This passage might, however, be considered an example of structural interlace determined by the positioning of the repeated sorrow motif but limited by the boundaries of an isolated section of the poem. Though "sorrow" does appear in four separated instances, each occurrence of this motif differs from the others in a number of respects. In the first cluster, the allusion signifies the existence of sorrow as far removed from life in an idyllic Dane-land; the thanes, sleeping peacefully, do not know it (ll. 118-119). The second cluster's central topic is "thegnsorge," sorrow as the direct effect of the retainers' deaths. Both Hrothgar and the populace share in this suffering (ll. 128-131). The third grouping of motifs begins with specific references to Hrothgar's private sorrow, which in turn introduces a description of Grendel's warring as an attack against Hrothgar personally (ll. 147-154). In these lines sorrow, as an effect, introduces its cause. The final cluster describes Grendel's repeated visits and concludes with an allusion to Hrothgar's sorrow. The cause of the Danish lord's unhappiness here, however, is not the slaughter of his men but the invasion and ruin of a deserted Heorot. Thus sorrow in this section of the poem could indicate not a single motif, but four perspectives on a single subject, each different not only semantically but also logically and rhetorically from the others.

The second fitt, like the first, concludes with a cluster of motifs referring to the Christian God. Rather than discussing God's feud with the results of His own creation as in the first fitt, these lines focus on the Danes' ignorance of the Almighty as a possible help in their distress.

The third fitt begins with a single reference to Hrothgar's sorrow and two isolated allusions to the Danes, but, as in Fitt II, the motifs which begin the section recur minimally. Lines 190-201 present irregular groupings of eight motifs: "Hrothgar," "Danes," "Beowulf," "Grendel," "feud/death," "good qualities," "ship," and "sea." Line 201, "Mærne þêoden, þā him wæs manna þearf"
(the renowned leader who was in need of men), is the only instance of a single motif occurring twice within a span of two lines or less.

Repetition, however, does begin in line 205. The Geat motif occurs twice (ll. 205b-206a) and is followed by extensive patterned repetition of references to the Geats, the sea, the ship, the shore, and weaponry. The lines approximate stylistic interlace as proposed by Leyerle:

\[ \ldots \; \text{fīftýna sum} \]
\[ \text{sundwudu sōhte, secg wīsade,} \]
\[ \text{lagucræftig mon landgemyrchu.} \]
\[ \text{Fyrst forð gewāt; flota wæs on yǭum,} \]
\[ \text{bāt under beorge. Beornas gearwe} \]
\[ \text{on stefn stigon, -- strēamas wundon,} \]
\[ \text{sund wiǭ sande; secgas bǣron} \]
\[ \text{on bearm nacan beorhte frætwe,} \]
\[ \text{gūǭsearo: geatology; guman ūt scufon,} \]
\[ \text{wēras onwilsiǭ wudu bundenne.} \]

[ll. 207b-217: One of the fifteen sought the ship, the man led the way, the sea-skilled man, to the shore. In time the ship was on the waves, boat under cliff. The warriors eagerly climbed over the bow, the currents curled, sea with sand; the retainers carried into the hold of the boat shining weapons, stately armor; the men shoved off, men on a willing journey in the well-braced craft.]

In this section, three of the four references to the Geats occur in the b-halflines, and five of the seven allusions to the ship occur in the a-halflines. The sea motif appears once in the a-halflines and twice in the b-halflines. References to Beowulf and weaponry occur in pairs, but the two allusions to the shore are separated by three full lines of verse. The extensive recurrence of "Geats," "ship," and "sea" along with minimal repetition of three other motifs indicates a stylistic interlace of motifs as described by Leyerle. The example is, however, limited to a ten-line segment of the verse.
The series is followed by a number of motifs which cluster in the a-half-lines; again the motifs refer to the Geats, sea, ship, and shore. The last four lines of the description of the voyage (ll. 225-29) present repetitions of the same motifs in no fixed pattern. As the Geats land, the audience is told, "Gode þancedon / þæs þe him ēþlāþe ēaþe wurdon" (ll. 227b-228: They thanked God, who made for them an easy way across the waves). Although Beowulf leads the way to the ship and is called the "lagucræftig mon" (l. 209a: sea-skilled man) at the start of the voyage, his skill is secondary to God's might in assuring safe travel.

The remaining lines of Fitt III present two clusters of motifs. The first, lines 236-240, contains allusions to weaponry, the Geats, and the sea; the motifs appear, with only two exceptions, in the a-half-lines. The second cluster, lines 247b-245a, is similar in composition. The motifs "Beowulf," "weaponry," "good qualities," and "Geats" are repeated in no pattern and appear, again with two exceptions, in the a-half-lines:

Nēfre ic māran geseah
eorla ofer eorpan,  ēonne is ēower sum,
secg on searwum;  nis þæt seldguma,
waēpnum geweorðad,  næfnæ him his wīte lēoge,
ænlic ansyn.  Nū ic ēower sceal
frumcyn witan,  ēr gē fyr heonan
lēasscēaweras  on land Dena
furþur fēran.

[Never have I seen a greater earl on earth than is your man, warrior in armor; that is no retainer, with weapons adorned, unless his countenance lie, his noble appearance. Now would I learn your origin, rather than you go on farther as spies in the land of the Danes.]
The matrices derived from the third fitt of Beowulf, therefore, affirm the configurations of motifs identified thus far: irregular groupings of motifs combined with isolated motif clusters and with one limited example of stylistic interlace.

Beowulf's speech to the coast warden marks the beginning of Fitt III, and the first six lines of the corresponding color matrix present two allusions to Beowulf, three to the Geats, one to Hygelac, and three to Beowulf's father, Ectheow.

Hym se yldeste andswarode, werodes wīsa, wordhord onlēac: 'Wē synt gumcynnes Gēata lēode ond Hygelāces heorðgenēatas. Wæs mīn fæder folcum gecyþed, æþele ordfruma, Ecgþēow haten....'

[11. 259-263: Him the eldest answered, band's leader unlocked word-hord: "We are men of the Geats and Hygelac's hearth-companions. My father was well-known by people, noble leader, called Ectheow . . . ."]

This cluster groups all but three repeated motifs in the a-halflines.

The next cluster follows three lines after the first and is fourteen lines long (11. 267-280). Clusters of this length examined thus far have motifs fairly equally distributed between the a- and b-halflines. Of the eighteen encoded motifs on this fourteen-line matrix, however, only four occur in the b-halflines. Another distinctive feature of this group is that most motifs are repeated minimally. The Hrothgar motif recurs five times; "Geats," "Grendel," and "good qualities" each three times; allusions to Feud and Beowulf occur only once.
Lines 281-290 on the color chart are blank except for two isolated references to the Geats and one allusion to Heorot. Half-way through the warden's speech, however, clusters with few repetitions appear. In a ten-line section of the matrix (ll. 291-300), single references to Hrothgar, weaponry, the Danes, Grendel, the shore, Beowulf, the Geats, and feud occur with three allusions to the ship. The remaining nineteen lines of Fitt III (ll. 301-319) evidence irregular groupings of the motifs "ship," "weaponry," "Geats," "Hrothgar," "Heorot," "good qualities," "God," and "sea." The treasure motif, last recorded in line 169, appears only once in this section.

Although the preceding sections of the poem evidence numerous clusters and one limited example of stylistic interlace, the fourth fitt contains only two clusters and many irregular groupings, all composed of minimally repeated motifs. The infrequent recurrence of eighteen different motifs in Fitt III contrasts sharply, however, with the configuration of motifs in Fitt V. In the space of fifty-one lines, the weaponry motif is repeated eighteen times, the Hrothgar motif fifteen times, and the Geat motif eleven times. Further references are made to Beowulf, good qualities, Heorot, and the Danes.

The weaponry motif recurs extensively in lines 320-331a, with few unpaired allusions to the Geats and Heorot.

Stræt wæs stānfað, stīg wīsode
gumum ætgædere. Gūðbyrne scān
heard hondloce, hringīren scīr
song in searwum, þā hīe tō sele furðum
in hyra gryregeatwum  gangan cwōmon.
Setton sæmēpe sīde scyldas,
rodas regnheardæ wīð þæs receded weal;
bugon þā tō bence,— byrnan hringdon,
The street was paved, showed the way to the group of men. The war corslet shone linked strong by hand, bright iron rings sung in the armor, as they first came to the hall in their war-like equipment. The sea-weary ones then set large shields, wondrous strong boss of shield against the hall's wall; they sat down on the bench,-- corslets rang, armor of men; spears stood, war-gear of sea-men, all together, spears grey at the tip; that armed band was worthily weaponed.

The weaponry motif appears in twelve of the twenty-one half-lines, demonstrating the most frequent recurrence of a single motif in the entire poem.

Wulfgar then questions the Geats, and his speech begins with four references to weaponry. After two intervening lines without motifs, there are three allusions to good qualities and one to Hrothgar. The placement of motifs forms a cluster in the a-halflines.

A cluster of motifs in the a-halflines is also the type of grouping which appears in the color-key of Beowulf's reply (ll. 340-347). These lines present two references to Beowulf followed by three allusions to Hrothgar. The cluster of motifs in the a-halflines is followed by an irregular grouping which consists of three isolated references to Hrothgar and allusions to the Danes and good qualities. The remaining nine lines of the fifth fitt, in which Wulfgar requests of Hrothgar an audience for Beowulf (ll. 362-370), form a cluster dominated by allusions to Beowulf and the Geats. This cluster also contains separated references to the sea, Hrothgar, and good qualities, the motifs which have been repeated extensively throughout fitt five. A charting of the motifs reveals a consistency of subject matter in the third, fourth, and fifth fitts, as the dominant motifs in these numbered sections of the poem are...
the same: "Geats," "Bewoulf," "ship," "shore," "sea," "weaponry," "good qualities," and "Hrothgar." This uniformity of content, however, is not achieved through a patterned repetition which could be identified as an interlace structure.

A charting of motifs in the first five sections of the Beowulf, then, demonstrates that the majority of encoded motifs form irregular groupings. Seventeen motif clusters can be identified, and these focus on the persons, ideas, qualities, and objects central to their immediate narrative contexts. Only one ten-line instance of stylistic interlace based on recognized motifs could be identified in the first 370 line of the poem.

The recurrence of the sorrow motif in disparate sections of Fitt II might be considered an instance of the use of repetition as a structural device. The example is, however, limited to a fifty-four line segment of the poem and could merely represent the poet's use of ideas previously emphasized to draw attention to other important events in the epic. This technique, furthermore, can be observed throughout the first six sections of the poem. The introductory lines are dominated by references to Scyld and Beowulf. Even though the audience hears a description of Scyld's funeral in the closing lines of the introduction, the opening of Fitt I contains further allusions to both Scyld and his son. Fitt II places great emphasis on the sorrow motif, and Fitt III begins with references to Hrothgar's sorrow even though the main subject of that section is the Geats' voyage and arrival in Dane-land. Fitts III and V also focus on the Geats and present further repetition of the motifs "sea," "ship," "weaponry," "Beowulf," and "Hrothgar." The poet's repetition and placement of motifs throughout the initial 370 lines of the poem, then, represent a fairly steady progression from one set of ideas to another. These sections of the poem do emphasize certain motifs in specific sections, though
the instances cannot be satisfactorily explained as structural interlaces of content which ultimately prove to be a structuring device similar to the surface interlaces in the visual arts.
The positioning of motifs in Fitts VI-VIII, irregular groupings with some isolated motif clusters, resembles the patterning of motifs evident in preceding sections of the poem. The initial lines of Fitt VI comprise Hrothgar's reply to Wulfgar, and the first three lines of the matrix form a cluster consisting of three allusions to Hrothgar, one reference to Beowulf, and two instances of the Ectheow motif. After these lines follow irregular groupings of the motifs "Beowulf," "good qualities," "Geats," "treasure," "God," and "Grendel." Such unpatterned arrangements of motifs continue for seventeen lines, and many half-lines in this section of the poem contain no idea-groups.

Wulfgar's report of the Danish lord's answer evidences a second cluster in lines 391-398:

"Weaponry" is especially prominent at the end of this speech, recurring four
times in as many lines. In contrast to the recurrence of this motif, "Hrothgar" occurs three times, "good qualities" twice, and "sea" once. The positioning of motifs in this cluster, however, prevents its identification as a stylistic interlace.

The following description of the Geats' procession into Heorot is replete with motifs. Six allusions to Beowulf, three references to the Geats, single allusions to Heorot and Hrothgar, and five references to weaponry fill all but one of the sixteen half-lines. The cluster continues into Beowulf's speech, with one allusion to Hrothgar and three to Beowulf. The resulting color matrix for these eleven lines presents large groups of the motifs "Beowulf" and "weaponry" with occasional isolated allusions to the other three motifs, but the repetition of motifs does not suggest a stylistic interlace because of a lack in consistency in content throughout the passage.

As Beowulf's speech continues, the content of the next fifteen verses (ll. 409-423) results in irregular groupings on the matrix. Allusions to Heorot in lines 411b and 412a are the only paired motifs in this section. Other motifs include one reference to Grendel (l. 409b), two allusions to the Geats (ll. 412b and 415b) and to Beowulf (ll. 415a and 420b), and one occurrence each of "Hrothgar" (l. 417a) and to "feud/death" (l. 421b).

The final thirty-two lines of Fitt VI, the remainder of Beowulf's address, include two clusters of motifs. The first of these is seventeen lines long:

"...ond nū wiða Grendel sceal,
wið þæm ǣglǣcan ǣna gehēgan
ging wið þryse. Ðc þē nē ǣa,
brego Beohrt-Dena, biddan wille,
eodor Scyldinga, ǣnre bēne,
pæt ðu mē ne forwyrne, wīgendra hleo,
frēowine folca, nū ic þus feorran cōm,
þæt ic môte āna [ond] mīnra eorla gedryht,
þes hearda hēap, Heorot fālsian.
Hæbbe ic ēac geâhsod, þæt se æglēca
for his wonhýdum waēpna recceð;
ic þæt þonne forhicge, swā mē Higelāc sīe,
min mondrihten mōdes bliðe,
þæt ic sweord bere opðe sīnde scyld,
geolorand tō gūbe, ac ic mid grāpe sceal
fōn wið feonde ond ymb feorh sacan,
lāð wið lāþum . . . .
[11. 424b-440a: And now shall I against Grendel, against the monster alone perform confrontation with the demon. Of you now, chief of the Bright-Danes, I will ask, lord of the Scyldings, one request, that you not refuse me, protector of warriors, noble friend of people, now I have thus come from afar, that I might alone and my band of earls, this hearty group, cleanse Heorot. I have also heard, that the demon for his recklessness takes no account of weapons; them I scorn, so that of me Higelac may, my lord be happy in mind, that I carry sword or broad shield, yellow shield to the fight, but I with my grasp shall seize the fiend and fight for life, foe against foe . . . .]

This segment of the poem contains a number of motif groups. The excerpt begins with three references to Grendel (11. 424a-425). A-halflines 426-430 are dominated by the Hrothgar motif, and a paired allusion to the Geats follows in lines 431b and 432a. Heorot is mentioned in line 432b, and a similar isolated reference to Grendel is located in line 433b. Line 434b contains an allusion to weaponry. The Hygelac motif is repeated in lines 445b and 446a and is followed by three references to weaponry. The cluster ends with allusions to Grendel and Beowulf's proposed battle with him. The Beowulf motif, however, recurs with some consistency throughout these seventeen lines; it is repeated seven times, though it only once appears in two successive half-lines. The other motifs in the segment appear singly or in small, isolated groups.
The second cluster, lines 442-447, groups the Grendel motif with intervening solitary allusions to Heorot, the Geats, Hrothgar, and Beowulf. The motifs, with three exceptions, cluster in the b-halflines. The remaining verses of Fitt VI present irregular groupings of the motifs "Grendel," "Hrothgar," "Beowulf," Hygelac," and "weaponry," all of which have been repeated, but not connected, throughout the preceding lines of Fitt VI.

The entire seventh fitt is Hrothgar's reply to Beowulf, which presents scattered recurrences of "Hrothgar," "Beowulf," "Ectheow," and "feud/death," along with isolated allusions to the sea and to the Danes. These motifs form irregular groupings in lines 456-469. The repetition of motifs becomes more extensive in the remainder of Hrothgar's speech, a recapitulation of the Danes' suffering under Grendel's perverted reign. The dominant motifs in lines 470-490, however, are allusions to the Danes, Grendel, and death. The sorrow motif, prominent in the original description of Grendel's ravages in Fitt II, appears here only once. Rather than emphasizing sorrow as a result, this rendition of Grendel's crimes focuses on a more immediate effect, the loss of Hrothgar's hearth-companions:

... is min fletwerod,
wigēap gewanod; hīe wyrd forswēop,
on Grendles gryre. God ēape mǣg
bōne dolsceaðan dāda getwǣfen!
Ful oft gebōotedon bēore druncne
ofer ealowǣge ōretmecgas,
bǣt hīe in bēorsele bīdan woldon
Grendles gūpe mid gryrum ecca.
-Donne wæs þēos medoheal on morgentīd,
drihtsele drēorfāh, þonne dǣg līxte,
The description of the Danes' woes obviously does not emphasize the emotion of sorrow but focuses on the destruction of both lives and goods caused by Grendel.

The next five lines of the fitt present a cluster of motifs in the a-half-lines (ll. 490-494). References to Beowulf and good qualities open and close this cluster, which also includes solitary allusions to the Geats and to Heorot. The concluding lines of Fitt VII describe the ensuing celebration; the Danes once more rejoice in the blood-stained hall.

Fitt VIII immediately introduces a new motif, "Unferth." His challenge to Beowulf (ll. 499-528) is preceded not by the standard one-line identification of the speaker, but with a six-line description of Unferth's personality and intent.
Unferth spoke, Ecglaf's son, who sat at the feet of the Scylding king, unbound a battle-rune--to him was Beowulf's journey, the spirited sea-farer, a great vexation, for he did not wish that any other man ever the more fame on earth achieve than he himself.

These lines demonstrate five occurrences of the Unferth motif, two references to Beowulf, and one allusion to each Hrothgar and good qualities. With the exception of paired repetitions of "Unferth" (1. 499) and "Beowulf" (11. 501b and 502a), the motifs are not arranged in any discernable pattern.

Unferth's speech, however, does evidence a cluster of allusions to the sea in lines 512b-516:

\[
\begin{align*}
\ldots & \text{ pā git on sund rēon;} \\
\text{bār git ēągorstrēam} & \text{ earmum āehton,} \\
\text{mēton merestrēta,} & \text{ mundum brugdon,} \\
\text{glidon ofer gārsecg;} & \text{ geofon ȳpum wēol,} \\
\text{wintrys wylm[um].} & \text{ Git on wāteres ēht.} \\
\end{align*}
\]

[.. . . when you two swam the sea; there you two the sea-streams with your arms covered, measured the sea-ways, with your hands moved quickly, glided over the sea; the sea's waves surged, the flood of winter. You two on the water's power. . . .]

The sea motif in a-halflines 513-516 and in b-halflines 512, 515, and 516 form a cluster. The following eight lines on the matrix present only three isolated motifs, "good qualities," "sea," and "treasure." The final three lines of Unferth's speech, however, form a small cluster consisting of minimally repeated motifs: "Unferth" occurs once and "feud/death" twice in the a-halflines; "good qualities" and "Grendel" each appear once in the b-halflines.

Beowulf's response is nearly twice the length of Unferth's taunting speech, and the hero's discourse continues into Fitt VIII. The sea motif is also prominent in Beowulf's version of his contest with Breccca, but the matrix does not present groupings of "sea" similar to those in the preceding passage.
Beowulf's version of his exploits on the seas (ll. 530-581a) results in irregular groupings of the sea motif along with eight isolated allusions to weaponry and four occurrences of "feud/death." As Beowulf finishes his tale and begins his accusation of Unferth, clusters again appear on the matrix. Lines 590-594 group the motifs "Grendel," "Heorot," and "good qualities" in the a-halflines. The remainder of Beowulf's speech continues his reproof, though the lines focus on Grendel's actions and Beowulf's resolve to bring an end to the destruction.

"... ac hē hafað onfunden, þæt hē þa fæðe ne þearf,
atole ecgbæce ēower lēode
swiðe onsittan, Sige-Scyldinga;
nymed nīdbade, nēnegum ārað
lēode Deniga, ac hē lust wigeð,
swefed on snēdep, secce ne wēneとする
tō Gār-Denum. Ac ic him Gēata sceal
eafō ond ellen ungeāra nū,
gūpe gebōdan. Gāþ eft sē þe mōt
to medo modig, sippan morgenlēoht
ofer yelda bearn ōpres dōgores,
sunne sweglwered sūban scīnēð!"

[ll. 595-606: "... But he has found that he need not the feud, the terrible sword-storm of your people, dread too much, the Victor-Scyldings; he takes his toll, spares none of the Danish people, but he has his pleasure, kills and feasts, nor expects opposition from the Spear-Danes. But I to him shall show the Geat's strength and courage before long at war. Afterwards he who is allowed may go to mead with spirit, as soon as morning light over the children of men on the next day, the sun clothed in radiance, shines from the south!"

The final lines of Beowulf's war-boast, when encoded onto the matrix, present a pattern in which references to the Danes alternate with "feud/death" and
allusions to Grendel. Beowulf ostensibly chooses battle to make Heorot safe for the Danes. In doing so, of course, he will prove his superior strength and courage over those of the Danes who tried and failed and over the capabilities of those, like Unferth, who never tried at all. In contrast to the two previous descriptions of Grendel’s attacks, here sorrow plays no role at all; the Danes’ ineffectual attempts to defeat Grendel are instead emphasized.

The Beowulf poet then narrates the hall-celebration. Lines 607-628a of the matrix present references to Hrothgar and Wealtheow with solitary allusions to good qualities, Beowulf, treasure, Danes, Geats, and God. Only once throughout the irregular groupings does a motif appear in successive half-lines: “Eode Wealhþæow forð, cwên Hroðgœres” (11. 612b-613a: Wealtheow came forth, Hrothgar’s queen). The other six motifs occur singly in this section.

A cluster of motifs appears in lines 628b-638: Beowulf’s acceptance of the cup from Wealtheow, his narrative of his voyage, and the affirmation of his vow.

Hê þæt ful gepeah,
wælþæow wiga æt Wealhþæon,
ond þa gyddode gœpe gefȳsed,
Bëowulf mæbelode, bearn Ecgþæowes:
’Ic þæt hogode, þa ic on holm gestāh,
sæbāt gesæt mid mînra secga gedriht,
þæt ic ânunga ëowra lêoda
willan geworhte, opðe on wæl crunge
fœondgræpum fæst. Ic gefremman sceal
eorlic ellen, opðe endedæg
on þisse meoduhealle mînne gebīdan!’
[He took the cup, warrior fierce in battle, from Wealtheow, as he discoursed, eager for battle, Beowulf spoke, son of Ectheow: "I intended that, when I set out on the sea, sat in the boat with my band of warriors, that I would by all means your people's will work, or fall in the slaughter fast in the fiend's grip. I shall perform with manly courage, or my final day in this meadhall await!"

The motifs in this cluster include "Beowulf," "good qualities," "sea," "ship," "Geats," "Danes," and "feud/death," but only "Beowulf" and "good qualities" are repeated. "Good qualities," however, occurs only twice. The arrangement of motifs is similar to that in lines 424b-440a, an excerpt from Beowulf's initial request of Hrothgar's permission to fight Grendel. In both instances, "Beowulf" is the only motif repeated throughout the limited segment of verse.

Eight different motifs, "Wealtheow," "treasure," "Hrothgar," "Heorot," "Geats," "Danes," "Grendel," and "feud/death" are present in lines 639-651, but only eleven of the twenty-six half-lines contain recognized motifs. This configuration contrasts sharply with the final lines of Fitt VIII, Hrothgar's formal commission of Heorot into Beowulf's care. References to Hrothgar, weaponry, and Heorot fill b-halflines 655-657, and the final four lines of the fitt present a grouping of the motifs "Beowulf," "Heorot," "good qualities," and "Grendel":

'Hafa nū ond geheald hūsa sēlest,
gemyne mērpo, magenellen cŷď,
waca wiā wrāpum! Ne biū pē wilna gād,
gif pū ðæt ellenweorc aldre gedīgest.'

[11. 658-661: "Have now and rule the best of houses, be mindful of fame, make known mighty valor, watch against the fierce one! Nor will you lack anything, if you that noble work survive alive."]

References to Hrothgar, Beowulf, Heorot, and good qualities end this fitt, which began in the midst of Beowulf's narration of his contest with Brecca.
Fitts VI-VIII, then, present irregular groupings and twelve isolated arrangements of motifs which can be identified as clusters. Three clusters occur in Beowulf's speeches and seem to resemble stylistic or surface interlaces. Two clusters, lines 424b-440 and lines 628b-638, evidence the extensive repetition of only one motif, "Beowulf," and therefore cannot be considered examples of stylistic interlaces as described by Leyerle. The third cluster, lines 595-601, contains alternating repetitions of "Danes," "Grendel," and "feud/death." This instance of stylistic interlace, like the previously identified example in lines 207b-217, is limited to a few lines of the poem.

The third cluster is also a part of the continued development of a specific event: Grendel's habitual onslaught. The first narration of the creature's attacks in Fitt II is provided by the narrator-poet and emphasizes sorrow, especially Hrothgar's, as the result of Grendel's aggression. The second description of Grendel's crimes occurs in Hrothgar's speech to Beowulf in Fitt VII. The aged king stresses the loss of his retainers and the loss of the use of Heorot. The third account is given in Fitt VIII by Beowulf, who sees Grendel's actions as evidence of the Danes' impotence and as an opportunity to prove his own valor. A uniform description of Grendel's hostility, therefore, is not repeated in three disparate sections of the poem; rather three versions of the Danes' oppression, differing from the others in terms of speaker, style, content, and motive, are set forth. Though these three sections of the poem might be identified as mere repetitions of a single event in a structural interlace, important differences in content and context prevent their identity and therefore their identification as a "band." A consideration of the first 661 lines of Beowulf, therefore, discloses no patterns of repeated motifs which could be considered absolute evidence of an interlace structure consisting of the mere repetition of content. This analysis does, however, reveal that
the poet may present three different narrations of a specific incident to provide the audience with varying perspectives on the events of the poem and a more complete understanding of the persons chosen to relate those events.
Fitts X through XII

Fitts X-XII present the same basic configurations of motifs, irregular groupings and clusters, as identified thus far throughout the epic. The first nine lines of FittX contain a cluster of five references to Hrothgar in the a-halflines. Of the remaining thirteen half-lines, two contain no recognized motifs and the others consist of scattered allusions to the Danes, Heorot, Wealtheow, God, Beowulf, Grendel, and good qualities. "Weaponry," however, becomes the dominant motif in lines 671-674. The lines also include one allusion to Beowulf and two references to his unnamed attendant. "Beowulf" is then repeated three times in the introduction to the hero's battle-boast.

The basic content of the verses then changes in lines 677-687:

'I do not myself in martial vigor consider less in war-like deeds than Grendel himself; therefore I shall not use a sword to put him to sleep, deprive him of life, though I well might; he knows not the advantages that he might strike against me, hew my shield, though he be strong in mortal deeds; but we two on this night shall forgo swords, if he dare seek battle without weapons, and afterwards may wise God on either hand, the holy Lord assign fame, as he thinks proper.'

52
These lines present scattered allusions to good qualities, weaponry, battle, Beowulf, Grendel, and God. The three references to good qualities and the four allusions to weapons appear only in the a-halflines, and the three references to God occur only in the b-halflines. The remaining motifs, "Beowulf," "Grendel," and "feud/death," appear both in the a- and b-halflines, but the placement of motifs does not suggest a stylistic interlace. Limited sections of the verse throughout these initial lines of Fitt X, then, are dominated by single motifs, "Hrothgar" in the first nine lines and "weaponry" in the following five lines. Lines 677-687, in contrast, present fairly equal distributions of the motifs "weaponry," "Beowulf," "Grendel," and "feud/death." Although the first twenty-six lines of Fitt X contain an unusually large number of encoded motifs, the lack of consistency in content and repetition throughout prevents the identification of these lines as an example of stylistic interlace.

A small cluster of six repeated allusions to the Geats can be identified in lines 688-694, but the remaining lines of Fitt X result in irregular groupings of motifs. The matrix for these lines demonstrates the juxtaposition of the unrepeated motifs "Heorot," "feud/death," "Danes," "God," "Geats," "Grendel," "Bewoulf," and "good qualities."

A cluster of motifs is evident in lines 728-733. "Grendel" and "Geats," occurring three and four times respectively, prove to be the dominant motifs in these five lines; "Heorot" and "feud/death" also repeat, but minimally. Two lines later, there are allusions to Beowulf, who watches Grendel as he enters and surveys the sleeping band. A second cluster follows in lines 739-744, also consisting of the motifs "feud/death," "Geats," and "Grendel," which are the same motifs that formed the previous cluster. The proportions of motifs in the second cluster, however, differ from those in the first: in the second cluster, "feud/death" recurs five times and "Geats" and "Grendel" each twice. In terms
of content, then, the first two clusters in Fitt XI are similar, though the frequency of particular motifs indicates a shift in emphasis. The first cluster stresses the presence of the Geats in the hall, Grendel and his thought of devouring the men being secondary to the main subject. The second cluster contains more frequent repetition of "feud/death," since Grendel has actually begun his slaughter and is not merely contemplating his meal as in the first cluster.

The next twenty lines of the poem begin the narration of the battle but contain only scattered allusions to Beowulf, Grendel, and evil qualities. The Beowulf motif occurs once in successive half-lines: "Gemunde þā se gōda, mēg Higelāces" (l. 758: Then remembered the brave man, kinsman of Hygelac). The seven allusions to Grendel occur singly, and the motif "evil qualities" appears once.

The irregular groupings of "Grendel" and "Beowulf" precede a cluster of motifs in lines 765b-775a. Although the fight continues here, the cluster contains few direct references to Beowulf and Grendel. The dominant motifs are references to Heorot and the Danes, as the poet describes the effects of the battle upon the surroundings.

\[\text{Pæt wæs gēocor sīd}, \]
\[\text{þæt se hearmscāpā to Heorute ðēah!} \]
\[\text{Dryhtsele dynede; Denum eallum wearð} \]
\[\text{ceasterbuendum, cēnra gewylcum,} \]
\[\text{eorlum ealuscerwen. Yrre wāron bēgen,} \]
\[\text{rēbe renweardas, rece hlynsode.} \]
\[\text{Pā wæs wundor micel, þæt se wīnsele} \]
\[\text{wīðhæfde heapodēorum, þæt hē on hrūsan ne fēol,} \]
\[\text{fēger foldbold; ac hē þæs fæste wæs} \]
That was a sad journey that the pernicious enemy took to Heorot! Warrior's hall resounded; all the Danes became, the town-dwellers, each of the bold earls was distressed. The hall resounded. It was a great wonder that the wine-hall withstood the battle-brave, that it to the ground fell not, the beautiful building; but it was fixed inside and out with iron bands skillfully wrought.

The cluster discloses another perspective on the wrestling match, as it is presented no longer in terms of the opponents themselves but according to the immediate consequences of their war-embrace. The passage centers on the fears of the Danes and the stability of Heorot. This perspective on the battle continues through the end of Fitt XI. The remaining lines of the matrix present irregular groupings of the motifs "treasure," "Danes," "Heorot," "Beowulf," and "Grendel."

Fitt XII begins with allusions to Beowulf and Grendel as they continue to fight. A cluster of references to weaponry, however, is apparent in lines 794-805. As the Geats take up their swords to aid Beowulf, the narrator makes clear that even the best of blades is useless against the miscreant. Thus a third perspective on the battle is offered in these lines.

The remaining thirty-one lines of Fitt XII form irregular groupings on the matrix. A division of content is evident, however, at line 823. The preceding lines (805-832a) contain seven allusions to Beowulf and solitary occurrences of "feud/death," "God," and "good qualities." The final thirteen lines of the fitt focus instead on the Danes and Beowulf, with single allusions to the motifs "feud/death," "Heorot," and "Grendel." Beowulf's defeat of the monster is further described in the final lines of Fitt XII as the end of the Dane's sorrow and distress.
In the final lines of Fitt XII, the poet once more describes Grendel's feud with the Danes in terms of sorrow. The description is similar to that presented in Fitt II, but the allusion to Grendel's hostility in the final lines of the twelfth fitt is secondary to the main subject, Beowulf's destruction of the creature.

Fitts X-XII, then, narrate what critics consider one of the three central events of the poem, Beowulf's battle with Grendel. These lines, when encoded onto the color matrix according to their content, disclose seven motif clusters and many instances of irregular motif groupings, which at times occur unexpectedly. The actual description of the wrestling-contest between Beowulf and Grendel (ll. 745b-765a), for example, depends upon irregular groupings. Additional descriptions of the battle which might be considered less important, the effects of the struggle upon the Danes and Heorot (ll. 765b-775a) and the Geats' ineffectual attempts to aid Beowulf (ll. 794-805), do, however, include clusters on
the matrix. The narration of Beowulf's defeat of Grendel, furthermore, contains no instances of stylistic interlace when examined in terms of the recognized motifs.

The matrices resulting from the application of the method to the initial 836 lines of the poem represent an analysis of more than one-fourth of Beowulf. Examination of the matrices supports Leyerle's postulation of stylistic interlaces, but they ornament only a few, limited sections of the epic. Two examples of this rhetorical figure, a nine-line segment in Fitt II and a seven-line section in Fitt VIII, could be identified in the verses discussed. The complete epic contains eleven occurrences of stylistic interlace, of which the eighteen-line example in Fitt XXII is the longest.

The less extended motif clusters are more numerous than stylistic interlaces. Thirty-six clusters, ranging in length from four lines to twenty-six, can be identified throughout the first 836 lines of the poem. These clusters demonstrate the poet's use of repetition to emphasize certain elements in particular sections of the poem but do not connect narrative units in structural interlaces.

The matrices which visually represent the entire poem do not differ significantly from the poet's practice in lines 1-836. The matrices do reveal the recurrence of single motifs in individual sections of the verse and the repetition of particular events in disparate sections of the narrative, but the repeated allusions suggest differing perspectives on a single subject or event rather than a patterned repetition which would develop into structural interlaces. The sorrow motif which recurs in separated sections of Fitt II, for example, indicates not repeated references to a single motif but allusions to different types of sorrow resulting from Grendel's hostility. Three perspectives on Beowulf's fight with Grendel likewise occur in a single description of that event. The poet first describes the battle as the actual encounter, then as
its effects upon the Danes and Heorot, and finally as the Geats' futile use of their swords to aid Beowulf. The poet further provides three distinct narrations of Grendel's return to Heorot over a twelve-year period, but these, too, are not mere repetitions of a single event. In these three sections of the poem, the poet presents three perspectives on Grendel's ravages, each differing from the others in terms of speaker, style, content, and motive.

The method implemented throughout this study, then, supports the identification of stylistic interlace in limited sections of the verse but suggests, instead of a unifying interlace structure, the identification of a technique involving differing perspectives on single subjects and events. The recognition of such differences in perspective would not necessarily prove the unity of the epic, but might provide a rationale for two features of Beowulf most often considered detrimental to the unity of the epic: the repetition of narrative events and the inclusion of material often considered episodic and digressive.
Implications for Further Study

The findings of this study, designed to examine in detail Leyerle's postulation of interlaces in *Beowulf*, proves conditionally that structural interlace does not determine the narrative form of the epic. The rather narrow treatment of the content of individual motifs may, however, have obscured an existing structure similar to that proposed by Leyerle. The recognized motifs indicate that they could be combined into broader idea-groups, and the more comprehensive motifs might permit the identification of a unifying interlace composed of "bands." The narration of Grendel's return to Heorot could thus be considered a single idea-group repeated as a motif in the three controlling narratives of the epic. The assimilation of the narrow motifs into broader units would, indeed, necessitate the disregard of minute but important variations in content. Even though the findings of this study do not suggest the presence of a unifying structural interlace, an analysis based on the more comprehensive units of content should be conducted, primarily to support the lack of patterning demonstrated by the charting of narrow motifs. An examination of broader idea-groups considered in their respective contexts and in terms of subtle variations in content would also reveal further information concerning the poet's use of varying perspectives on separated allusions to a single event.

Another important analytic method suggested by the findings of this study is the observation of the occurrences of an individual motif, such as sorrow, in its differing contexts throughout the entire epic. The multiple perspectives on a single quality, person, object, or idea could then be considered. The purpose of the analysis would not be to discover a unifying element in the epic, but to discern in a more precise fashion the poet's use of simple vari-
ation as a rhetorical device. A consideration of diversity within a recognized motif might also disclose further instances of stylistic interlace. John Leyerle's contributions to criticism, thus, remain a foundation not only for this study, but for future analyses of the style and structure of Beowulf.
Notes

Introduction


3 Klaeber, p. lvii.


Review of Literature


2 Klaeber, p. lvii.


6 Bartlett, p. 72.


11 Wallace, pp. 172-73.


15 Goldsmith, p. 118.

16 Goldsmith, p. 269.


19 Stevens, p. 221 ff.


Klaeber, pp. ix-xi.


Nicholson, p. 245.


Cf. Hieatt, pp. 249 and 259.


Foley, p. 136.

Lord, p. 137 ff.
The Interlace Theory

1Eugene Vinaver, in chapter five of The Rise of Romance (New York: Oxford Univ. Press, 1971), discusses briefly Lot's work with Lancelot du Lac, which is the title given to the greater portion of The Vulgate Cycle of Arthurian Romances. Although Lot's equivalent term, l'entrelacement, is used throughout his study, his argument is not based on the principle of interlace in the plastic arts.

2John Leyerle, "Beowulf the Hero and the King," MÆ, 34 (1965), p. 89. I apologize in advance for my rather extensive quotation of John Leyerle in this chapter, but in presenting a careful summary of his theory, I think it best to allow his own means of expression to stand on matters crucial to his argument.


4John Leyerle, "The Interlace Structure of Beowulf," UTQ, 37 (1967), 1. All further references to this essay are cited in the text.

5Leyerle continued: "Although awkward in modern English, a translation following the original order of phrases shows the stylistic interlace. 'That was not he least of hand-to-hand encounters where Hygelac was killed, the beloved friend of people, in Frisia, the son of Hrethel died bloodily, struck down with a sword!'" (p. 5).

6Here Leyerle quotes from his earlier essay, "Beowulf the Hero and the King," p. 89.

7Jackson J. Campbell, "Some Aspects of Meaning in Anglo-Saxon Art and Literature," Annulae Medievale, 15 (1974). 5: "Analogies between art and literature must be handled carefully, of course, for the terms used to describe one immediately become metaphorical when applied to the other and must be treated with tact"; E.G. Stanley, "The Narrative Art of Beowulf," in Medieval Narrative,
ed. Hans Bekker-Nielson, et al. (Odense: Odense Univ. Press, 1979), p. 59, commented that in drawing an analogy between the Beowulf's structure and interlace designs, "the difference in the materials used and how the artistic effect is perceived has not been sufficiently emphasized. Such an explanation of the lack of chronological tidiness in the poem attempts to turn what may be pleasing analogy into a rationale: but a poem is no carpet page."

8Letter received from Bonnie Young, Associate Curator of the Cloisters, 22 January, 1981. This position was affirmed both by Alice Zrebiec, Assistant Curator of the Textile Study Room of the Metropolitan Museum of Art (letter of 23 January, 1981) and by S.M. Youngs, Research Assistant, Department of Medieval and Later Antiquities, The British Museum (letter of 10 March, 1981).

9Mrs. Youngs informed me that even these mild variations from the systematic tapestry weave "exist in tiny pieces and are not well known . . . interlace suggests to me either filigree work or, for the later [8th] century, Insular manuscript illumination or stone sculpture" (letter of 10 March 1981).

Textual Analysis


2The identification of idea-groups depends not on semantic form, but on syntax. This emphasis explains seeming inconsistencies between the frequency of a single word's recurrence and the number of times a motif is recorded. Klaeber's glossary, for example, lists ten instances of heofon throughout the Beowulf. In this study, however, the idea-group "heaven" is noted only four times: 11. 52a and 505a, under heofenum (under heaven); 1. 1571a, of hefene (from heaven); and 1. 3155b, Heofon rėce swe(a)lg (heaven swallowed the smoke). The remaining six references are either descriptive or metaphorical and therefore are not recognized as the idea-group "heaven": 1. 182a, heofena Helm (heaven's
Protection, or God); 1. 414a, under heofenes hādor (under heaven's brightness, or in daylight); 11. 576a and 2015a, under heofones hwealf (under heaven's vault, or the sky); 1. 1801b, heofones wynne (heaven's delight, the raven); and 1. 2072b, heofones gim (heaven's gem, the moon).

3 Leyerle, pp. 7-13.

4 The basic text used throughout this study is Beowulf, ed. Franz Klaeber (Boston: D.C. Heath, 1950). All further references are to this edition and are cited in the text.

5 In providing modern English renditions of the verse, the primary consideration is to preserve as much as possible the original order of syntactic groups, and I am here indebted to Stephen Martin, C.S.B. for his guidance. Any errors in translation which remain, however, are mine.

Fitts VI through VIII

1 Klaeber represents "nine" with the Roman numeral "VIII" rather than the more common "IX," and his system of enumeration is followed throughout this study.
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