of Grendel's birth given in *Beowulf* seems to rely on legends of a giant race based in the Book of Enoch tradition, one of the most popular of the Old Testament apocrypha and a text that circulated widely in the early medieval West.<sup>16</sup> At the center of the legend is the illicit sexual union between fallen angels and humans that produced an offspring of monstrous giants, an apocryphal interpretation of Genesis 6:2, which speaks of the "sons of God" coupling with the "daughters of men."<sup>17</sup> However, as Kaske notes,<sup>18</sup> after Augustine a different exegesis of the scripture gained prominence, identifying the sons of God with the sons of Seth, and the daughters of men with the daughters of Cain. Though both stories persisted, increasingly after the third century the monster race became associated with Cain.<sup>19</sup> Something of the Enoch tradition seems to have been known in Anglo-Saxon England, as mention of it by Bede would indicate, as well as the presence of twenty five lines of it in a ninth century Breton manuscript that travelled to England;<sup>20</sup> it is plausible that the *Beowulf*-poet was familiar with it to a certain degree. Notably, Grendel and his mother bear resemblance to this strange offspring from the Enoch tradition, both in their giant nature and their predilection for human flesh, and of course in their association with Cain.<sup>21</sup>

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<sup>14</sup> R.E. Kaske, "Beowulf and the Book of Enoch," *Speculum* 46, no. 3 (1971) 421-31. [www.jstor.org/stable/2851906](http://www.jstor.org/stable/2851906).

<sup>15</sup> Ruth Mellinkoff, "Cain's Monstrous Progeny in 'Beowulf': Part I, Noachic Tradition," *Anglo-Saxon England* 8 (1979) pp. 143-162. [www.jstor.org/stable/44510719](http://www.jstor.org/stable/44510719).

<sup>16</sup> Kaske, 422.

<sup>17</sup> Mellinkoff, 145-6.

<sup>18</sup> Kaske, 426.

<sup>19</sup> Mellinkoff, 148.

<sup>20</sup> Kaske 422-3.

<sup>21</sup> Mellinkoff, 149.

Most significant when evaluating Grendel as a cause of Heorot's internal problems is the spread of

wickedness throughout human race resulting from the advent of the monsters. Mellinkoff alludes to this phenomenon in her essay, mentioning how they “spread corruption by teaching secret and evil arts.”<sup>22</sup> Several versions of the episode included in Emerson’s study of the Old and Middle English Cain legends contain this idea of a perpetuation of evil through the monsters,<sup>23</sup> either through the teaching of arts, as Mellinkoff notes, or simply from the spontaneous contagion of moral evil. Such an example of contagion is present in the Anglo-Saxon Genesis A, which notes a proliferation of evil from the act alone, even before the monsters have arrived on the scene.

wea wæs aræred,  
tregena tuddor. of ðam twige siððan  
ludon laðwende leng swa swiðor  
reðe wæstmē. ræhton wide  
geond werþeoda wrohtes telgan,  
hrinon hearmtanas hearde and sare  
drihta bearnum. doð gieta swa.  
of þam brad blado bealwa gehwilces  
sprytan ongunnon.<sup>24</sup>

*Woe was raised, the offspring of grief. From that branch since have grown evil, savage fruit for so long after. The boughs of crime reached widely through the nations, the sorrow-branches touched, severely and sorely, the children of multitudes. They do so yet. From that the broad leaves of each harm began to sprout. (Lines 987b-995a)*

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<sup>22</sup> Mellinkoff, 144-5.

<sup>23</sup> Oliver Farrar Emerson, *Legends of Cain, Especially in Old and Middle English*, PMLA 21, no. 4 (1906). See for example pp. 918, 924.

<sup>24</sup> Taken from A.N. Doane, *Genesis A: A New Edition, Revised* (Arizona Center for Medieval and Renaissance Studies, 2013) 165.

As A.N. Doane explains in his commentary of the text, the imagery of fruit and branches recalls the tree in Eden,<sup>25</sup> the cause of Adam and Eve's downfall. As the poet looks back to that sin as the root of the evil in the world, the spilling of Abel's blood comes forth as a type of watering, which causes the root to grow into branches and expand across mankind. Many Old English analogues to this biblical episode likewise portray Cain's murder as the crime that diffused evil across the human race.<sup>26</sup> In this way Cain's sin is seen as a completion of the Fall in Genesis, bringing the sin of Adam and Eve to its full consequence - a theme prominent in medieval drama and iconography, in which the episode of Cain and Abel is often included in the Fall cycle.<sup>27</sup>

This scriptural and apocryphal background allows for the idea that Grendel, introducing the sin of Cain into Heorot, has caused the troubles in the hall, that his attack is more than physical. In addition to a marked connection between the crime of Grendel's origin and the crimes inside the hall, there is a tradition of universal corruption through Cain inherent in the legends that the poem absorbs, one linked to the Fall of Man in Genesis, the loss of a prior, uncorrupted state. The possibility that Grendel could have infected the hall in such a way is strengthened by the presence of a Fall narrative that frames his arrival, a completion of the mythology of human corruption that exists in his origin story. The poet narrates the monster's first entrance into Heorot as a loss of Paradise, treating the hall itself as a newly created world that Grendel breaks into, bringing with him the sin of his birth, the result of which is the beginning of sorrow for the Danes.

Grendel bursts into the hall in the wake of the Creation song sung over the feast. Having just described the delights of Heorot newly built, the poet introduces Grendel for the first time, a vague being dwelling on the misty borderlands that lie outside the golden hall:

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<sup>25</sup> Doane, 312.

<sup>26</sup> Doane, 312-13.

<sup>27</sup> Rosemary Woolf, *The English Mystery Plays* (London, Routledge & Kegan Paul, 1972) 124.

Ða se ellengæst earfoðlice  
þrage geþolode, se þe in þystrum bad,  
þæt he dogora gehwam dream gehyrde  
hludne in healle.

*Then a bold spirit suffered a time impatiently, who waited in darkness, he that each day heard joy  
loud in the hall. (Lines 86-9)*

This first appearance sets up the bipartite world of the first half of the poem - the golden hall and its joy, and the dark waste that lies outside it, the province of a miserable creature. As of yet they are separate, but the darkness prepares to make contact with the light. In these terms the monster emerges onto the scene, a spirit suffering and waiting, deprived of the joy he is forced to hear. Withdrawing from Grendel, the poet returns to the activity within the hall, the joy that is the source of the monster's suffering, namely a song sung in praise of the Creator. The narrative slows significantly at this point, forgetting the bold spirit without and the retainers within, and lingers on God's act of creation as told by the bard:

... se ælmihtiga eorðan worhte,  
wlitebeorhtne wang swa wæter bebugeð,  
gesette sigehrepig sunnan ond monan,  
leoman to leohte landbuendum,  
ond gefræt Wade foldan sceatas  
leomum ond leafum, lif eac gesceop  
cynna gehwylcum þara ðe cwide hwyrfaþ.

*The almighty wrought the earth, brightly beautiful land as far as water girded it, set down  
victorious the sun and moon, lamps as lights for earth-dwellers, and decked the surfaces of the  
earth with limbs and leaves, and also shaped life for each kind that moved about living. (Lines 92-  
8)*

The song explores the minutiae of creation, detailing the visionary work of the Creator in rough accordance with the biblical account. In this way, in the midst of the noise of Heorot and the impending threat, there is a pause, and the event seems to unfold in real time, as the imagery of God's creative act overtakes the hall.

Towards Paradise moves Grendel, bringing with him the sin of his origin. The close juxtaposition of the two scriptural narratives is striking. After the Creation song the poet returns to Grendel, who prepares his assault in the fenlands, and unfolds the account of Cain's murder and the monstrous offspring it produced. The consequence of Cain's act echoes that of the original sin that resulted in the Fall of Man, the partaking of forbidden fruit, a crime not once mentioned in the course of the poem despite its heavy reliance on Genesis. The poet depicts exile ("the everlasting Lord banished him far," 109), which, given that this appears immediately after a detailed account of God's creation, strongly recalls the banishment from Eden. Moreover, it is something that creates a rift between the Creator and the world (The monsters it produced "struggled against God for a long while," 113-14). Thus, given its appearance besides the Creation story and its character as a sin, the fratricide attached to Grendel fills in the absence of Adam and Eve's disobedience; this, along with the spread of evil through Cain in the legendary tradition, makes it a potent thing that is about to enter the undisturbed world of the hall.

True to the Fall narrative, once Grendel enters paradise, the aftermath of his arrival is depicted as the end of joy. As the poet describes the transformation,

Swa ða drihtguman dreamum lifdon,  
eadiglice, oð ðæt an ongan  
fyrene fremman feond on helle...

*So, the retainers lived in joys, happily, until one began to perform wickedness, an enemy in hell...*

(Lines 99-101)

The conclusion of the episode from Genesis is carried out once Grendel comes inside the hall - with the introduction of wickedness, joy is put to an end. Here is the beginning of the sorrow that emerges repeatedly around Grendel throughout the poem; as the poet indicates a few lines later, "then was after their feasting weeping lifted up" (*þa wæs æfter wiste wop up ahafen*, 128). Such is the consequence of sin entering into paradise, ultimately the loss of the world as it was created, the end of the feasting Heorot was meant to host. The hall becomes a place of exile - as Beowulf put it, "idle and useless for each man" (*rinca gehwylcum/idel ond unnyt*, 412). Dripping with blood, it becomes "a woe widespread to wisemen."

Here the spiritual effect of Grendel's arrival suggested by the biblical elements converges with his physical attack. The sorrow felt by the Danes over his warfare is of course abundant, for it spoils their hall and ravages the community, their friends and kinsmen; yet this sorrow also has a deeper meaning and

cause given the Genesis framework, signifying the loss of Paradise that results from the introduction of sin. Grendel's arrival, in addition to its gruesome physical consequences, also signifies a Fall, a spiritual corruption of a once perfect world. The internal discord that appears in the hall, which denies the values Heorot was created to preserve, indicates a fulfillment of that narrative. As expected in accordance with the Fall, and most especially with the sin of Cain, a perpetuation of the wickedness Grendel brings into the hall is a consequence of his arrival. No penetration of souls is explicit, as one might expect from the Tempter himself in Eden, but in connection with the monster's physical onslaught there is evident spiritual corruption.

The strongest evidence that Grendel has this deeper, spiritual effect on the hall emerges in Hrothgar's exhortation to Beowulf before the hero departs for Geatland, in which the king understands the crisis of Grendel in specifically Christian terms - that is, in relation to the moral well-being of the soul. This extended passage falls almost directly in the middle of the poem, unfolding after Beowulf's battle with Grendel's mother, a victory that has at last put an end to Heorot's troubles with its monsters. The hall is now well and truly "cleansed" (*gefælsod*, 1176), and now Beowulf, having accomplished what he set out to do, prepares to take leave of the Danish people and return to his homeland, where a new phase of his life will begin, culminating in his fight with the dragon and his death. Thus, the speech Hrothgar makes here is a dividing point between two dramatically different halves of the narrative action, and it draws the curtain on Heorot and its people. It is a fitting conclusion, as in it the king offers a reflection on what has gone before as he advises Beowulf on how to be a good ruler. Often called "Hrothgar's sermon,"<sup>28</sup> it stands out in the poem for its heavy Christianizing elements, not just in content but in form; as the king strives to inculcate virtue in Beowulf, he follows a distinctly homiletic structure, moving from bitter experience to moral maxims to application.<sup>29</sup>

Hrothgar begins with a figure from the Danish past; having praised Beowulf's accomplishment, he moves to instruct him on good kingship by delineating the opposite, describing a king who was a bane to his people. This is the second time Heremod has been mentioned, and here Hrothgar dwells on the violence of his behavior and what it cost the people of his hall:

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<sup>28</sup> Fr. Klaeber, *Klaeber's Beowulf and The Fight at Finnsburg*, 4th ed. (University of Toronto Press, 2008) 213

<sup>29</sup> Klaeber, 213.

... breat bolgenmod beodgeneatas,  
eaxlgesteallan...

... him on ferhþe greow  
breosthord blodreow, nallas beagas geaf  
Denum æfter dome...

*Enraged he destroyed table-companions, shoulder-comrades... in his heart grew a bloodthirsty breast-hoard, no rings did he give to the Danes for their glory. (Lines 1713-14, 1719-21)*

With Heremod, the king brings to the center of his sermon a theme that has lurked in the margins of the narrative since the beginning: the internal ruin of a hall, a tragedy brought about by one of its members. He remembers a king who devastated his own warrior community, who murdered his retainers and failed to honor them properly. This violence recalls the contentions that have appeared throughout the poem, events that have eroded the communal values of Heorot: Unferth's fratricide, Hrothulf's betrayal of the king, the "sword-hate amongst in-laws" that leads to the hall's disintegration. In his example of Heremod, Hrothgar locates the cause of such behavior within the self - the "bloodthirsty breast-hoard," the enraged mind.

At the center of Hrothgar's instructive purpose is then unravelling how such an interior sickness comes about. What follows is perhaps the most profoundly Christianizing moment of the poem, as he illustrates the moral capitulation of the soul to account for this kind of destructive behavior. He describes the fatal complacency to which a prosperous king is prone and its disastrous consequence:

... him eal worold  
wendeð on willan; he þæt wyrse ne con -  
oð þæt him on innan oferhygda dæl  
weaxeð ond wridað; þonne se weard swefeð,  
saweles hyrde; bið se slæp to fæst,  
bisgum gebunden, bona swiðe neah  
se þe of flanbogan fyrenum sceoteð.  
Þonne bið on hreþre under helm drepen  
biteran stræle - him bebeorgan ne con -  
wom wundorbebodum wergan gastes;  
þinceð him to lytel þæt he to lange heold,  
gytsað gromhydig, nallas on gylp seleð

fætte beagas.

*For him all the world turns to his will; he that knows none the worse - until a portion of pride within him grows and shoots forth; then the guard sleeps, the soul's shepherd; that sleep is too fast, bound in troubles, the slayer too close who shoots from his arrow-bow with wickedness. Then is he struck in the heart with a bitter arrow - for his part he knows no defense - the crooked, strange biddings of the accursed spirit; he thinks what he has long held too little, angry-mindedly he covets, in boasting gives no ornamented rings. (Lines 1738-1750)*

This is what Tolkien refers to as “a real mediaeval devil,” a soul-slayer that, in Hrothgar’s account, preys on the individual who fails to be vigilant, who rests too assuredly in the abundance God has given him. The attack with arrows represented here is a stock description of the devil’s workings found in Anglo-Saxon literature.<sup>30</sup> Analogous to the “crooked strange biddings,”<sup>31</sup> the arrows convey his seductive process, his ability to pierce a soul once innocent and pervert it. This demonic breach of the soul ultimately expresses itself outwardly as the king betraying his retainers and refusing to fulfill his duty to them in the hall, and in Heremod’s case, taking their lives. Thus, in explaining such abusive conduct, Hrothgar finds that the heart of the problem is this - something wicked was allowed inside.

In true homiletic fashion, Hrothgar turns to the application of his theme. How he does so is startling: relating this scene of demonic penetration to his own situation, he says:

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<sup>30</sup> See for example E.G. Stanley, “Old English Poetic Diction and the Interpretation of *The Wanderer*, *The Seafarer* and the Penitent’s Prayer,” *Anglia* 73 (1955) 418-22.

<sup>31</sup> Klaeber, 215.

Swa ic Hring-Dena hund missera  
weold under wolcnum ond hig wigge beleac  
manigum maegþa geond þysne middangeard,



æscum ond ecgum, þæt ic me ænigne  
under swegles begong gesacan ne tealde.  
Hwæt, me þæs on eþle edwendan cwom,  
gyrn æfter gomene, seopðan Grendel wearð  
ealdgewinna, ingenga min...

*So I a hundred half-years ruled the Ring-Danes under the clouds and protected them against war, from many nations throughout this middle earth, from ash spears and swords, so that I did not reckon for myself under the sweep of the sky any foe. Behold, there came for me a reversal in my homeland, grief after joy, after Grendel became an old enemy, incomer of mine. (Lines 1769-76).*

Casting his eyes over all that has passed, Hrothgar considers the monsters, clearly physical adversaries, in terms of what he has just taught Beowulf about the perils facing the individual soul. He identifies the same problem of complacency in himself, a lack of vigilance that allowed Grendel to gain access to the hall, to become an “incomer.” In this analogy, Grendel is akin to the accursed spirit who breaches the soul of a king, inspiring him to mistreat his retainers and ravage his hall. Now at the end of this dark period of Scylding history, the king sees Grendel’s arrival not primarily as assault, but as penetration, through the lens of a demonic, spiritual attack. In this way, the prince of the Danes offers an interpretation of Grendel that is until this point never conveyed so explicitly but is supported by the scriptural elements in the text: that Grendel causes not only material damage, but also spiritual corruption. As the ruin of a hall through an enraged king can be traced to the devil’s breach of the soul, so the internal demise of Heorot, evidenced most dramatically through its eventual burning, can be traced to Grendel’s invasion.

In his sermon the king brings an intensely Christian understanding to bear on what Grendel has done, one that is not apparent in representations of the monster. Grendel is never fully conceived as a devil; there is no evidence that he actually seduces the soul in the way Hrothgar describes. Though he himself is once called “accursed spirit,” (*werga gast*, 133), another point that strongly associates him with the real demon in Hrothgar’s speech, that name comes with a full recognition of his physicality - the poet describes the tracks of the *werga gast* leaving Heorot. Within the narrative we have only Grendel’s fully physical onslaught, and the moral corruption at large in the hall that is connected with Grendel through scriptural elements. Hrothgar takes this a step further and moves toward what such a connection would necessarily imply in a Christian framework, which is that there has been an entrance of demonic forces into the self. If Grendel has caused the corruption in the hall as the poem suggests, it must follow that he

works in the soul, inclining the warriors towards wicked acts as a “real mediaeval devil” might. It is still only by analogy, but Hrothgar reads in Grendel’s attack a type of soul seduction that we never see. Thus, he not only gives force to what is apparent in the text but pushes Grendel even closer toward a Christian understanding of evil.

To conclude, the idea that Grendel is “on the way” to being a devil, as Tolkien put it, seems an accurate expression of what he is. Still, contrary to Tolkien’s interpretation, I would argue that Grendel’s in-process nature extends to the role he plays in the poem. He is both physical assailant and spiritual threat, the two conceived alongside each other. By the end of this section of the narrative, demonic evil is already understood in the violence he commits against Heorot, the warfare waged against the soul that results in wicked acts. That Grendel has a spiritual effect brings new meaning to the poem with respect to its monsters, one that is different from Tolkien’s notion of “man against a hostile world.” Already in *Beowulf*, which is riddled with both Christian and pagan elements, there appears to be a specifically Christian concern about interiors, which approaches a care about the wellbeing of the soul. The poem’s Christianity, far from being tangential in a poem that is fundamentally pagan in its outlook, actually shapes its ideological core. The pagan conception of monstrosity is still there, physical creatures that attack the flesh, but the poet simultaneously constructs a Christian conception of evil, a concern about the penetration of dark forces into the hall, which at the end is understood in relation to the soul specifically. With the inclusion of the passages from Genesis, the poet develops a sense that humans are created by God, and must preserve their created state, keeping out wicked forces such as Grendel.

The last scriptural episode to appear, the story of the Flood, completes this idea. The Flood narrative from Genesis unfolds after Beowulf has defeated Grendel’s mother and all the creatures associated with her, a feat that both the hero and the poet describe as a “cleansing” of the hall (432, 825, 2352). The idea that Heorot has been cleansed is full of meaning, as after Beowulf destroys the monsters, the poet details the worldwide cleansing ordained by God - a story told on the hilt of the sword that Beowulf has taken from the possession of the monsters. The episode represents a completion of the Cain narrative and its apocryphal background, since in the Enoch tradition the flood is a response to the wickedness that the monsters have spread throughout the human race, a divine act that will purge the world of the moral corruption rooted in Cain’s murder.<sup>32</sup>

Thus, Beowulf’s own act, his elimination of the monsters, takes on a dimension of moral purging,

a reading enforced by the hero's own sense that in killing the monsters he is cleansing the hall. He has not only put a stop to Grendel's ruthless physical onslaught but has completely eradicated the source of contamination that has been threatening Heorot. Still, as in Genesis, the flood is insufficient to put an end to the evil that has already planted its roots - Beowulf can cleanse the hall of the monsters, but he cannot restore the Eden that has yielded to the sin of Cain. Cain's evil is already in their midst, and Heorot still awaits "the cruel surges of hostile flames."

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For a full account of this, see Ruth Mellinkoff, "Cain's Monstrous Progeny in 'Beowulf': Part II, Post-Diluvian Survival," *Anglo-Saxon England* 9 (1981) 183–197. [www.jstor.org/stable/44510736](http://www.jstor.org/stable/44510736).

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## Kelly DeVries To Speak at the Annual Meeting on April 2020



**KELLY DEVRIES** (PhD, Medieval Studies, University of Toronto) is Professor of History at Loyola University Maryland, Honorary Historical Consultant for the Royal Armouries, UK and emeritus General Mark W. Clark Visiting Professor of Military History at The Citadel (2010-11). He has published and edited 20 books and 60 articles on military history, medieval history and the history of technology for academic and popular historical audiences. He is the author, co-author or editor of 22 books, including *Wound and Wound Repair in Medieval Culture* (Brill, 2015) and *The Battle of Crécy: A Casebook* (Liverpool, 2015), *Medieval Military Technology* (2<sup>nd</sup> ed., University of Toronto Press, 2011), *Rhodes Besieged* (History Press, 2011); *Medieval*

*Weapons* (ABC-CLIO, 2007), *The Artillery of the Dukes of Burgundy, 1363-1477* (Boydell, 2005); *Joan of Arc: A Military Leader* (Sutton 1999); *The Norwegian Invasion of England in 1066* (Boydell, 1999); *Infantry Warfare in the Early Fourteenth Century* (Boydell, 1995) and the three volume, *A Cumulative Bibliography of Medieval Military History and Technology*, with a fourth volume due out soon (Brill, 2002-16), and more than 70 scholarly articles and translations. He has also appeared on more than 37 shows for PBS, History, History International, Military History, and National Geographic Channels. He travels and lectures throughout the world, crossing the Atlantic 26 times in one 24-month period. He is the grandfather of Ian, Emmaline, and Lucas.



**National Guild of St. Margaret of Scotland**  
**Minutes**  
**Army Navy Club, Washington, DC**  
**April 9, 2019**

**Call to Order 12:00:** Dianne Robinson

**Invocation:** The Rev. Dr. Lynne Kogel

**Pledge of Allegiance:** Michael Swisher

**Introduction of Distinguished Guests:** Ed Horton

**Blessing:** Walter Sheffield, Esq

**GSM ANNUAL MEETING:** President General Dianne Robinson

Introduction of Officers with special thanks to Anne Henninger for making the arrangements for the Luncheon

Welcome to all new members

**Officers Reports:**

Treasurer: Paulette Lollar

Balance to date: \$6,271.74

Total Expenses: \$ 10,071.75

Savings Account: \$10,122.45

Life Membership Fund CDs: \$30,197.18

Total Assets: \$50,275.52

Genealogist: John Harman

26 new members, 4 supplemental application from current members

Historian: Karen Janczy (icon and scrapbook on display)

Secretary: Minutes will be included in the next newsletter

President General Robinson thanked all for the generous donations made to the Society, in particular to the Guild of St. Margaret in Edinburgh, the society that keeps flowers on the altar at St. Margaret's Chapel.

She also commented on the beautiful tartans observed in the audience and noted that Michael Schenk has some regalia with him for those interested.

There being no further business, the meeting was turned over to Michael Schenk, the nominating Committee Chairman for the 2019-2021 Officers:

President General: Anne Henninger

1st Vice President General: Timothy Mabee

2nd Vice President General: Karen Janczy

Chaplain General: Melissa Fischer

Treasurer General: Mike Swisher

Secretary General: Janet Butler Walker

Registrar/Genealogist General: John Harman

Chancellor General: Patricia Kryder

Historian General: Laura Dean Ramsay

Trustee: David Grinnell

Trustee: Marsha Masone

All were voted on favorably. Michael Schenk made a motion that Dianne Robinson be name Honorary Past General. It was approved by all.

**MEMORIAL SERVICE:** The Rev. Dr. Lynne Kogel conducted a service for GSM members that passed last year:

- Virginia Muirhead Gibbs (Mrs. Robert Lewis Gibbs)
- Mary Milicent Bradford Boerger
- Lloyd DeWitt Bockstruck
- Georgiana Mae Swanson
- Helen Poindexter DeVoe (Mrs. Paul Volney)

President General Horton introduced the Speaker, George James Hill, MD, D. Litt, who spoke to Health, Medicine & Science in the Middle Ages.

**Benediction:** Walter Sheffield

**Adjournment:** 2:00PM



### **Guild of St. Margaret Insignia and Apparel Items**

Due to changes in item pricing and postage it is impossible to keep and maintain a current order form for these items. Therefore, requests for order forms can be made by contacting the Insignia Chairperson, Eric Nielsen at: [ejnielmd@icloud.com](mailto:ejnielmd@icloud.com) and Apparel Chairperson, Michael Schenk at: [mpschenk49@gmail.com](mailto:mpschenk49@gmail.com) or by calling 601-856-9895.

Order Form for Guild Insignia items for sale:

- Large insignia
- Miniature insignia
- Disc insignia (for branch bar)
- Gateway Ancestor bar (up to 18 engraved characters included in the price of the bar)

Order Form for Martlets – for supplemental lines through different child other than the primary line. They are \$15 and that includes postage.

Order Form for Guild Apparel (*Tartan pattern is Caledonia Modern*) items for sale:

- Tie
- Bow Tie (pre-tied)
- Scarf with fringes (9.5” x 57”)
- Mini Sash Rosette (5” x 26” the rosette on shoulder; the other half drapes over the shoulder)
- Sash with fringes (11” x 90”)