

When things speak

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Summary

When text makes it possible for an inanimate object to speak, this feat demonstrates the remarkable power of language, but also the power of things in making meaning.

In this study, four cases of “speaking things” are investigated, with selections from the “consumables” of everyday, commercial contexts, who demand “Eat me!”; from art history, inscriptions which “speak” to their audience; and from literature, where the participants in two extended narratives, the Cross in *The Dream of the Rood* and the Stone in *The Story of the Stone*, project alternative models for human experience. Using analytical tools appropriate to these instances, and supported by literature from these various fields, this study locates these different but overlapping linguistic constructions of objects against the speech role network fundamental to systemic functional linguistics, and outlines the semantic patterns in which these “things” operate. In each case, when things speak, they cross network boundaries and reshape participant interactions around them: but this investigation shows that these disruptive functions of speaking things do not break but, rather, powerfully strengthen and duplicate the cultural and ideological meanings of these texts.

Statement of candidate

I certify that none of the work in this thesis entitled 'When things speak' has previously been submitted for a degree nor has it been submitted as part of requirements for a degree to any other university or institution other than Macquarie University.

I also certify that the thesis is an original piece of research written by me. Any help and assistance that I have received in my research work and the preparation of the thesis itself have been appropriately acknowledged (below).

In addition, I certify that all information sources and literature are indicated in the thesis.

Note: no Ethics Approval was required for this thesis.

Penelope Jane Wheeler

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About this study

Language can function to create a text where a stone or a clock or a city can say “I am”: it can construe the experience of a world that isn’t, and enact social relationships that can never take place. This feat of making a thing speak, while remarkable, is nevertheless part of our everyday and literary linguistic repertoires, and demonstrates not just the power of language but also the power of things in making meaning.

This study seeks to investigate what is happening in linguistic terms when things speak, using the theoretical perspective of systemic functional linguistics (SFL) to analyse objects in different contexts:

- the “consumables” of everyday, commercial contexts, who demand “Eat me!” (Case 1);
- inscriptions from historical material culture which “speak” to their audience (Case 2); and
- speaking objects that are participants in extended narratives. Case 3 looks the Cross in *The Dream of the Rood*, a late-eighth-century Anglo-Saxon poem about the Crucifixion, and supports this analysis with discussion on the character Stone in *The Story of the Stone*, the David Hawkes/Penguin translation into English of the Chinese classic *Honglou meng*, or “Dream of Red Mansions”.

0.1 SFL as a theoretical approach

Systemic functional linguistics braids together theoretical constructs that enable the construal of experience in different fields to be compared, a variety of mode, length, and language of texts to be explored, and the status and identity of partners in the speech situation to be evaluated, together and separately. For the cases in this study, where an object is developed as a participant in an alternative view of society, the structural resources associated with SFL’s interpersonal metafunction are likely to be significantly represented in analysis. Each metafunction in turn and in combination, however, should be useful, given the variety of

contexts that these cases represent, and help elucidate “how the outside enters the inside of language” (Hasan, 2014, section: ‘Complexity in systemic relations’). Similarly, SFL’s “trinocular” perspective (Halliday, 2009, p. 79) can potentially be set to look at an object’s meaning from below, beside and above. (Here “below” might be via the object’s constitutive elements; “beside” the comparable case studies, and “above” its meaning in its own discourse setting.)

One preoccupation or characteristic activity in SFL work that might be advanced by taking “the object” as the object of study is the concept of “unpacking”. The work of unpacking a nominalisation, retracing its semiogenesis to elements at a different rank and in a different grammatical class (Halliday, 2004, p. 38), is comparable to this study’s attempts to unpack the object in its semiotic context. Like the grammatical metaphor of nominalisation, the object provides an opportunity for a meaning to be powerfully and productively encapsulated; and, as with grammatical metaphor, the creative and the pattern-making aspects of human language will both come into play in considering the use and effect of speaking things. In part, this study is retracing the operation of a figure of speech from classical rhetoric (section 0.2) within an SFL conceptualisation of how language works; but the case studies may extend good evidence for how an object systemically packages cultural and social meaning.

0.2 A particular kind of personification

The rhetorical strategy of “endowing inanimate objects with speech, while they remain what they are” (Shelestiuk, 2006) is one of a number of types of personification. The definitive term is ‘prosopopeia’ (προσωποποιία), and in this study the strictest definition of prosopopeia is used, one put by Peachum (1593) in his comprehensive handbook *Garden of Eloquence* as follows:

Prosopopeia, the faining of a person, that is, when to a thing sencelesse and dumbe we faine a fit person

Prosopopeia can be used with a broader sense, the attribution of human qualities to animals or inanimate objects (Brogan, Halsall, & Sychterz, 2012, p. 1121), or as a near-synonym for personification, as a “device in which things or abstract concepts are imputed with the powers of speech” (Tilghman, 2014). It is helpful, when looking for the meaning of “speaking things”, to keep the rhetorical purpose of Classical prosopopeia in mind: it was something that students in Classical times would practise as a component of their oratorical “warm-up” exercises, the progymnasmata, and in public oratory was the means of bringing dead or imaginary people into the discourse: “the ascription of words of actions to an absent or imaginary figure” (Smith, 2005, p. 62). Its function, then, as well as “elevating” the discourse, was to bring in other voices in support of the orator’s argument.

The voices in the argument, it should be noted, are one-sided. Concepts from the rhetorical tradition are regularly employed in semantic analyses (strongly exemplified in Butt, 2004; and in Humphrey, 2010) so it is interesting here to observe a correspondence between SFL theorising and the particularity of the term “prosopopeia”. Prosopopeia is distinguished as monologic, a selection of ‘directionality’ in the AGENTIVE dimension of Hasan’s 1979 system for tenor according to Lukin, Moore, Herke, Wegener, & Wu (2011, p. 199), and revisited as “role reversibility” by Hasan (2014). Peachum’s 1593 definition continues:

when the person whom the Orator faineth, speaketh all himselfe, then is it
Prosopopeia, but when the Orator answereth now and then to the question, which the
fained person objecteth to him, it is called Sermocinatio

We can see in the case study examples how the character of the speaking thing, its solitary voice, its truthfulness and its authenticity are challenges for its readers and hearers to resolve. The speaking consumable (Case 1) makes it difficult for its human to talk or fight back. The inscriptions of Case 2 function to validate and recommend the object’s creator/owner/commissioner. The Rood (Case 3) speaks to the Dreamer, but the Dreamer is powerless to answer. Case 4, the Stone, is different in that the Stone enters into conversations with its co-characters: but the whole work acts to disempower its reader by shifting the levels of representation, so the ground for response is unstable. Modern critics can take the

unidirectionality of the term “prosopopeia” one fatal step further: it can be “a death mask behind which nothing stands”, something that “always buries what it invokes”, in the words of Critchley and Hillis Miller, quoted in Marais (2001, p. 188).

0.3 Case study methodology

The rationale for using multiple case studies to investigate this phenomenon is in part pragmatic, in part aspirational. In practical terms, the topic of “thingy” Things which speak has not previously been considered within an SFL framework, so that this investigation needs to outline the edges of this field, so to speak, to triangulate the topic, from a number of angles. In addition, the texts discussed in Part 1 are so brief that any interpretation must benefit from support from perspectives in other fields.

The contradiction of an inanimate participant speaking (and undertaking other actions) is part of the effect of traditional prosopopeia, and researchers in non-SFL fields might provide insight into the feeling of weirdness that this logical impossibility generates. There may be differences, for instance, in the way animate and inanimate participants are grammatically and cognitively processed: this is discussed by, for example, Juarez (2006), working within Dik’s functional grammar framework; by Bird, Howard and Franklin (2000), who found, through working with patients with cognitive impairments, that inanimate objects were coupled with imaging processes in a different way to animate things; and by psychologists Wheatley, Milleville and Martin (2007), who describe the activation of a social network effect by the perception of animate objects. Anthropological linguistics (for example, Ahearn, 2001, p. 122) provides a broad context for animacy through the grammars of languages where the distinction is marked in morphology. There may be echoes of an earlier worldview, as child development studies (Opfer and Gelman 2010, Corrigan, 2011) show. There may also be interesting conflicts between how commonsense and science categorise experience, in relation to inanimate objects. Mortensen (2010, p. 329) quotes from research into physics education: “students

refuse to believe that static objects can exert forces ... [but do] believe a spring will exert a constant force on one's hand as one holds it compressed."

The role of objects as speaking participants is also of interest in literatures from other fields, most interestingly perhaps museology (for example Aenasoaie, 2013), which has direct bearing on linguistic-based interpretations of Case 2.

The aspiration behind the case study approach is to contribute to the program (Davidse, n.d.) proposes:

To further realize SFL's project of describing individual languages' experiential grammars ... some form of reconnection with like-minded theoreticians and analysts on the current scene is, in my view, a necessity.

She is arguing in this section of her forthcoming chapter how essential it is to have "eclectic" threads in SFL discussions. A selection of cases from everyday conversation, with a psychological component, art objects, with an art history component, and literature provides diverse matter for comparison.

A: PHYSICAL OBJECTS THAT SPEAK

Brief stretches of texts, a single clause, are enough to portray an object as “speaking”. In this part of our discussion, we examine objects which are construed as speaking using different means, but in both cases via very short texts.

In the instances collected in the first case study, where a delicious food is represented as shouting out “Eat me!”, the means of construal is direct: some kind of verbal process appears in the clause that reports the object speaking, and its words are given in direct speech. Being able to be a Sayer is not, of course, restricted to humans, although normally the content speaker or ‘I’ is realised by a living human entity. A verbal process “covers any kind of symbolic exchange of meaning” (Halliday, 2013, p. 303), including the symbolic exchanges embodied in the inscriptions (for example, “Manius made me”) on artefacts discussed in our second case. What does unarguably personify the consumable is the use of “me”: there is a semiotic gulf between a clock “speaking” – “my watch says it’s half past ten” (Halliday, 2013, p. 303) – and the clock speaking about itself (* “The clock says ‘I’m too tired to strike the hour.’”). In the second set of texts, this “me” is sometimes present, and sometimes not, and some details of this difference are described.

For the case studies in this part, we are looking at “the most basic form of prosopopeia available in Indo-European languages, the first-person pronoun” (Kim, 2010, p. 333). The goal of this part of the investigation is to make this phenomenon “strange” again, this strong incongruity of a thing saying “me”, and place it in a social and linguistic context. In the second part, a strategy of extended prosopopeia is presented, used for two characters from long narrative texts who are also “speaking things”.

Case 1: “Eat me!”

Sancho asked the landlord what he had to give them for supper. ... "In truth and earnest, señor guest," said the landlord, "all I have is a couple of cow-heels like calves' feet, or a couple of calves' feet like cow-heels; they are boiled with chick-peas, onions, and bacon, and at this moment they are crying 'Come eat me, come eat me.'"

(Cervantes, n.d., *Don Quixote*, part 2, chapter LIX)

We give voices to objects in the most routine fashion, as seen in these images (figures 1 to 5):



Figure 1 'Compost me' (takeaway beverage lid)



I've never related to a vending machine more in my life



Figure 2 'I still work' (vending machine)

but the most common thing that an object says to us is "Eat me!"



Figure 3 Sausages say: Eat me!



Figure 4 Scones say: Eat me!



Figure 5 Left-over mashed potatoes say (in Dutch): Eat me!

To find out what this trope can mean, instances of ‘Eat me!’ and related examples were collected through a search of online corpora (GLoWBE, COCA, and BNC) and Google Books.

1.1 Data – collecting consumables

A search for the phrase “eat me” and variants built a subcorpus which was humanly read to identify instances where the referenced speaker was not a person, but an (ordinarily)

inanimate object. The 42 instances are listed in Appendix 1a, showing the phrase as a KWIC (key word in context) and with the “speaker” referent also identified (obtained from an expanded view of the context if necessary).

The phrase “drink me” spoken by an inanimate object might be expected to yield a comparable subcorpus, but searches returned just one relevant instance from the corpora consulted and only one comparable instance (from *Alice in Wonderland*) from Google Books (via an Ngrams search for “Drink me”), so this phrase was not analysed further.

After a first round of analysis on “eat me”, the search process was repeated to obtain and analyse instances of “buy me”, for comparison. Twenty-five instances of “buy me” in which ‘me’ is an inanimate object were identified, and these are listed in Appendix 1b.

1.2 Fictive hearing

The process of selecting from the search results all instances of “eat me” where the speaker is an inanimate object confirmed the hypothesis that this kind of prosopopeia is rare, but with relatively consistent linguistic features. Analysing the interpersonal resources at work in the collected instances is fundamental, because the fictive hearing¹ being described by the human narrator brings into being a new “person”, where there was only an inanimate thing. What discourse role is this newly animated object performing?

The conversation of consumer with consumable creates an alternative to the real world, momentarily, specifically for and limited by this conversation. This alternative world may be an Alice-down-the-rabbit-hole world. It can be a mad world: to hear voices that aren’t there can be a sign of mental instability². In the instances collected in Appendix 1a, one human who

¹ “fictive conversations” is a description from Pascual, Królak, & Janssen (2013), but the terminology is also found from phenomenologists such as Embree (2010).

² “perhaps prosopopoeia is really a rhetorical term for the mental phenomenon we call ‘hearing voices’” (Earl, 2007, p. 64)

hears food speaking has a clinical eating problem (item 4³, from a chapter called ‘Gluttony’). In an alternative interpretation, to hear food speaking is so real a part of lived experience that insects and dogs can hear their desired food talking to them (data items 27-29).

A lexical categorisation of the kinds of the food that are presented as talking (Table 1, below) demonstrates that they are typically not functional foods, but fun foods: they are delicious and desirable. The prosopopeia constructs an embodiment or crystallisation of this desire: as Momirovic (2008, p. 105) observes in writing about advertising, “Prosopopoeia here [in her example, a car advertisement where the vehicle itself is eerily absent] does not make the object of desire visible, but desire itself.” The food usually starts the conversation with the ‘Eat me!’ clause, and often repeats this or follows with other clauses, also in the imperative Mood (for example, item 10: “Eat me! C’m on”). The chief function that this “person” serves is the shifting of responsibility: the food is doing the “tempting”. Human greed is externalised in the object of desire. To put it another way, the psychological activity of the narrator is mediated in the creation of a semiotic participant, and the problem of resisting temptation becomes a struggle between unequal dialogue partners (Figure 6).

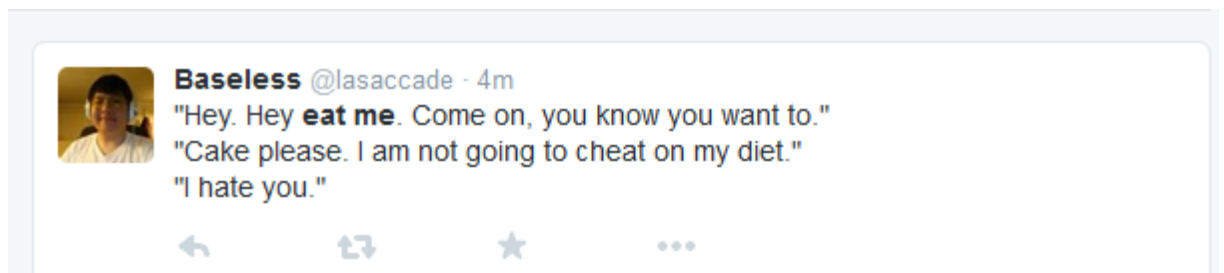


Figure 6 Unequal combatants (Twitter micro-dialogue)

Desire is a central topic in marketing and advertising, psychology and gender studies. The relationship of the object to the consumer can be seen in supermarket products labelled “Chill

³ The item numbers are provided in the first column of the table in Appendix 1a.

me / shake me / drink me”. The “Eat me” phrase can draw the sexual into the commercial, allowing the advertiser to mean more than one thing at once (Figure 7).



Figure 7 “Eat me” with innuendo (fruit advertisements)

An alternative description of what the speaking food is doing is “begging”, as Pascual (Pascual Olivé, 2014, p. 107) describes: “it is extremely common for both children and adults to express the particular tastiness of food by presenting the food itself as fictively begging them to consume it”. Interpreting the instances as “begging” emphasises that while “Eat me!” is organised in modal terms as a demand, it is also functioning as an offer. Offers in English are presented in a variety of ways, characteristically using a high degree of modalisation (Eggins, 2004, p. 176). In the “Eat me” instances there is some modulation, for example “please” in item 32, but the order/offer is generally very direct, which we might attribute to, variously, the overwhelming experience of temptation (“food screaming at us”, item 14); the intimate relationship (equal power) between the hearer and the food; and the real world context, which dictates that the food’s “life” is small and limited – once temptation is resisted or succumbed to, the food will no longer be talking, or existing as a “person”, at all. A mood metaphor which makes possible a switch from demand to offer is less common than one in the reverse direction, but this case illustrates well the double-sidedness of this metaphor: the uncertain categorisation between offer and demand is expressed, for example, by Taverniers (2003, p. 11).

1.2.1 *Double-encoding – person as food*

The use of prosopopeia with food as the speaker helps reduce the culpability and responsibility of the human hearer, and this role as scapegoat extends to anything or anyone that is likened to food. Suggested in several items, but summarised with blatant cheerfulness in item 23, is the collocation of “food”, “women” and “desire”:

If she laugh, and she chat,
Play, and joke, and all that,
And with smiles and good humour she meet me
She is like a rich dish
Of venson or fish
That cries from the table, "Come eat me".

Here the metaphorical equation of “girlfriend = main course” is not only about personifying the food but also about objectifying or dehumanising the woman. The shift of agency and responsibility for desire is culturally fundamental: compare the blameworthiness of Eve relative to Adam with the naturalising of temptation carried out by locating a woman within the fictive conversation of “Eat me”. (The tempting food of the tree of knowledge is an ideological ancestor of this figure.)

1.2.2 *“Fabric speaks to my soul”⁴*

The creation of an interpersonal relationship seen in the “Eat me” items is also found in the “Buy me” items (Appendix 1b). As seen in item 13 of Appendix 1b, the human shopping for laptops hears them say “Buy me!” because “He loves this stuff”. Another narrator in this set with fictive hearing isn’t just seduced by consumer goods, in his case, books, he is nearly having babies with them:

[he ran] his fingertips erotically over the raised lettering. Covers were lacquered and gilded. Books lay cradled in nine unit counter packs like experimental babies. He could hear them shrieking Buy me. (item 4, appendix 1b)

⁴ from item 15 of Appendix 1b

A perspective from advertising worth quoting here is McCreery's assertion (1995, p. 311 and p. 313) that advertising is magic text, in the Malinowski sense of a practical art that employs dramatic and aesthetic affects and strong emotion. Prosopopeic food does seem magical, and the consumer goods listed in Appendix 1b "Buy me", like the speaking foods, are involved in passionate human dynamics.

1.3 Meanings of food

This case of speaking "consumables" (if we can adopt a term to include things you consume and things you buy) seems to provide good evidence of stratified realisations. The grammar used in making speaking things is connected strongly with particular semantic sets. It is possible to see, in the semantics of the instances of "Eat me!", some connections that feed meanings back into the language system from language as realised socially and culturally. "Words bear the traces of their social histories of use", says Kress (1994, p. 28): in the case of these items, two or perhaps three culturally influential literary uses have seeded the possibilities for how "Eat me!" is used in everyday English. A partial mapping of the concepts that combine in this figure can represent these connections (Figure 8).

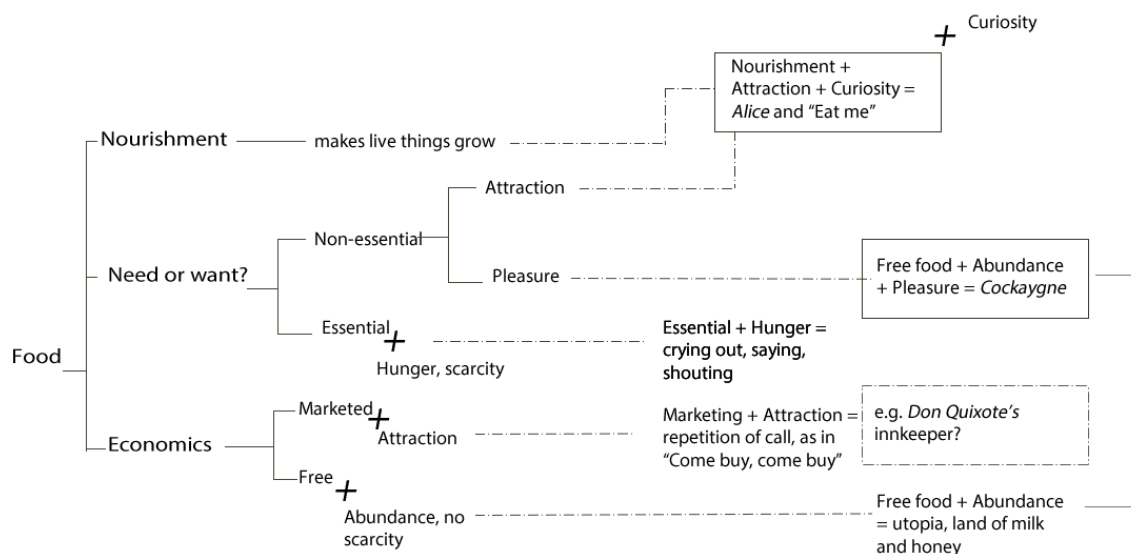


Figure 8 Semantic interconnections of literary and everyday instances of "Eat me!"

Central to the data is a set of speaking foods (Table 1) which share the property of “things that are ready to eat”, combining attraction and accessibility or nearness in time. The urgency of the need for food is construed by circumstances and verbal expressions of time in some of these instances, brief as they are. The food’s demands extend in duration (Appendix 1a, item 3, “kept screaming”) and highlight the need for instant gratification (item 4, “Hurry!”; item 8 “and at this moment”; item 9 “an SOS”; item 10, “What are you waiting for?”) In the instances collected, the food doesn’t just “say”, it “yells”, “screams”, “shouts”, and “cries”, and, like a street hawker or siren, “sings”. The repetition of the call (“Eat me! Eat me!”) functions to intensify the figure, and it is possible that the *Don Quixote* incident quoted at the beginning of this case study has helped implant this in everyday storytelling. In this set of instances, we see, in a small way, how collocation can be interpreted as a “probabilistic narrowing down of options for the elements involved” (Butler, 2009, p. 61).

Table 1 Pleasurable foods, ready to eat⁵

Category	Count of instances	Sample instance
[biscuits and cakes]	4	and then there's pie! I can see it there, on the side, it's like winking at me and saying "Hurry, finish that, and then eat me! I'm delicious!"
[café/restaurant food]	7	and canela infused strawberries. It is rich and smooth – definitely shouts, “eat me!”, and plays at a cool dessert
[chocolate]	2	Easter eggs yet (sob) despite their deliciousness taunting me from the kitchen. Eat me, eat me! Fingers crossed I can indulge in them soon...
[fast food]	2	In the kitchen awaits a slice of pizza and some fries sitting in the oven screaming “Eat me. Eat me.”
[fresh greens]	1	I love that many of them are considered pests, but for me they sing loudly: “Eat me!”
[fruit]	1	the way you don't have to wonder whether your blasted pears are ripe yet because if they are they will be dancing on your kitchen counter waving tiny flags and shouting in tiny almost inaudible voices, EAT ME! EAT ME NOW

⁵ The text given in the ‘Sample instance’ column and Column C of Appendices 1a and 1b is the “words in context” or snippet provided by the corpus and by Google Books.

Category	Count of instances	Sample instance
[party food]	3	the supermarket and all of the canned tamales start singing, "Eat me! Eat me" like a band of crazed mariachis! So I bring a can home
[ready to eat meal]	5	Could you have seen our delicate fine thrushes /Hot from the spit, with myrtle-berries cramm'd, /And larded well with celandine and parsley /Bob at your hungry lips, crying – "Come eat me!"
(Total:	25)	

The category in Table 1 that matched the most instances, that is, “café/restaurant food”, appears to employ the “Eat me!” figure as a sort of micro-genre for restaurant reviews of the more informal kind. (The informality of these instances is indicated in the register category in BNC as “Magazine”).

Even more pleasurable and requiring equally little work in preparation are the live animals that demand you eat them, as in item 32, an extract from a Bangladeshi writer:

In paradise cows, goats and lambs will come running towards us in large numbers saying, “please eat me; please eat me.”

Throughout this investigation on speaking objects, the figure of speaking animals is always in the background, as a more general prosopopeia. The figures cross over here, in the case of talking food, as living animals, poised at the animate/ inanimate divide, offer themselves to the consumer. This is a utopia, a fantasy, with a long history: for example the item (22) in the last row of Table 1, sourced from an 1807 book in Google Books, is in fact a translation from *Metalles* by Pherecrates, from the Old Comedy of fifth century BC Athens. For English speakers, a culturally influential version of that myth is *The Land of Cockayne*, described in the *Cambridge guide to literature in English* as follows:

A Middle English poem written in Ireland during the second half of the 13th century. It presents a lively parody of the Christian Paradise and of the Earthly Paradise of European tradition, describing a land devoid of all unpleasant things where the buildings are edible, the monks and nuns enjoy a guiltless, licentious life and geese fly ready-roasted. It can be reached only by wading through the filth of swine for seven years.

The characteristics of the utopia directly answer the social problems of getting adequately fed, intersecting with topics from Figure 8. Appelbaum (2006, pp. 124-5) enumerates the myth's characteristic features, including that "Society rewards indolence and consumption" and "Animals are at once alive and cooked, and they freely offer themselves".

The foods that speak, then, are both "ready to eat" and ready to be eaten.

1.3.1 Consumption culture

While this discussion is not a historical survey, it can be noted that the occurrences of "Buy me!" spoken by an object seem to be very much a feature of more contemporary texts, unlike the longer cultural involvement of the "Eat me" figure. As might be expected, "electronics" (mobile phones, computers) are the best represented category in Appendix 1B, and the conversation can be more extended than in the "Eat me" instances, as the object competes for the human hearer's attention.

In examples such as Figure 1 'Compost me' (takeaway beverage lid), it may be possible to see a counter-consumption sentiment reversing the use of consumer-culture tools. Like the instruction to "dispose of this package thoughtfully", the "Compost me" label is part of an attempt to draw the user's attention to the product and packaging in a personal way, to increase their motivation to recycle and reuse.

1.3.2 "Alice, pudding"

The other major cultural input to the topic field in the "Eat me" instances is the best-known source of an "Eat me!" text, *Alice in Wonderland*⁶. The five instances (items 37-41) that allude to *Alice* show an interesting cultural spread, including a mehendi party in Pakistan. The absence of repetition (that is, just one "Eat me!") shows that this use is a distinct variant from the "ready to eat" field. Nevertheless, in three of the five allusions, the "cake" of the original

⁶ : The original book (Carroll, 1997) is not included in Appendix 1a data.

story has expanded into a complete tea party (perhaps borrowing from the one in *Alice in Wonderland*), so the “pleasure” and “attraction” concepts are also active in this set. These *Alice*-related references display less verbal intensity. The thing which is the Sayer is a written text, and the verb is the default “saying”. The address to the Recipient is not as direct as in the instances in the ‘ready to eat’ category, as three of these examples only marginally belong to the case, being outside the nucleus of the clause.

The “getting bigger” physics of the *Alice* text allows a car review (item 38) to use the phrase as a metaphor for a “wild and unplanned growth” (the Prius V is “growing like it just ate a cookie with the words ‘Eat Me’ on it.”). Most interesting of all is an extension of this transfer, describing growth which is more than magical. This instance (item 41) implies that Alice might be a sister of both Pandora and Eve:

By allowing anyone, everywhere access to the information and opinions of anyone else, anywhere else, a morsel is being given to mankind with one instruction: "Eat Me", so that we may grow (Fenchurch, 1994: 11).

quoted in Street, 1997 | 1999

This instance brings in a new semantic set of “curiosity” from the *Alice* incident (comparable to a “hungry for knowledge” trope). The “Eat me” figure overall, however, is generally much more physical than intellectual.

1.4 Textual organisation – packaged conversations

It is not surprising that Twitter is a good source of “Eat me” instances (for example, figures 2, 3 and 4). In terms of mode, Twitter’s developing genres provide an ideal environment for written speech, and Twitter’s virtual setting means imaginary food talk can easily co-occur with the thought stream of the tweeter (as in Figure 6).

One last set in the data stands outside the instances analysed above. Pascual described the “Eat me” figure as “genre-constrained” (Pascual Olivé, 2014, p. 107), but one subset shows it can be used in more formal writing with good explanatory power, perhaps because it relates to basic

human experience. These instances have been categorised in Appendix 1a as “science”, and a sample shows the micro-conversation evoked by the figure: “it activates phagocytosis by microglial cells and persuades neurons to express PS -- the “eat me” signal – on their surface membranes.” In terms of textual organisation, the position of this figure before the noun (or Thing) in the nominal group sequence is characteristic of the classificatory register of science (see, for example, Halliday, 2013, p. 378). Equally, however, the prosopopeia of the “Eat me” qualifier enlivens the lexical chain of cells eating other cells (“phagocytosis”; “macrophages”, and other lexical items sourced from Classical languages) with a phrase in a direct, “Anglo-Saxon” lexis.

Pascual, Królak and Janssen see these constructions as “self-sufficient discourse units” (2013, p. 245):

They are catchy and involving, as they construct a sense of immediacy through (re)enactment. We claim their use to be motivated by the cultural model that relates saying, believing and the truth.

In our data there are two non-science examples of these extended nominal groups: an “eat-me mousse” (item 6; also, compare Figure 9, below) and “an eat me wall” (item 21). Both continue the shift of responsibility from eater to edible speaker, with the downshifting in rank from projected clause to Qualifier making the eating an irresistible matter of fact. There were no instances of this subset in the “Buy me” data collected in Appendix 1B, but comparable expressions for consumer goods do exist, for example, “fuck-me shoes”.

1.5 Talking consumables: in summary

Talking food and consumer goods are examples of speaking objects framed within strong, basic physiological and psychological human urges. The object is made into a person so that these less reputable urges can be recognised and dealt with, and yet any moral judgment on the human person wrestling with them can be avoided. The textual form that the prosopopeia takes

in this case is relatively formulaic, but these micro-conversations or fictive interactions are nevertheless emphatic and effective.

The intertextual inclusions from *Alice*, *Don Quixote* and *Cockayne* that have fed back into everyday instances of the “talking food” figure show how culture is expanded in use, and how the sociolinguistic use of an object can reveal the “relationship between language and the so-called extra-linguistic reality” (Halliday & Hasan, 1989, p. 117). Mcandrew (2001) highlights a further observation on culture from the same Halliday & Hasan text (1989, p. 46):

Any actual context of situation ... is not just a random jumble of features but a totality – a package, so to speak, of things that typically go together in that culture. People do things on these occasions and attach these meanings and values to them: this is what a culture is.

The foods that speak are a well-established package in our culture, and the meanings attached to them remarkably consistent and enduring.



Figure 9 Chipotle - fictive conversation

Case 2: Speaking inscriptions

Now and in the past, most of the time the majority of people live by borrowed ideas and upon traditional accumulations, yet at every moment the fabric is being undone and a new one is woven to replace the old, while from time to time the whole pattern shakes and quivers, settling into new shapes and figures.

(Kubler, 2008, “The nature of actuality”)



Figure 10 The Alfred Jewel

The starting point for this case study is the Alfred Jewel⁷. This small (about 6.5 cm long) but fascinating object is made of filigree gold with a rock crystal set over a cloisonné enamel plaque of a figure with large eyes holding two flowers. It is made to fit over the end of a long rod that worked as a pointer to aid the reading of a large-scale book, like a Torah pointer or ‘yad’, and was made in the late eighth century in the reign of the British King Alfred the Great and distributed by him with other “aestals” to bishoprics. What is striking, however, to modern eyes, is the inscription wrapped around the side of the object: “Alfred ordered me made” – specifically, the “me”. Why is this information important to record? Why is the object included in the inscription, and why is it the thing that speaks? The contrast with modern practices in art and object making, where a simple signature is the significant mark, appears obvious, and we might ask “When did our objects stop talking to us?”

⁷ Photo source: Bill Tyne, flickr

2.1 Data – a register of object inscriptions

For this case study, multiple instances of prosopopeic inscriptions⁸ on artefacts were assembled, to be compared with each other and with non-prosopopeic inscriptions. Using the Alfred Jewel as the origin point, examples were traced back to Ancient Greek and Latin sources, and forward to the present. As well as examples in Anglo-Saxon, the language of the Alfred Jewel inscription, comparable inscriptions in Latin from Britain through medieval and Renaissance in France and Italy were found using several methods (see below).

The objects on which these inscriptions were found were those typically preserved, like the Alfred Jewel, by churches or by cultural institutions: artwork, sculpture and architecture, and material culture such as jewellery, weapons, furniture, and table and ecclesiastical objects. Like labels in a museum, the inscriptions provide the provenance of the object, its owner or donor, and, most often, the object's creator. For example, on a painted and gilded mahogany cabinet, we see an 1858 version of Alfred's commissioning text (item 245, in Appendix 2):

HERBERT GEO. YATMAN CAUSED ME TO BE MADE/IN THE YEAR OF OUR LORD
MDCCCLVIII

or read about a donor, from the inscription on a silver tobacco box (item 223, from 1723)

SAMUELI PARR ROBERTUS FELLOWES ME DONO DEDIT; AMICITIAE PIGNUS
ET NICOTIANAE SACELLUM

– that is, “Robert Fellowes gave me to Samuel Parr as a gift: a token of friendship, and a little receptacle for nicotine”.

The inscriptions share other characteristics with museum labels: they act to connect the viewer with the object, and to link the persons named in the inscription with the time of reading (even

⁸ I am using the term ‘inscription’ for all kinds of text incorporated into the object itself: letters inscribed, but also painted texts, relief carvings, and other forms of words.

if this is “posterity”). While there were variations in realisations within the data, the inscribed objects yielded a tight cluster of wordings, encouraging an interpretation of the set of inscriptions as a *register* (like, in fact, the paper list of objects (“register”) maintained by a museum’s registrar). The term “register” is contested or underdeveloped within SFL, according to Derewianka (2012) and Lukin et al. (2011), and can vary in scope or particularity. Halliday has used it for “a functional variety ... such as legal English” (Halliday, 2013, p. 4) or as a type “of adult English that is typically written ... especially the institutionalised registers of government, industry ... and the like” (Halliday, 1993, p. 112) – in these examples, it seems to be a label for a set; but it can also be the description for a very particular “situational-semantic configuration” (*Cohesion in English*: Halliday & Hasan, 1976, p. 25). To emulate the relatively specific description of the context of situation of these inscriptions, we could note:

- *field*: public sphere and spatially defined (but see xx – small objects); any time, given the presence of a reader; with the purpose of recording one or more person’s names in connection with an artefact; terminology of artisan production; object history; object status as gift or dedication (optional)
- *tenor*: conventional, restricted, undifferentiated; stable, explicit roles for speaker and audience maintained by their relations around an object;
- *mode*: written, monologic; an optional component of a created artefact

The example of Scott (2010) was also a likely model for investigating this case, and, on her warrant (p. 8), the concept of register was “one which is ideally suited to the investigation of comparable texts from different periods of time”.⁹

2.1.1 Digital excursions

Before data collection commenced, it seemed likely that only a few instances would be found, as a prosopopeic wording seemed such an unexpected choice for an object inscription: but this

⁹ In this case study, I would like to use the term “text” to refer to the object together with the inscription.

was not the case. The object as speaker exists in many contexts, languages, and kinds of artefact, as one of several forms of signature. To identify these inscriptions from European cultural institutions, cathedrals, cities and villages, digital excursions were necessary, and access to digitally available sources was at times complex. Artists' signatures have always been important to art historians and auction houses: directories of signatures and detailed research on objects are typically published and studied according to specialisations by artefact, periods or locations (for example, and these all contributed to the data store: Imer, 2011, on Runic inscriptions in the Late Roman Iron Age; Kilmer & Develin, 2001, on Archaic Athens; Collingwood & Wright, and others, on Roman inscriptions in Britain; Worley & Wagner, 2013, on medieval swords; the Portable Antiquities Scheme for England and Wales; and the Beazley Archive Pottery Database, University of Oxford, on Athenian pottery 625-300 BC). Discussion of "speaking" inscriptions can be found, but only as dispersed within these resources, and the instances are not indexed as a distinct type. In fact, there is currently no agreed name for the type and phenomenon: "speaking inscriptions", from for example David Boffa, whose 2011 thesis deals with the signatures of Italian Renaissance sculptors (Boffa, 2011), seemed a helpful term to use, but other "terms of art" include:

- *epoisen*-inscriptions (from the Greek ποιεῖν, to make)
- me-fecit inscriptions (Latin, "he made me"), with a distinction between "NN **me** fecit" and what Ploss (1958) terms "simple fecit types" ("NN fecit")
- *poterie parlante*, used by Habert (1893) for all kinds of potter's stamps, and
- *Spruchbecher*. (Called, in English, "motto beakers", the Spruchbecher are third century AD Roman jugs painted with drink-related sayings (Mudd, 2015, p. 72) such as "Long life to you!", "Mix!" and "I overcome you!")

The object of study, then, did not have a recognised label, but it seemed possible that a functionally oriented linguistic approach like SFL could assist in developing a more unified analysis of the phenomenon using descriptions of mode, tenor and field.

2.1.2 Digital humanities as a search method

The specialised directories had potential as a source of data, but within-text search tools were essential, and some, including important catalogues from the nineteenth century, are not digitised. Online catalogues of museum and art gallery collections were another source, but the search process was laborious. An alternative to searching for free text was to access directly the metadata field(s) where inscriptions might be transcribed. To do this, tools from the digital humanities, specifically “data wrangling” sites like the V&A Spelunker (<http://va.goodformandspectacle.com>) that work with a museum’s published API (application programming interface) were important in being able to search the museum or art gallery database in different ways, and these helped in finding relevant instances.

A selection of 258 inscriptions was assembled using these different tools, presented in Appendix 2 as a chronological listing with a translation, where necessary, and a categorisation of the objects that bear them.

2.2 Absence of the creator?

The inscriptions were categorised for prosopopeia, looking at how the object is referenced as a person or as a thing in the text:

- as “I” or “me” (e.g. LUCAS ME FECIT¹⁰)
- as “this work” or another demonstrative determiner and Thing (e.g. HOC OPVS FECIT ARNVLPVVS ANNO MCCLXXXIII¹¹), or
- not referenced (e.g. ALBERTUS DURERUS NORICUS FACIEBAT 1504¹²)

¹⁰ “Lucas made me”

¹¹ “Arnulfo made this work in the year 1283”.

¹² “Albrecht Durer was making 1504”

The variants of reference to the object are ranged on interpersonal distance (Herke-Couchman, Whitelaw, & Patrick, 2004) and the interpersonal engagement is strongest when the thing speaks. The categories are separated in Figure 11 against a timeline.

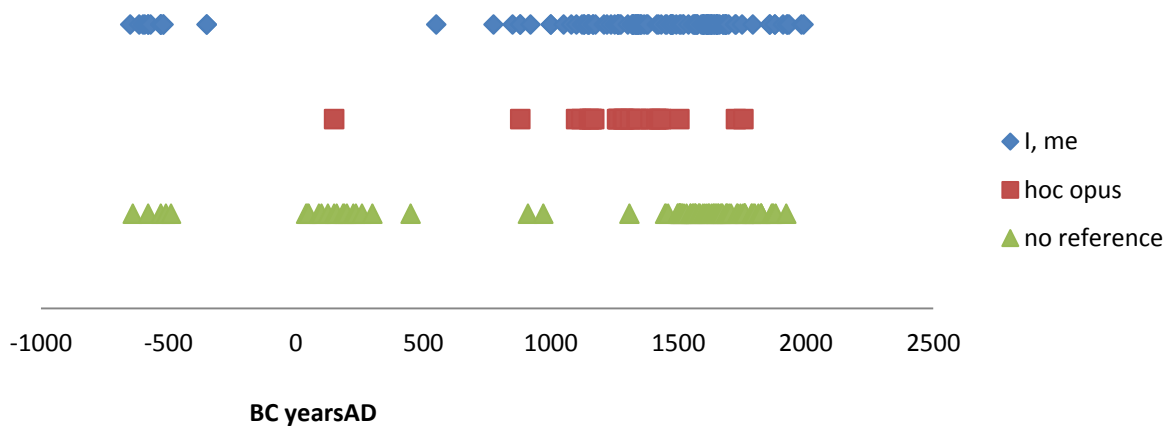


Figure 11 *Prosopopeia - me, hoc opus and nil for the object reference (historically)*

There is some periodicity in the data: the instances where the object refers to itself as “me” run to very recent works, but with a pause in usage, a gap which the “no reference” variant appears to fill, between the third century BC and eighth century AD. For works in public spaces, in both Classical Greek (Thomas, 1989) and Anglo-Saxon periods, when inscriptions were likely designed for reading out loud, a “me” formulation makes sense. A comparable case is the direct address to the viewer in museum labels that are designed to be read aloud by a parent/guardian to pre-literate child visitors or early readers (see, for example, Ravelli, 2006s, p. 85).

Occurrences of “me” and no-reference instances are not, however, mutually exclusive: the data show one artist can use both forms — the Attic vase maker Sophilos, for example, uses Σοφίλος μ’ εγραψεν (Sophilos drew me), Σοφίλος εγραψεν (Sophilos drew), and Σοφίλος μ’εποεσε (Sophilos made me), and, in Italy, Nino Pisano uses “me fecit” in 1345, “hoc opus fecit” in 1350, and the simple “fecit” later in his career. It is difficult to clarify whether the distinction is significant, as Kilmer and Develin (2001, p. 19) note: “inclusion of *με* in this phrase was clearly optional; and we have no reliable way of recovering the motivation for a painter’s choice”. The

choice of third person for framing of the whole formula is, however, consistent: and this may better indicate the puzzle of tenor for this case.

The verbal group uses the third person, for example “fecit”, “pinxit” – “he/she painted”, or, as on a brass stand in late sixteenth century Germany, the rhyming inscription puts the object in first person orientation, and the craftsman in third:

ICH BIN DURCS FEUER GEFLOSSEN (I have flowed through the fire)
MAIER HAT MICH GOSSEN (Maier has cast me)

The participants construed as “present” in the inscription dialogue are the object and the reader, so although the purpose of the inscription is to ensure that the name of the maker/commissioner/owner is publicised, that person is distanced by the text. This of course is the function of writing, to enable the writer to be absent from the utterance: the function of the inscription builds on this, to create a social tie primarily between the object and the viewer.

The object stands in for the artist, who can use other elements in the text in nuancing his¹³ self-presentation. Item 118 of Appendix 2, which does not have the “me” reference, is not shy about the artist’s skill:

LAVRENTII CIONIS DE GHIBERTIS • MIRA ARTE FABRICATVM [“Made by the
miraculous skill of Lorenzo Cione di Ghiberti”]

while item 70 is more restrained: CUIUS DOCTA MANUS ME PIXIT JUNTA PISANUS (“The skilful hand of Giunta Pisanus painted [pixit, for pinxit] me”). The third person perspective can be playfully exploited: Benozzo Gozzoli’s *Procession of the Magi* (1459-61) (**Error! Reference source not found.**) has a self-portrait of the artist, among a crowd of figures also identifiable as his contemporaries, wearing a hat that bears the inscription OPUS BENOTII (“The work of Benozzo”).

¹³ Note on “his”: the collected data do contain two inscriptions where a woman is referenced, and one where she is certainly the creator.



The “opus” inscriptions (items 107, 108, 109, 112) were inspired by the rediscovery of Praxiteles and Fidiaes inscriptions (item 26), and fuelled by the admittedly confused historicity of the humanists (Nagel & Wood, 2009), who valued the living story of paintings and buildings as possessing a truer version of the past than that in books. In this subset, the verb of making is dropped, so that the work itself is foregrounded. In the use of the word “opus”, the craftsman refers not so much to their technical or craft skill, but to their mental skill of invention (Rhodes,

1973).

Figure 12 Gozzoli's self portrait

For Renaissance and Baroque artists, the audience for these signatures is not only their contemporaries. The choice of Latin as the language of the inscriptions is one indication of an intention to be universally understood through time and space. Patterns in the data provide evidence for Boffa’s claim (2011, p. 2018) that:

part of the reason behind the use of ancient letterforms and tropes in the Renaissance was to address the metaphorical audience of antiquity. In doing so, sculptors were signifying their correspondence with the artists to whom they aspired.

2.2.1 Maker / commissioner / owner

There are a variety of social roles represented within the object inscription: owner, commissioner, and artisan/artist, even a repairer (item 135. In contrast to consumer culture, the repairer can also figure in the value chain: compare Ezra, 2014, and the Japanese idea of *kintsugi*, fixing broken pottery with gold). There is a subset of early artefacts, small, portable items, which name their owner (e.g. AEDRED MEC AH EANRED MEC AGROF, item 39 “Aedred owns me, Eanred wrought me”; item 1 “Manius made me for Numerius”), where the inscription

may well be to protect against theft or loss, although the inclusion of the maker's name is interesting.

Each of the roles – creator, owner, commissioner, donor – has a place in the cultural understanding of ownership, and the artist's continuing presence on the work shows that this role can continue strongly, even when the object passes out of the artist's workshop, so this social role is layered onto the legal ownership.

There are of course several cultures represented in the data, and one is the Western European religious tradition. In that context we can see how the inscription enhances the ability of the object to speak across realities, so that an object donated in the earthly world accrues an obligation for reciprocation from the divine. Item 83, a 1308 Maestà altarpiece by Duccio di Buoninsegna, represents this well:

Holy Mother of God, be thou the cause of peace for Siena and life to Duccio because he painted thee thus.

The inscription is positioned all around the base of the throne of the Virgin in Majesty, aligned on the interface between the depicted divine truth and the present-day worshipper. This positioning has a small but insistent interpersonal function, and keeps the prayer/bargain always present¹⁴. Similarly, in item 60, the claims of the donor and the artist are both foregrounded by the positioning of the inscription on the (literally) liminal space between the public space and the worshipping community, demanding involvement ("Pray for us") from the passerby:

TORIS IELVIRA SANSES HOC FECIT // XEMENES FECIT ET SCULPSIT ISTAM
PORTICUM // ORATE PRO EO

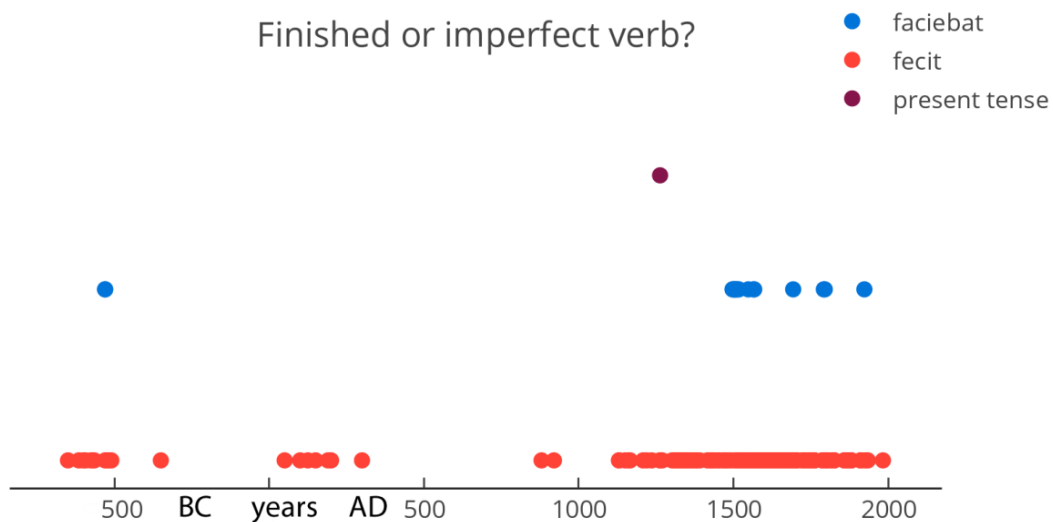
¹⁴ For an alternative view of economies of exchange, we might consider current issues of Australian Indigenous art, as in Myers (2004.)

Elvira Sanchez of Toris made this; Jimeno made and sculpted this doorway: Pray for us.

It is evident here, from the repetition of the word “fecit”, that the patron’s contribution is seen as directly comparable with the artisan’s.¹⁵

2.2.2 Other audiences in time

One further variation in the collected instances is the *aspect* of the Process being represented. A timeline (Figure 13) of the “making” verbal groups in different aspects, “faciebat” (SFG’s “present-in-past”, or in Latin grammars the imperfect, “was making”) against “fecit” (the Latin perfect tense, “made”) within the data, shows the sudden reappearance of “faciebat” at the start of the sixteenth century.



¹⁵ A comparison might be drawn with the “naming rights” that corporations can acquire to rename publicly constructed facilities, like Stadium Australia (= Telstra Stadium / = ANZ Stadium). As with the Alfred Jewel, medieval and later inscriptions can name the person who commissioned its creation or the funder or sponsor of a work: this last is typically for large projects such as buildings or building components.

Figure 13 Phase of verbal group - fecit vs faciebat

Art history records the rationale for this change, the humanists' re-embracing of "unfinishedness" as described in Pliny the Elder's preface to his *Natural History*:

I should wish to be considered under the same point of view with those inventors of the arts of painting and sculpture, of whom you will find an account in these volumes, whose works, although they are so perfect that we are never satisfied with admiring them, are inscribed with a temporary title, such as "Apelles, or Polycletus, was doing this;" implying that the work was only commenced and still imperfect, and that the artist might benefit by the criticisms that were made on it and alter any part that required it, if he had not been prevented by death. It is also a great mark of their modesty, that they inscribed their works as if they were the last which they had executed, and as still in hand at the time of their death. (transl. Bostock, 1855)

Northern Italian painters and sculptors adopted the "Apelles faciebat" formulation in their inscriptions just prior to 1500, and, crucially, Michelangelo employed the phrase prominently on his 1499 *Pietà*. Barolsky (1998) connects this use of "faciebat" with the stylistic choice in sculpture of "non-finito", as in the chisel-marked, unfinished *Prisoners*. Vasari, however, would support Pliny's interpretation, that it is a mark of modesty (Vasari, 1568), or, in register terms, an indication of the personal status that the artist/author seeks to adopt relative to his audience.

This "fecit/faciebat" pattern in the data is also theorised by the fragment of the tenor system presented in Figure 7 of Hasan (2014) as "achieved criteria", that is "attributes that can be created supposedly by individual's efforts, unlike the ascribed attributes which are based in birth [including the making of] cultural capital"¹⁶. This perspective is highly relevant to this case's contextual field, where the purpose is to record the achievements of these makers/commissioners. There is a pattern in the realisations which provides support for the

¹⁶ definition in 'Additional file 3_Appendix C: Glossary of Figure 7 options in Textual & Social roles', hyperlinked in Hasan 2014

selection of “achieved criteria”, seen when the “present-in-past” instances (“faciebat” or similar) are cross-referenced to occurrences of the object referenced as “me” (Table 2).

Table 2 Co-occurrence of “faciebat” with “me”

Date of creation (approx.)	Object referenced as:	Inscription
BC 580	me	Σοφίλος μ’εποεσε
BC 530	me	Exekias egraphsenkapoesme epoie
BC 530	me	Exekiasmepoiese
45	no ref	Εννιον εποiei
1497	no ref	IOANNES CHRISTOPHORUS ROMANUS FACIEBAT
1499	no ref	MICHAEL. ANGELUS. BONAROTUS. FLORENT. FACIEBAT
1504	no ref	ALBERTUS DURERUS NORICUS FACIEBAT 1504
1505	no ref	VICTOR CAMELIVS/FACIEBAT
1506	no ref	ALBERT[US] DURER GERMANUS/FACIEBAT POST VIRGINUS/PARTUM 1506
1507	no ref	ANDREAS / SANSOVINVS / FACIEBAT
1508	no ref	VICTOR CARPATHIUS FINGEBAT
1515	no ref	JOANNES BELLINUS FACIEBAT MDXV
1548	no ref	FRATER DAMIANVS CONVERSVS BERGOMAS OR/ DINIS PRAEDICATORVM FACIEBAT. M. D. XLVIII
1565	no ref	IOANNES BAPTISTA IVSTI FLOE FACIEBAT
1567	no ref	CHRISTOPHORUS SCHISSLER FACIEBAT AUGUSTAE VINDELICORUM – ANNO DOMINI 1567
1693	no ref	ANTONIUS STRADIVARIUS CREMONENSIS/FACIEBAT ANNO 1693
1795	no ref	CERACCHI FACIEBAT, PHILADELPHIA, 1795

Archaic/early Classical Greek examples combine without difficulty the imperfect temporal aspect with “me”. (Appendix 2 provides four instances of this from a total of eight uses of the verb ποιειν, of which three contain “me”, in Greek με or μ’. When making generalisations, however, we should keep in mind Kappagoda’s caution (2004, p. 503) on the complex distribution of meanings of location and duration of time between imperfect and aorist in Classical Greek). In the rest of Table 2, however, we can see that inscriptions containing “faciebat” are not found on “speaking” objects, and we might interpret this as that part of the meaning of prosopopeic objects is that they must have a “finished” status.

The sudden re-adoption of the “X faciebat” formula could be described in terms of Classical allusion, or heteroglossia (Irvine, 2012), but also as reflecting some contextual recalibration. The artist’s position in society remains the same, but there is a change in their relationship to their creations. By considering signature inscriptions in terms of register we can exemplify how context and systemic realisation have a “cogenetic logic” (Hasan, 1999, p. 222). In that chapter, and implicitly in Hasan (2014), she rails against a deterministic interpretation of the concept of register which works down, one-way, from the semantic to the lexicogrammatic to block what is sayable. This case, in a small way, demonstrates how creative realisations can feed back into tenor, energising the configuration to adapt to and outlive social and cultural change.

2.3 Sprezzatura

As was seen in **Error! Reference source not found.**, the suggested register for “speaking inscriptions” includes realisations of the mode in texts that encourage a dialogue between the inscription and the object, as well as the participant interactions discussed above. The “sprezzatura” of authorial reference is evident in the earliest inscribed works, such as on Euthymides’ amphora¹⁷. Euthymides added, as well as his signature “Euthymides egraphsen” [Euthymides painted me], an extension to this signature which is a dig at a rival: “as never Euphronios” [to which we supply “could hope to do”].

Physical representations of speaking can be exploited in painting and sculpture, as for example the “me fecit” inscription placed on the scroll of a sculpture of a prophet (item 111, “IOHANNES / ROSSVS / PROPHETAM / ME SCVLPSIT / ABDIAM”, discussed by Boffa (2011, p. 36) as “worth considering the potential play on the speech act implied by both the scroll and the writing it contains”). The spread of technical innovation in painting and sculpture was

¹⁷<http://www.beazley.ox.ac.uk/tools/pottery/painters/keypieces/redfigure/euthymides.htm>

highlighted in the self-referentiality of these texts. (In a similar way, Fangerau (2013, p. 22) sees academic self-citation as transmitting reputation by repetition.)

2.4 Speaking inscriptions: in summary

The “me fecit” we have identified as marking the closest relationship between the maker and the object has a continuing history beyond the Renaissance. One last pass through the data examines the type of object where the “me” reference occur. Categories for the object have been retrieved from the relevant fields in museum catalogues, then simplified as “painting”, “sculpture” or “object”. The results (Table 3) show that the *object* category is the one where “me fecit” lasts longest and is most consistent. This may be due to a strong relationship set up in the creative process between a craftsperson and an object of creation which is scaled to fit the hand, but probably owes more to the tradition of hallmarks and other marks for authenticity of the materials that appear together with the signature.

Table 3 Survival of “me fecit” in modern fine art objects

Date creation	Object reference	Inscription	Name of object	Category
1879	me	WILLIAM BURGES ME FIERI FECIT MDCCCLXXX	Burges washstand	object
1879	me	WILLIAM BURGES ME FIERI FECIT ANNO DOMINI MDCCCLXXIX	The Golden Bed	object
1882	NO REF	Ch Wiener fecit	presentation medal on the occasion of opening Epping Forest, Queen Victoria	object
1911	me	I WAS WROUGHT FOR CAROL MARY VINSON BY COMMAND OF HER GRANDMOTHER M.E.L.' Engraved: OMAR RAMSDEN ET ALWYN CARR ME FECERUNT	Silver, London hallmarks for 1911-12, mark of Ramsden and Carr	object
1923	NO REF	stradivarius model faciebat anno 1923	trumpet bell engraving	object
1926	me	Omar Ramsden me fecit	jewelled girdle with Thomas à Becket	object
1928	me	A N Kirk me fecit	small silver teapot	object
1934	me	Omar Ramsden me fecit	bowl	object
1983	me	R.S. ME FIERI FECIT. HENRICI COLE DEDICATIS	centrepiece	object

1991	me	GERALD OGILVIE LAING ME FECIT	Statue of Sir Arthur Conan Doyle	sculpture
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The survival of “me fecit” in these limited contexts raises the issue of formulaicity. The artist’s signature phrase has been described as a “formula” (Lavin, 2013, p. 279, Looijenga, n.d.), and we have considered above what elements are combined, and to what effect. “Formulaic phrases”, being essentially syntagmatic, are not a typical concern of systemic functional linguistics, although “formulas” feature as significant components in sister fields: applied linguistics and language teaching, anthropology, and educational psychology. One test for a formulaic expression can be that it is “grammatically anomalous” (Pawley, 2007, p. 12), a good description of what Ploss (1958) terms the “simple fecit” expression — “X made”. It may be hypothesised that, because a formula packages a particular way of thinking about experience, it avoids the regularising force of grammar. As noted above, however, the “fecit” phrase is not fixed: it is, in phraseological terms, a “fluid” formula, as defined by Wray (2006, p. 57). Its lexicogrammatical pattern is inherently productive, and this is why the verb can vary from “fecit” to “sculpsit”, “pinxit”, and so on.

We have seen, in the history of the speaking artist signature, how the object holds past cultural meanings as part of its field of meaning, just as *Alice* is now part of how we speak about food. We have also noted how the objects made by later artists speak not just to their contemporary audience, but back to their Classical origins, to posterity, and to the divine.

PART B: SPEAKING OBJECTS IN EXTENDED NARRATIVES

In contrast to the very short prosopopoetic texts discussed in Part A, this part of the discussion presents an analysis of an object which has a more extended “speaking” role. The focus is on the words that the Rood (the Cross) speaks in the eighth century Anglo-Saxon poem *The Dream of the Rood*, where the Cross itself narrates the Crucifixion. In addition, aspects of another object that appears as a character in a long-form narrative are compared: this character is The Stone, from the late eighteenth century classical Chinese novel¹⁸ by Cao Xueqin 紅樓夢, *Hong Lou Meng*, known in English translation as *The Dream of the Red Bedchamber* (or variants such as *The Dream of the Red Mansions*), and also called *The Story of the Stone*. *The Story of the Stone* is the title of the David Hawkes’ English translation (1973) used here.

As in the jewels, stones and paintings of Case 2, the “things speaking” are artefacts (that is, things that are made by humans) which can both bear symbols as a secondary function: they can in a simple sense “say” things by carrying inscriptions such as the “HIS” sign affixed to a cross, or the Chinese characters carved or brushed onto the Stone. In their narratives, however, the Rood and the Stone are prosopopeic, fully participating characters in the text, although distinguished, as analysis may indicate, from the truly human and divine characters. Their speech, and their other actions, can therefore engage in more complex meanings, developed via linguistic (rather than image- or craft-based) resources only.

Long texts have their own requirements. As Claire Scott notes in the introduction to her study of newspaper reports of war over time (2010, p. 1), quoting Halliday’s own PhD thesis, “The context of a written text of the past is more complex, and more difficult to evaluate and make abstraction from, than that of a contemporary spoken language text. (Halliday, 1959: 13)”.

¹⁸ This discussion uses the word ‘novel’ for *The Story of the Stone*, and the Penguin/Hawkes translation encourages this label. A culturally coherent name for the form of this book would, however, be a xiao shuo 小說 (as in Kaminski, 2013).

Halliday was reflecting in that passage on the two dimensions of context that his object of study (the medieval Chinese translation *The Secret History of the Mongols*) has: its presence with contemporary readers, and the diachronic dimension that accumulates from all the contexts where it has been read since it was written down, “its own history” (2009b [1959], p. 13). Halliday’s series of synchronic “statements” is reformulated in Butt and Lukin (2009, p. 191), in discussing the goal of a literary work, as a “provisional theme for particular readings at a specific cultural time”. These warnings of the complexities of analysing historical texts certainly apply to narratives with such cultural difference and distance as *The Dream of the Rood* and *The Story of the Stone*, so that checking interpretations of features that are linguistically interesting with at least a small sample of the extensive literary criticism and exegeses relating to these works is vital.

To be able to comment on linguistic features of these two works in any kind of systematic way, we need to select appropriate extracts for analysis. The two extracts are:

- from *The Dream of the Rood*, lines 28 to 77. This section, from the total of 156 lines, is the whole of the Crucifixion story, as told by the Rood. The text used is the electronic edition prepared with glossary and English translation by Dr Mary Rambaran-Olm (2002, <http://www.dreamofrood.co.uk>)
- from *The Story of the Stone* by Cao Xueqin, the first 300 lines of volume 1, titled by translator David Hawkes *The Golden Days*. These lines contain the mythological history of the origin of the Stone, and the two conversations that the character Stone has with other narrative participants. The text used is the electronic book available on Google Play, an additional format for the 1973 English translation by David Hawkes published by Penguin Books.

Case 3: The Rood

If a thing has a speaking role in a narrative, and particularly, as in *The Dream of the Rood*, where a thing is a major narrator, then it can participate in meanings that are different to those available to a human speaker. In a sense, to use a term from psychology and human-computer interaction (Gibson, J. [1979], quoted in W. Gibson [2006]), the speaking thing has a range of *affordances*, that is, evident and hidden uses, or possibilities for action, that can be employed during the construction of major themes in the narrative. For the Rood (that is, the “Cross” of the Crucifixion), its competing characteristics as conscious being (section 3.1, below), companion (3.2) of Christ and thing (3.3) each allow strands of the “message” of the poem to be developed. This message is summarised in lines 119 to 121, the very end of the Rood’s narration and sermon:

ac ðurh ðā rōde sceal rīce gesēcan
of eorðwege æghwylc sāwl,
sēo þe mid wealdende wunian þenceð.
but through the cross, each soul must seek
the kingdom from the earthly way,
those who intend to dwell with the Lord.

3.1 Rood as Senser

Sensing is clearly modelled as a process of human consciousness, with the Senser as a human being - so much so that merely coming to occupy that role is sufficient to endow the participant in question with human-like consciousness. (Halliday & Matthiessen, 2006, p. 152)

The “metaphysics” of English transitivity, as described by Halliday and Matthiessen (2006, p. 58), are already evident in the classical late West Saxon in which the *Dream of the Rood* is written (Swanton, 1970, p. 7). While the Phenomenon in a Mental process can be filled by any kind of participant, the Senser can only be a conscious being (as compared with a Verbal process, where the Receiver is “often” a conscious being, and the Sayer, as mentioned above,

can also be a semiotic thing: Halliday & Matthiessen, 2006, p. 57, Table 2[1]). To examine how an inanimate object can be constructed as a narrative participant, it is vital to consider how process types and categories are used in the narrative, exploring the claim that “the grammar of transitivity is more centrally concerned with consciousness rather than with animacy, potency or volitionality” (Halliday, 2013, p. 230).

The poem opens with a human narrator, speaking in the first person, who is to tell us a dream: the dream will be a vision of the cross, the cross telling its “autobiography” (a description from Tanke (1993, p. 111): this is the extract which this analysis covers in detail), the cross explaining to the Dreamer what its story means, and then the Dreamer’s reaction. In its first three lines, *The Dream of the Rood* suggests in the kenning¹⁹ *reordberend*, or “speech bearers” (= “people”) an Anglo-Saxon view of what participant role distinguishes humans:

Hwæt, ic swefna cyst secgan wylle,

hwæt mē gemætte to midre nihte,

syðþan reordberend reste wunedon.

Listen! When lapped in rest lay all who speak,

to me in a vision in the middle of the night

came the choicest of dreams, as I wish to recount.²⁰

19 A ‘kenning’ is a two-part metaphorical construction which presents a riddling paraphrase of a person or thing, part of the poetic resources of Anglo-Saxon (Shelestiuk, 2006, p. 341). Rankin (1910, p. 64) points to “reordberend” as a kenning found only in Anglo-Saxon, as opposed to Old Saxon; he suggests this is evidence that it is an idea emerging after the conversion to Christianity of the British Anglo-Saxons, borrowed from the Old Testament conception of “men” as in Daniel 5:19: “et propter magnificentiam quam dederat ei universi populi tribus et linguae tremebant” “and for the majesty that he gave him, all people, nations, and languages, trembled”. This source in Daniel is in itself an interesting intertextual reference for this poem, because of the extraordinary tree of Nebuchadnezzar’s dream in this part of the Book of Daniel. (Biblical text from the Vulgate, translated in AD 405, this version being the fourth edition of the *Biblia Sacra iuxta vulgatam versionem*, published 1994)

²⁰ The translations here are by Anthony Esolen, quoted in Orr (2006). Other translations are generally from Rambaran-Olm (2002).

Note also how the experience of dreaming is characteristically represented – “hwæt mē gemætte”(l. 2) – translated here as what “came to me” or, elsewhere²¹, “what occurred to me in a dream”. This phrase could (Graybill, 1984) be read as “what dreamed me”, signalling the reality of the phenomenon outside the perceiver’s consciousness. In the following lines, as the Dreamer describes the Rood, the impersonal construction *þūhte mē þæt* (“it seemed to me that”, = “I thought”) again presents the events perceived as “spontaneously”(Möhlig-Falke, 2012, section 4.2.1.3) appearing on the Senser’s mind:

*þūhte mē þæt ic , syllicre trēow
on lyft lædan lēohte bewunden,
bēama beorhtost.*

Seemed to me that I saw one most splendid tree
arise into the air enwound with light,
beam-brightest (ll. 4-6a)

The emphasis of this introduction to the *Dream*, on what is seen, is continued in the extract where the Rood narrates the Crucifixion. Perception is highlighted, but all the Rood’s mental processes are markedly present, construing the event as a phenomenon deserving our (the reader/hearers’) response. An analysis of transitivity, including ergativity patterns, in the extract (Appendix 3a), shows the Rood as Medium in the majority of clauses, whether as the sole participant in a middle clause, or the Affected element in an effective clause. Similarly, a visual representation against all possible process types, adapted from Halliday (2013, p. 216), highlights the patterns of (Figure 14) the Rood as active participant (Senser, Actor, et cetera) and (Figure 15) the Rood as recipient (Goal, Target).

²¹ <https://en.wiktionary.org/wiki/gem%C3%A6tan>

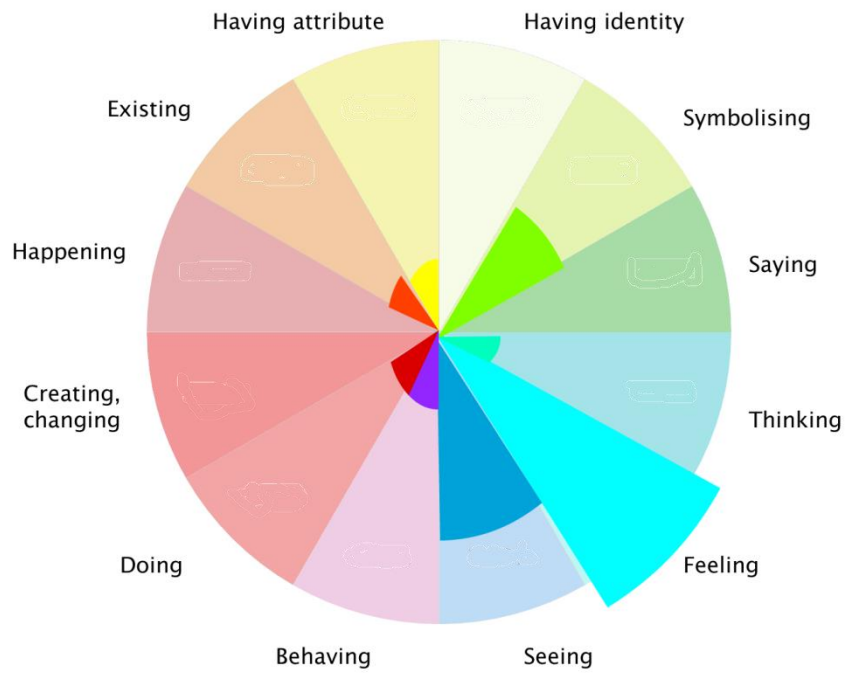


Figure 14 Process types where Rood is Actor/Senser/Sayer

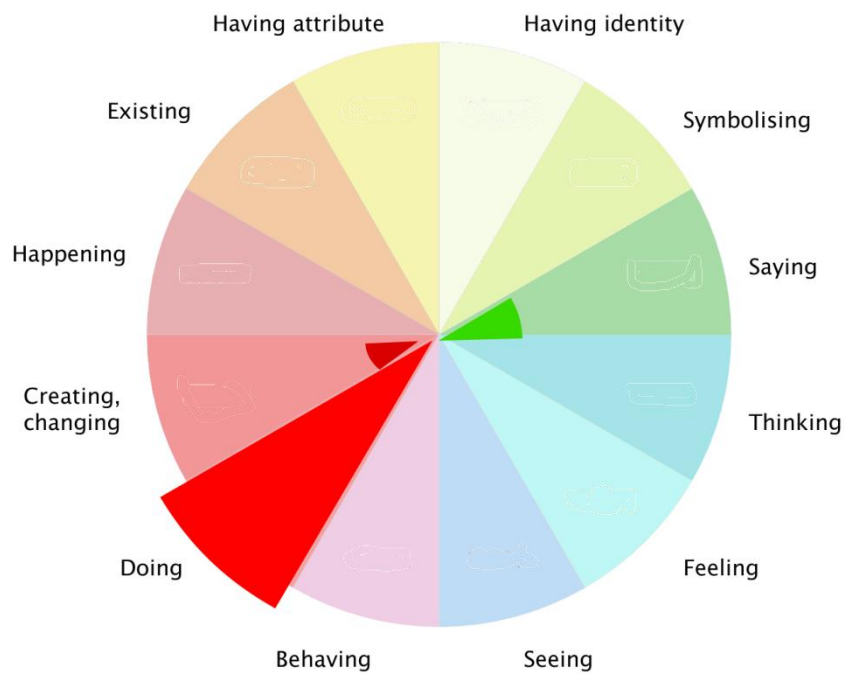


Figure 15 Processes types (%) where Cross is Goal/Target/Recipient

Thematic identification (Appendix 3b) along with a listing of the participants in the extract also shows a patterning that distinguishes the Rood as a Senser from the roles of the other (human) characters in its narrative. The markedness of elements positioned as Theme in Old English differs in several ways from modern English, but, as Huisman (2001) demonstrates, the Subject, as now, is an unmarked Theme in declarative mood clauses (Cummings, 2010, p. 86). The most marked thematisation in Old English is the Predicator element (Cummings, 2010, p. 87), and Appendix 3b shows how remarkably often this thematic choice is used in this section of *The Dream of the Rood*. The Predicator occurs as Theme:

- in multiple occurrences in a sequence (30b to 32a²²);
- where Mental or near-Mental processes are being highlighted: nearly always this is where the Rood is the subject (**Geseah** ic “Saw I ...”, 33b, 51b; **Bifode** ic “Trembled I [with emotion]”, 42a; and
- where Material processes are highlighted, typically with participants other than the Rood (Christ, the strong enemies) as the Actor/Subject: for example, **Gestah** he, “Climbed he [Christ]”, 41a; **Purhdrifan** hi me, “Nailed they me through [“Through-driven”], 46a; **Forleton** me, “Abandoned me”, 61b; **ond gyredon** me, “and arrayed me”, 76a.

The “action” of the narrative is emphasised by this thematic choice. The frequent, prominently placed processes highlight the stages in the developing story, reported most often from the “point of view” or consciousness of the Rood. These thematic choices and the chains of military as well as cosmic lexis show there are two narrative purposes being developed at once: this is at the same time a story of the Crucifixion and a tale of a battle (*ðām miclan gewinne* “the great battle”, 64b). In total, just over half of the sixty clauses in this extract have the lexical verb in Theme position, and this creates a local “normality” for this construction. Less marked Theme

²² Numbers indicate line numbers here and passim; ‘a’ and ‘b’ indicate the first and second half of the poetic line, respectively.

selections, for example the Subject ^ (Fin) Predicate word order in lines 52-54, are then felt as interrupting this sequence:

Þystro *hæfdon*

bewrigen mid wolcnum wealdendes hræw

sceadu *forð ēode,*

Darkness had

covered with clouds the bright radiance of the Lord's corpse,

a shadow went forth,

(It is notable that these lines introduce a new participant into the narrative, *eal gesceaft* “all creation”, and its manifestations: the move to the universal implications of the story is signalled in the different Theme element.) Similarly, and starkly, two clauses containing a Relational process, rare in this extract, also stand out from the Predicate-as-Theme pattern, with Complement/Identifier and Subject/Carrier in Theme position:

Rōd *wæs ic āræred.* (44a) Cross was I raised/erected

Crīst *wæs on rōde.* (56b) Christ was on the Cross.

The differences in theme and process type emphasise these sentences as turning points in the narrative²³. Additionally, as seen in Appendix 3b (list of participants), the first sentence (44a) is the first time in the poem that the speaker is identified with a “proper name” as The Cross – previously it has been described as a tree, a scandal, and something that lifts up criminals. The second sentence (56) is the first time in the poem that Christ is named – previously he has been alluded to as the saviour of mankind, the Lord, the young warrior, and *beorn* (“man, prince, nobleman, chief, general”). Within the narrative, there is a shift in how the story is framed between these two sentences, as these two participants, until this point outlined in contrasting

²³ Pasternack (1995, p. 104) uses (formal) linguistic tools to note the overabundance of preterite verbs in initial position but sees different divisions in the narrative.

participant roles, become fused as one participant, “we”, with synonymous adjective and adverb for emphasis:

Bysmeredon hīe unc bŭtū ætgædere Mocked they us²⁴ both together (48a)

3.2 Rood as Christ’s counterpart

This bringing together of the Rood and Christ demonstrates how using a thing as a narrator gives the poet new options in shaping meaning. The ideology underlying *The Dream of the Rood* is typically presented (Fulk & Cain, 2013; Hagen, 2013) as that of a Germanic *comitatus*, the leader and the men loyal to him, fighting to the death. Steven Fanning (2001) effectively demolishes this foisting of a Germanic motif onto the Anglo-Saxons as a Romantic fantasy, and *The Dream of the Rood* supports his contention. Only the object, The Rood, is a true and faithful retainer to Christ the warrior lord: it is more devoted than Christ’s human followers, his thanes, who have not accompanied their leader into battle. We are told that, although the Rood *could* refuse to stand and refuse to help slay its²⁵ master, it does not dare to go against its Lord’s command (*ofer dryhtnes word*, 35), even when it sees the earth quake (*bifian ... eorðan scēatas*, 36-7). The mental process highlighted (*dorste*, “dared”, used at 35, 42, 45, and 47) emphasises that the Rood is a sentient object, but one with, what we might now call, “robotic” obedience – there is no possibility that it will not comply. For evidence of this, we can observe that within the mental processes of the Rood, and also in those of the Stone, from the first chapter of *The Story of the Stone*, certain types of sensing are represented more often than others (Table 4). In the construction of both characters, the domain of “thinking” or any cognitive type of sensing is only represented in a minor way. For the Stone, at least in the beginning, the single occurrence of a cognitive mental process is because it lacks knowledge:

²⁴ Old English has singular, dual and plural pronouns, so *unc* specifically means “us two”

²⁵ To emphasise its being as a thing, this discussion uses the “it” pronoun, but the word *Rōd* is feminine in gender, and at least one commentator (Dockray-Miller, 1997) has discussed the Rood as feminine, and the identification of Christ and Cross as a marriage or sexual union.

“Where is this place? ... I beg to be enlightened”. In the Rood’s case, it is hard to decide whether it has knowledge of Christ and Christ’s intentions when it is a naïve bit of tree: does the periphrasis of “young warrior” and “the man” mean that it does not know who He really is?

Table 4 Types of sensing, object = Senser

“Mental processes”	Type of sensing	Rood	Stone
thinking	Cognitive	<i>geman</i> , remember	<i>enlightened</i>
feeling	Desiderative	<i>dorste</i> ²⁶ , dare (x 4)	<i>wanted</i> <i>dared</i> <i>my wish is</i>
	Emotive	<i>Bifode</i> ²⁷ , I trembled with fear <i>gedrefed</i> , afflicted (with sorrow, <i>sorgum</i>) <i>grēotende</i> , grieving	<i>filled with shame and resentment</i> ²⁸ <i>passed its days in sorrow and lamentation</i> <i>delighted</i>
seeing	Perceptive	<i>geseah</i> , I saw (x 2) <i>behēold</i> , I beheld	<i>Observing</i> <i>saw</i>

The Introduction to functional grammar (Halliday, 2013) does not spell out the difference between the “higher” (cognitive and desiderative) and “lower” (emotive and perceptive) types of sensing, a system selection in Figures 5.16 (p. 258) and 5.46 (p. 355). The distinction seems, however, to be around the status of the phenomenon, that is, whether it is typically a fact (involved in emotive or perceptive sensing) or an idea (p. 256, Table 5-9). Objects like the Rood and the Stone might be distinguished from adult human participants because, apart from their fearful or child-like desires, they interact mainly with facts: to be a thing (res) is to live in a world of realia, perhaps. This is what makes them both authoritative (or at least trustworthy) and innocent.

²⁶ Cummins (2010, p. 141): *durran* is a semi-modal.

²⁷ Each of these sensing processes is close to behavioural.

²⁸ Lian (2014, p. 70) describes how emotive processes in Chinese are translated by adjectives and nominalisations in English, and how the Hawkes’ version of *The Story of the Stone* not only misses some of the anger of the Chinese verbs, but also does not fully represent the traditional cultural aspect of emotion words in Chinese.

The most significant aspect, however, of the semiotic possibilities offered by the speaking cross is how this choice communicates Christian thought efficiently and persuasively. Within the fifty lines of the *Dream of the Rood* extract, there are multiple places where the paradox of “Christ, both human and divine” is made explicit²⁹: *geong hæleð, (þæt wæs god ælmihtig)*, “the young warrior, that was God Almighty” 39; *Āhōf ic rīcne cyning, heofona hlāford*, “I hoisted up a powerful king, Lord of the Heavens”, 44-5; *Geseah ic weruda god þearle þenian*, “I saw the Deity of multitudes severely stretched”, 51-2; *Genāmon hīe þær ælmihtigne god*, “They seized there Almighty God”, 60; *Ālēdon hīe þær limwērigne, ... heofenes dryhten*, “They laid down the limb-weary one there, ... heaven’s Lord” 63-64³⁰. *The Dream of the Rood* does not picture Christ as the suffering, bleeding body of medieval art (such as, for example, item 68 of Case 2, Christ on the cross, painted by Berlinghiero Berlinghieri): he is more like the *Christus miles* (Christ the soldier), from a very different cultural context, in the sixth century mosaic in the Archbishop’s Chapel, Ravenna (Figure 16).

²⁹ The paradoxical combinations of human and divine in one phrase are a theological figure of speech, called *communicatio idiomatum*, “communion of properties”: it is allowable to ascribe human characteristics to the person of Christ, because that is a concrete unity, but not to ascribe them to a Godhead (which is an abstract noun).

³⁰ Woolf (1986, p. 47) highlights these last two clauses.

The question of how Christ could be at once human and divine was one of the most productive sources of heresy for many years before *The Dream of the Rood* was composed. In Rosemary Woolf's opinion (Woolf, 1986, p. 35), the poet could be expected to be quite familiar with the controversy between the Monophysites (effectively denying Christ is fully man) and the Nestorians (denying he was fully God). As Woolf explains, the problem is how the suffering of the Crucifixion and the unlimited power of the divine can be reconciled, an understandable and "insoluble bewilderment arising of how impossibility [incapacity to suffer] and passibility could co-exist in one consciousness" (Woolf, 1986, p. 44). The poet of



Figure 16 Christ treading on the beasts

The Dream of the Rood uses his speaking cross to answer this problem, by creating, not two consciousnesses, but two participants in the event. The Rood is the "spokesperson" for all the suffering, fear and abandonment of the Crucifixion, while Christ can display all the divine attributes, heroically suppressing his power and commanding the Rood not to destroy their enemies. This command is conveyed in a nominalisation, as noted above: through the whole poem, Christ does not speak or betray any sensing qualities, except a determination to save mankind. This is also doctrinally convenient, as it would be a terrible thing to be able to know the mind of God.

3.3 Rood as thing

The linguistic evidence for this cyclical identification and differentiation of the Rood and Christ goes further than the allocation of speaking role and consciousness, and proves the powerful usefulness of a narration from a speaking thing. Because the Rood is a magic thing, it can

completely change its appearance and substance. The Stone in *The Story of the Stone* has the same capacity:

Now this block of stone, having undergone the melting and moulding of a goddess, possessed magic powers. It could move about at will and could grow or shrink to any size it wanted.

Later in the chapter, the Stone has metamorphosed:

it was in fact the rejected building block, which had now shrunk itself to the size of a fan-pendant and looked very attractive in its new shape

The transformation of the Rood, before it tells the Crucifixion story, in the Dreamer's sight, is awe-inspiring:

*Geseah ic þæt fūse bēacen
wendan wædum ond blēom; hwīlum hit wæs mid wætan bestēmed,
beswyled mid swātes gange, hwīlum mid since gegyrwed.*

I saw that lively beacon

Changing its clothes and hues; sometimes it was

Bedewed with blood and drenched with flowing gore,

At other times it was bedecked with treasure.³¹ (21b-23)

The Rood's scintillating appearance, sometimes blood red, sometimes golden, is a particularly prominent visual experience in Anglo-Saxon literature, summarised in the word *fāh*: its connotations (blood, treasure, swords, serpents, and sins, as here in *Dream of the Rood*, 13, *ond ic synnum fāh*) are explored by Missuno (2015). The emphasised words *bestemed* "moistened with steaming hot liquid" and *gegyrwed* "surrounded, wrapped" also occur in the extract under analysis, and this is to be expected, since "transformations" in the sense of "change of state" (*bestemed*) or "change of covering" (*gegyrwed*) are important in the

³¹ translation by Richard Hamer (1970), from the instructional materials at <http://www.english.ox.ac.uk/oecoursepack/rood/translations/hamer.html>

meaning-making processes of the narrative. The types of material processes that the Rood experiences are listed in sequence in Appendix 3c: these are compared (below, Table 5 to-Table 8) with those of other participants in its story, to articulate how the physical world and its characteristics are present in the poem.

In the system network of transitivity (Halliday, 2013, p. 355), the two “types of doing” are *creative* and *transformative*, and the transformative type is seen more frequently and in greater variety in English texts in general, and also in this extract. “Creative” types of processes bring about the “coming into existence” (Halliday, 2013, p. 231) of new participants: these process types are found only twice in the extract (Table 5), and *aræred* is arguably a process of erecting an already existing object in a new place.

Table 5 Creative processes - material processes by type and participant in The Dream of the Rood, lines 28-77

Focus of change	Rood's involvement *		Others (friends)	
Creative	aræred (44a)	It is raised up as a cross.	wyrca (65b) , curfon (66b)	Men made a sepulchre

* from Appendix 3c ³²

The most frequent type of process in the extract is transformative, specifically a transformative sub-type involving a change of location (Table 6) for one or more participants.

Table 6 Transformative: enhancing: motion: place - material processes by type and participant in The Dream of the Rood, lines 28-77

Focus of change	Rood's involvement *	Christ	Others - creation	Others – men, thanes
Transformative: enhancing: motion: place	āhēawen (29b) hebban (31b) bæron (32a) āsetton (32b)	[cyninges fyll (56a) – the King's fall] → also, ahofon, aledon, gestodon	ēode (54b) – a shadow goes forth (over Christ's body)	cwōman (57b); sīðian (68b) –people come; and go, from the Crucifixion site

³² These tables follow the layout of Table 5-5 in Halliday (2013, pp. 234-236), except that I have provided column headings.

Focus of change	Rood's involvement *	Christ	Others - creation	Others – men, thanes
	gefæstnodon (33b). būgan (35b) stōd (38b) būgan (42b) feallan (43a) standan (43b) ahof (44b) hyldan (45b) hnag (59b) stodon (71) fyllan (73b) bedealf (75a)			āhōfon (60b) – the others lift Christ aledon (63a) – the others lay him down gestodon (63b) – the others stand around Christ's body gewāt (72a) – the voice of the friends departed

* from Appendix 3c

The thread of processes on cutting down, setting up and lowering the Cross gives a structure to the whole narrative³³, and the motif of the Cross standing firm and not bowing down is repeated like a chorus through the action, as an answer to the attacks of the enemy. What happens to the Rood also happens to Christ: the Rood is brought to earth, both at the beginning of the narrative (*āhēawen*, “felled, cut down for timber” 29b) and the end (*fyllan tō eorðan*, “felled, destroyed, cut down to earth” 73b-74a), and so is Christ (*aledon*, “laid down”, 6a), who suffers a *fyll* (56a). There is a mini-sequence on the processes of being raised up, too: the Rood is ordered to lift up criminals (*hebban*, 31b) but (in an ironic reversal) must lift its Lord (*ahof*, 44b), who is later *āhōfon hine of ðām hefian wīte* “lifted up [that is, up out of] that grievous torture”, 61a. Alongside all these processes of change of place are circumstantial elements of location: place (see Appendix 3a, final column), associated with both motion, accompanying the cutting down and setting up processes, and stasis, when the Rood holds fast.

³³ This structure, focussing on the physical positioning of the Cross, has served as evidence for those researchers (e.g. Farina, 1967) who see *The Dream of the Rood* as a poem about the Deposition (“a reverie in which the poet has fallen during one such Deposition rite”, p. 6), a Good Friday ceremony re-enacting in church the taking down of Christ from the Cross.

The location of the Crucifixion site on the earth is thoroughly constructed by the narrative (*on beorg* “on a hill” 32b, *on þām beorge* “on that hill” 50; *eorðan scēatas*, “the earth’s surface”, 37a; *tō foldan scēatum* “to the bosom/surface of the dry land” 43a) with multiple occurrences of *þær*, “there”, throughout. This insistence on physical location operates, like the use of prosopopeia, to focus our attention on a particular viewpoint and support the authenticity of the narrative (the detail of the sorrowful song and “the voice of the warriors” going up, 71, adds sound to underscore the visual). Significantly, however, in the Anglo-Saxon, Christian worldview, this earthly location is directly co-existent with the heavenly site of the salvation cycle (the Tree is on the site of Paradise, where *Adomes ealdgewyrhtum* “Adam’s deeds-of-old”, 100, took place). There is a parallel between the people coming and going to the Crucifixion site (57b, 68b) and the cosmic audience described by the Dreamer: *Behēoldon þær engel dryhtnes ealle, fægere þurh forðgesceaft* “There all those made shining/fair through eternal proclamation beheld the angel of the Lord”, 9-10.

The other subcategories of transformation are less often represented in the extract, but are also crucial to the developing meaning of the narrative. Transformation processes of possession – “take/seize”, “abandon” (Table 7)– are used of both the Rood and Christ, with a repetition stressing their identity: in both cases the Actors are the enemies.

Table 7 Transformative: extension: possession - material processes by type and participant in The Dream of the Rood, lines 28-77

Focus of change	Rood’s involvement *	Christ
Transformative: extending: possession	genaman (30b) forleton (61b)	genāmon (60b) – the enemies took Christ

It is in the elaborating cases of transformation (Table 8), however, that the significance of the processes is particularly highlighted.

Table 8 Transformative: elaboration - material processes by type and participant in The Dream of the Rood, lines 28-77

Focus of change	Rood's involvement	Christ	Others - creation	Others – enemies, thanes
Transformative: elaborating: contact	ymbclypte (42b) →	ymbclypte (42b) – Christ embraces the cross		
Transformative: elaborating: composition	berstan (35b) gefyllan (38a) þurhdrifan (46a) → sceððan (47b) forwundod (62)			þurhdrifan (46a) – the enemies pierce the cross with nails
Transformative: elaborating: exterior	gefrūnon (76a) gyredon (77)	ongyrede (39a) – Christ strips himself	bewrigen (52b)- Darkness covers Christ's body	
Transformative: elaborating: state	bestemed (48b)	þenian (52a) – Christ is stretched cōlode (72b) – the corpse cooled		

The fusion of Christ and Rood, documented in *ymbclypte* “embraced”, 42b, has already been mentioned. The Rood, in obedience to His command, takes on the suffering human aspect of Christ in a kind of “dream condensation” (Burrow, 1959, p. 127), a transmutation and identification reinforced by processes of transformative: composition and transformative: exterior change. We can take Halliday’s description seriously:

In “transformative” clauses, the participant being affected is typically construed as having changed in some fundamental way. (Halliday, 2013, p. 233)

and apply its action to this metaphysical or symbolic plane. The physical integrity of the Rood is attacked (*berstan*, “break”, 35b; *gefyllan*, “destroy”, 38a; *forwundod*, “severely wounded” 62) – and so, in the Biblical narrative, is Christ’s body; the Rood’s whole being is “driven through” (*þurhdrifan*, 46a) with dark (?bloody) nails – and, at the same time, of course, so is Christ’s body. The transformation process extends to the whole of the Lord’s creation: when Christ strips himself naked (*ongyrede*, 39a), the environment covers him up again (*bewrigen*, 52b). The identification of the Rood and the Christ in this narrative does not only preserve a theological mystery, but explains how salvation works. Like the Rood, the Dreamer, and by extension the reader/audience of the dream, must imitate the “ontological change” (Tanke, 1993, p. 135, quoting Faith Patten) that the story of the Rood exemplifies, from the temporal to the eternal.

The division of metaphysical labour between the Rood and Christ in the Rood's narration is not accepted by all commentators: Tanke (1993) acknowledges the "human-ness" of the Rood, but argues that it represents human subjectivity in general. The most persuasive argument Tanke offers for this is to emphasise that the whole poem is situated within and echoes the Rood's prosopopeia, and thus it is the Dreamer who is to identify with the Rood: "Although in narrative time the dreamer's opening speech precedes that of the cross, in 'real' time the dreamer has already heard the cross speak" (1993, p. 141). Despite this, during the narrated Crucifixion, in order to fulfil Christ's command, the Rood must "renounce its capacity for speech. In order to become the sign of Christ and establish the text of the crucifixion, the speaking cross must assume a position of radical silence and mute materiality" (1993, p. 144). In other words, the speaking thing must become a real, inanimate thing again.

3.4 Speaking cross: in summary

However the explanation is developed, transformation through suffering is at the heart of the meaning of *The Dream of the Rood*, and the embodiment of this meaning is in the object of the Rood. In this discussion we have accumulated linguistic evidence of how the meaning of the Rood is construed. The Rood is the Medium or site of the majority of processes; its role as a Sensor makes the experience particular to each one of us as the reader/audience; its role as a participant is transformed by the narrative with a particular theological ideology; and it takes the audience/reader, with the Dreamer, into salvation. This means that we can look forward:

hwænne mē dryhtnes rōd,
þe ic hēr on eorðan ær scēawode,
on þysson lænan līfe gefetige
ond mē þonne gebringe þær is blis mycel
 to the time when the lord's cross,
 which I beheld here on earth,
 will fetch me in this transitory life
 and bring me to where there is great bliss. (136-139)

These lines are introduced by *hwænne*, the only place where this word (“when”) appears in the poem. It is notable that in the sections outside and framing the narration, as in these lines, circumstantial elements of time are present, but that within the story, as it is told, there is very little reference to “real” time, only the *þā .. þā* (“then/when”) adverbs of narrative time. The Crucifixion is an event that happens once only but is repeatedly and eternally effective in its operation. The timelessness of how it is recounted in *The Dream of the Rood* resembles an axiomatic scientific explanation, presenting “what always happens”. Into the middle of the story telling of suffering and triumph, occurring just before the Rood’s strong comment on the horror of its fate, is a sentence with scientific brevity that answers the riddle of whether Christ really died in this story. This sentence, *Hræw cōlode, fæger feorgbold*, that is, “The corpse, beautiful dwelling of the soul, cooled.” describes the ultimate “change of state”, from the divine to an inanimate object.

The use of *fetian*, “fetch” (*gefetige*, 138, that is, “will fetch [me to heaven]”) in the lines quoted above is similarly striking (Hill, 2010, pp. 22-24), and surprisingly physical. it underscores how heavenly metaphysics works, and how the Cross is realised as an effective vehicle between the impermanence and changeability of “this transitory life” (*bysson lænan life*) and Reality. A medieval, typological reading would take a different view of this realisation, but with the same outcome:

Structurally and symbolically the cross reveals incrementally all four levels. It is the literal, historical cross on which Christ was crucified; it is the sign that each Christian must bear in his heart and live by; it is the symbol of the faith, of all those crosses throughout the earth which symbolize the church militant; and it is the heavenly symbol of the church triumphant, of Christ's return from Hell to God; and because it is all these things, it is the instrument which leads man to God, and the pledge of life everlasting. (Patten, 1968, p. 395)

This role as ***instrument*** is a function that a speaking thing is particularly qualified to fill.

Case 4: The Stone

Truth becomes fiction when the fiction's true;
Real becomes non-real when the unreal's real.

(Cao Xueqin | David Hawkes (transl.), 1973)

This final section examines the function of a speaking object at a more general narrative level, only touching briefly on how grammatical resources construct its being. The case of the Stone can also be used to reflect on and re-evaluate the other cases of prosopopeia that we have outlined elsewhere in this discussion.

The Stone is a *kind* of character throughout Cao Xueqin's lengthy and fascinating family saga: its speaking role, however, is confined, in the main, to the first of the 120 chapters, and its prosopopeia is deployed to develop just one or two authorial arguments. Linguistic-based stylistics places a high value on the cumulative effect of prosodic patterns through the text, and systemic functional linguistics, in particular, with its multiple points of attack in each metafunction, approves of examples of verbal art where all linguistic resources can be shown to be orchestrated towards an overall, text-wide semiogenic purpose. For a long literary text, however, a linguistic-based critique must often focus on a single scene or episode in the narrative and use one tool from the analytical armoury to articulate the particular rightness, oddity or prominence of that text. This whittling-down of options is necessary for practical purposes and for persuasive purposes. Even with corpus tools, a long narrative is an unwieldy object, and demands a selective approach, even, as Michael Toolan (2009, 1.7) suggests, as

readers processing a literary narrative do. The corpus analyst is something like a prospector ... looking for a seam, for nuggets, a pattern of collocating wordings, an association of a texture or colour or malleability with a particular valued material

Similarly, a unified focus assists the analyst in persuading their reader that the new knowledge offered by their analysis is valuable, with usefulness beyond the work under consideration. Halliday's pioneering critique of William Golding's *The Inheritors* (Halliday, 1971) both

exemplifies and decries this “nugget of interpretive value” approach: at the same time as developing an unarguably persuasive interpretation of Golding’s language using a single aspect of grammar (but in three extracts from across the novel, which is a better model of practice) –

Transitivity is really the cornerstone of the semantic organization of experience; and it is at one level what *The Inheritors* is about. The theme of the entire novel, in a sense, is transitivity ... (p. 81)

– Halliday also demurs (p. 80) that “I have not, in this study, emphasized the use of linguistic analysis as a key; I doubt whether it has this function”. For an analysis of the very long work *The Story of the Stone* the selection of two brief passages from the first chapter of the novel may seem unrepresentative, or too biased towards the needs of analysis: but it could be argued that this is also an affordance offered by a thing-as-character. An object, particularly an object that bears a story, as the Stone does, can be assigned a thesis or meaning in the narrative, and hold it constant as the narrative world evolves and changes around it.

4.1 Education of a stone

As we highlighted in discussing the cognitive processes evident in *The Dream of the Rood*, and the uncomplicated character of the Rood, the Stone starts its story as an innocent. The “story of the Stone” could be read as the story of its education: that is the motivating thread underlying the twists and turns of the story for the character Bao-Yu, who is born with a magical version of the Stone in his mouth. Bao-yu is set by his family on the path to the civil service examinations, the apogee for social achievement: but his progress is complicated by his half-felt awareness that the ultimate meaning of existence is not to be found in what a conventional education offers. The Stone is permitted to speak in its own voice, as a Stone, only in the first chapter of the work, but the two prosopopeic passages mark the beginning and end points of this education, and thus might be read as authorial commentary on the whole work.

The Story of the Stone has, in fact, multiple beginnings -- “false starts”, as Shi (2005, p. 112) quoting Richard Kunst, terms them. Here is the first beginning (identified as Stage 1 in the complete extract provided in Appendix 4):

GENTLE READER, What, you may ask, was the origin of this book? Though the answer to this question may at first seem to border on the absurd, reflection will show that there is a good deal more in it than meets the eye. (01-02)

This opening prepares us for a substantial work of fiction, although the section that follows at 03 is, in actuality, either a myth or a fairy tale. Why do we expect, then, that the work is a novel? Because the translator has selected the mode of address to the reader found in eighteenth and nineteenth century British novels – in Charlotte Bronte, and (more saliently) in Swift’s *Gulliver’s Travels*: “Thus, gentle Reader, I have given thee a faithful History of my Travels”. This holds true for the translation: the 1759 Chinese text is not a novel in the European sense, but a *xiao shuo* 小說, a literary text written in the vernacular (Kaminski, 2013). We can assume, however, that the technique of addressing the reader directly, rarely found in modern novels, is also in the original. The author is negotiating a relationship with us outside and above the story, just as he does in the chapter summary: “Zhen Shi-yin makes the Stone’s acquaintance in a dream; and Jia Yu-cun finds that poverty is not incompatible with romantic feelings”. These short sentences, also a feature of picaresque early novels in English, subvert one defining characteristic of a story, which is, usually, to be progressively revealed.

In the address to the reader, we should be getting some instruction on how to read the work, but instead the story is set up as an enigma: it is absurd, but revealing. (“Absurd” is an epithet applied to the Stone, “this absurd creature”, later in this chapter; it is ridiculous, in the eyes of the Monk, who “addresses it with a smile”.) From these very first lines, it is made clear that reading is a problematic activity, and there is a lexical chain which continues this assertion through the work, linking reading, story making, semiosis and knowledge:

cut a few words 01-12 ^ enlightened 01-17-1^ you will know 01-19 ^ the story teller
doesn’t know 01-21 ^ discernible 1-22[both readable and visible] ^ to read it through

and learn 01-23-1 ^ attaining nirvana 01-23-3 ^ verses, mottoes and riddles 01-24-2
^life writ on stone 01-26-1 ^ publish 01-26-2 ^ the tale is a lesson 01.46

The next “beginning” (Stage 2 in Appendix 4) is the myth of how the stone was created, where processes of transformation are prominent, and then, perhaps, the third beginning, the start of the Stone’s life as a character. (As with the Rood, it is important to chart its whole history, from the origin.) Its human-like qualities are evident, as it weeps (01-07-5), is ashamed (01-07-4), and is aware of its position “socially” (01-07-1 to 01-07-3).

At the fourth stage of this sequence (sentences 11 to 20), we finally hear it speak:

“What words will you cut? Where is this place you will take me to ?”

Its delight and eagerness (01-14 to 01-16) paint it as child-like, an ingénue, but the reader is in an equal position of ignorance, as the Monk teases the Stone and us with riddles (“I shall take you to a certain ... locality”). At the end of this stage, the implied author gives up all his responsibilities to the reader -- “I have no idea where they both went to.” (01-21) – so we are now as eager as Stone to find out what is written on him.

This (Figure 17), then, is the mapping of the stages of the story so far, narrowing into the particular:

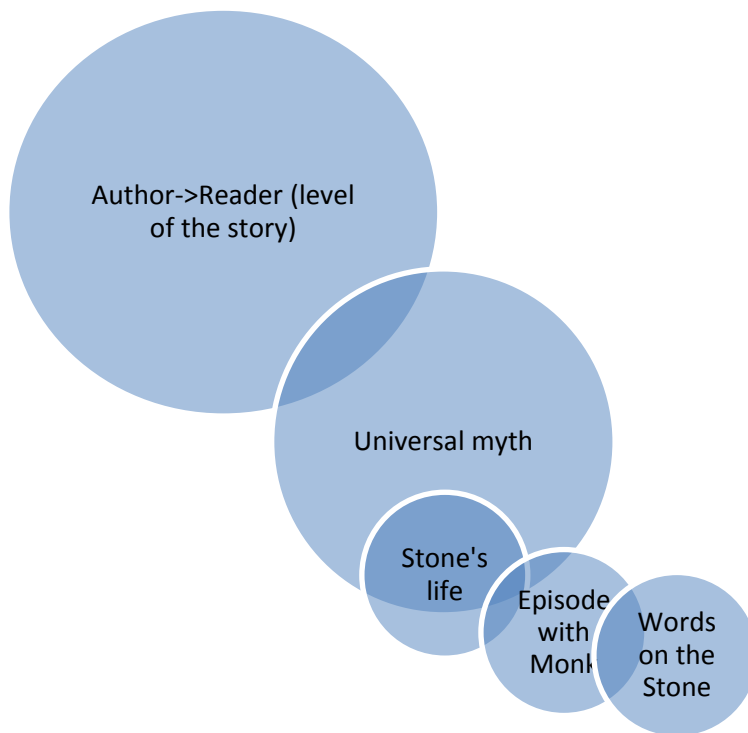


Figure 17 Story levels in The Story of the Stone, stages 1 to 4

At this point, sentence 22, Stage 5 in Appendix 4, there is a complete discontinuity. The linear narration is resumed “countless aeons” later, and the words on the Stone can now be read: they are the whole body of the novel (Figure 18).

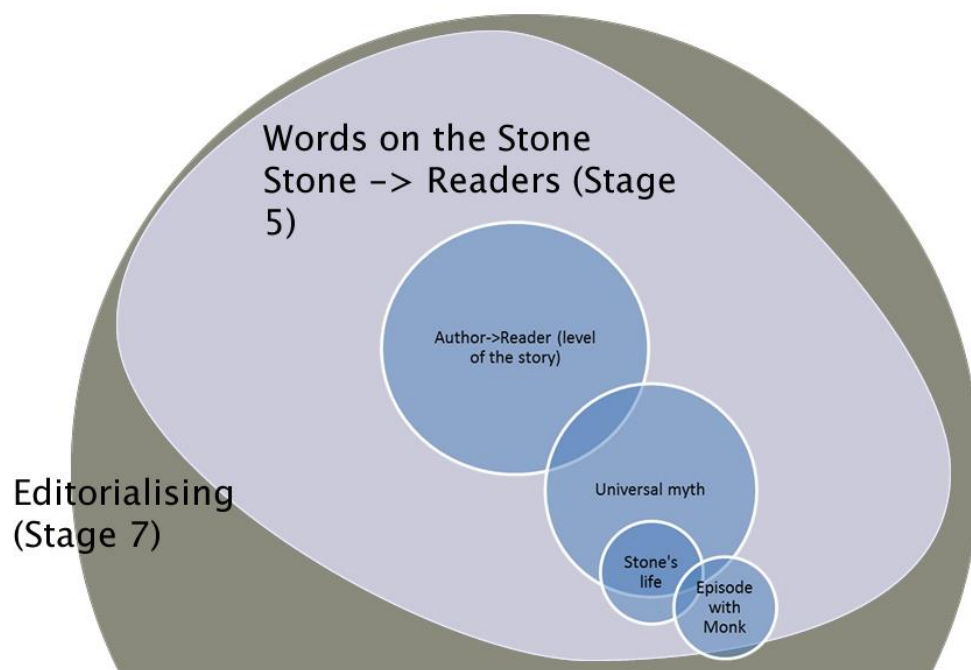


Figure 18 Story levels in the Story of the Stone, stages 1 to 7

Out of this mind-bending nest of self-referentiality, the Stone again speaks. After the intervening time, which is all the years of the story of the novel, and then countless more, the Stone's persona, as revealed by its diction, is completely different:

"Come, your reverence, must you be so **obtuse**? ... In refusing to make use of that stale old convention and telling my Story of the Stone exactly as it occurred **it seems to me that**, far from depriving it of anything, I have given it a freshness these other books do not have." (01-32, 01-34)

During and after the time of the story, and through the experience of the action of the novel, which we readers are still to encounter, the Stone has gained an education. It no longer demonstrates its animacy through shame and weeping: it is now an accomplished debater, and indeed a Knower (Maton, 2007) in a literate culture. The extreme contrast with its "childhood" persona is rather ridiculous, even more so when we made aware, by Liangyan Ge (Ge, 2002), of the classic Chinese fable of the immovable, unteachable stones that nevertheless ended up nodding their heads in response to some preaching: the author of *The Story of the Stone* is overstating the effect on the Stone in parody. The Stone, in this stage, does use vocabulary about cognitive processes, it judges the thinking of others, and reports on its own thoughts (marked in **bold** in the quotation above). It has also become a literary critic (citing "stale old convention" and "freshness"), and is capable of both self-deprecation and literary abuse:

"And even the inelegant verses with which my story is interlarded could serve to entertain and amuse" (01-43)

"What makes these romances even more detestable is the stilted, bombastic language—inanities dressed in pompous rhetoric, remote alike from nature and common sense" (01-40)

This is where the work of the reader really begins. Unlike all the other speaking things discussed so far, including its younger self, the Stone, thanks perhaps to its education, is now capable of irony:

“Still worse [Stone says] is the “erotic novel”, by whose filthy obscenities our young folk are all too easily corrupted. And the “boudoir romances” ... even they seem unable to avoid descending sooner or later into indecency. The trouble with this last kind of romance is that it only gets written in the first place because the author requires a framework in which to show off his love poems.”

These descriptions are completely applicable to *The Story of the Stone*, which is the ultimate boudoir romance: this is certainly how Chinese popular culture remembers and reads it; so erotic, that it was repeatedly banned by government (Wu, 2006, p. 22); and with regular interspersions of love poetry. The irony is underlined by the Stone’s insistence that it is speaking the truth: “telling my Story of the Stone exactly as it occurred” (quoted above, 01-32); “All ... recorded exactly as they happened” (01-44); “I have not dared to add the tiniest bit of touching-up, for fear of losing the true picture. “(01-45). And, indeed, the Stone is telling the truth, the author’s truth, of what this work is, and, perhaps, what literature is for. The Taoist Vanitas, on first reading the stone, complains that it has “no social message of any kind” (29), but is persuaded by Stone to make a second reading. When he reads the story carefully, his passion is ignited, and he “awoke to the Void” (01-52-4). Fiction can be enlightening, but only when the reader shares the experience, fully cognisant of its fictionality.

4.2 Essence of Stone

For most of the story, the Stone is the hero’s double. Once taken to earth by the monk and the Taoist and translated into the Magic Jade, the stone has no voice for the duration of Bao-yu’s life inside the family saga, although it is vital for his bodily and emotional health. The Stone, to be anachronistic, is, for the major part of the work, a MacGuffin³⁴: essential for the plot, to be lost and found, but something whose significance is illusory. All that it “says” during this part of the narrative is via the inscriptions it bears. On one side, its name, “Magic Jade”, is

³⁴ the “MacGuffin” — the mysterious object in a Hitchcock thriller that sets the whole chain of events into motion (Springer, 2013).

inscribed, and these are possibly the words that the monk carved on it to “recommend” it (01-11-2), although these inscriptions seem to change depending on who is trying to read them. On the other side is a (prosopopeic) inscription:

“Mislay me not, forget me not,
And hale old age shall be your lot.”

(from chapter 8) As with the artefacts of Case 2, the Monk’s inscription on the Jade / Stone is designed to establish the talking stone in a relationship with Bao-yu and members of his society. Its value as a charm depends on it preserving its status as a heavenly object, too, as is seen when its power is restored by the intervention of the Monk (in chapter 25): he reinstates the Jade as a protective device by recalling its purpose within the progress towards enlightenment of its owner.

The talking Jade is an explicit example of how objects are inscribed with meaning for a particular social purpose. Another example of how meanings are assigned is seen in *The Dream of the Rood*, when the enemy band

geworhton him þær tō wæfersyne,

They made [me] into a spectacle / scandal for them there (31b)

wæfersyne combines meanings of token and beacon, something which astonishes the sight: *wafian* means “to look with wonder”, “be stupefied”. The re-definition in *The Dream of the Rood* from the Rood as an object whose function is transformed from something exciting horror to something of real wonder. Here, and in the changing fortunes of the Stone / Jade, we can see how an object’s meaning is arbitrary, and can be reversed as easily as ascribed.

Conclusions and future directions

Grasping a thick staff he limped from the forge, supported by servants made of gold, fashioned like living girls, who attended swiftly on their master. As well as the use of their limbs they had intellect, and the immortals gave them skill in subtle crafts.

(of Hephaestus: Homer, *Iliad*, chapter 18)

“the future is scary and very bad for people ... in the end we just may have created the species that is above us”

(Steve Wozniak, co-founder of Apple, quoted by P. Smith, 2015)

Our cultural involvement with magic objects and objects of power has a long history, and this linguistic overview of how some objects speak has demonstrated how they crystallise and maintain socio-cultural meaning. As technology creates more and more prosopopeic objects, this knowledge is helpful as a background to cultural attitudes, and with the roles we might ascribe to a speaking object as a participant in a human world.

In each case, the discussion has been constrained in scope to touch on only the major issues for each cultural object, but the function of an object in realising a particular set of meanings has been constant. This suggests that these same issues can form the outline of analyses of new objects in society, and our interaction with them.

Appendix 1 Collected examples of “eat me” texts

1a: Collected examples of “eat me” texts from speaking things

ID	A. Corpus	B. Corpus detail	C. Instance	D. "Speaker" from context	E. Category
1	glowbe	US	't frost the cake like the first picture (that cake says “don’t eat me... I was made by some weird old lady ” I mean come on	cake	biscuits and cakes
2	glowbe	SG	a nice looking, nutty, oaty, fluffy chiffon cake that screams: " eat me for breakfast! ". I would'nt have thought of adding nuts to chiffon	cake	biscuits and cakes
3	COCA		" Keep walking, keep walking, " but the cake kept screaming, " Eat me, eat me. " Kendall: Oh, no. Simone: " Go ahead	cake	biscuits and cakes
4	21stC GOOG LE BOOK S	Demons By Eliza Verma,	and then there's pie! I can see it there, on the side, it's like winking at me and saying "Hurry, finish that, and then eat me! I'm delicious! Just think about the mix of sweet and sour ..."	pie	biscuits and cakes
5	BNC	AU	"they just call out to you saying 'eat me'."	char siu bao buns	café/restaur ant food
6	glowbe	GB	afternoon tea here is a total experience in itself; rainbow colouredsandwiches,' eat me' mousse,' drink me' potion, a chocolate explosive lollipop and	mousse	café/restaur ant food
7	glowbe	LK	# Today was lunch, Imperial Style, in the Summer Palace in the northwest corner of Beijing. Tonnes of food and non-stop conversation in dialectal Chinese. At least I understood what the food was saying to me (" eat me, please "). #	Chinese food	café/restaur ant food
8	early Google books	Cervantes	Sancho asked the landlord what he had to give them for supper. ... "In truth and earnest, senor guest," said the landlord, "all I have is a couple of cow-heels like calves' feet, or a couple of calves' feet like cow-heels; they are boiled with chick-peas, onions, and bacon, and at this moment they are crying 'Come eat me, come eat me.	calves' feet	café/restaur ant food
9	glowbe	MY	to the " Roast Pork " item, there's a SOS that says " EAT ME "!. Layers of fat and lean meat pork belly topped with crunchy skin	pork	café/restaur ant food
10	glowbe	SG	Even the craggy Bak Chor is ugly and unrefined as is the blob of half boiled egg with its reticular egg white strands wafting in the soup. Just about the only defining feature are the ikan bilis on top. Personally, there is nothing about it that screams out “Eat me! C'm on, what are you waiting for! Eat me now!! "	Bak chor	café/restaur ant food

ID	A. Corpus	B. Corpus detail	C. Instance	D. "Speaker" from context	E. Category
11	glowbe	GB	and canela infused strawberries. It is rich and smooth -- definitely shouts, " eat me! ", and plays at a cool dessert that's quite mellow and someone on a raw food diet)	dessert	café/restaurant food
12	glowbe	GB	Easter eggs yet (sob) despite their deliciousness taunting me from the kitchen. Eat me, eat me! Fingers crossed I can indulge in them soon...	chocolate	chocolate
13	glowbe	GB	Barrel Review # Those Chocolate buttons are like to big eyes staring at you "eat me! " YUM Yes, I have made many friendships that I have had	chocolate	chocolate
14	BNC	AU	Everywhere you look, everywhere you go, food screaming at us, yelling at us -- "Take me, take me! Eat me, eat me! Now!"	fast food - "The fat, the grease, the calories"	fast food
15	Google books	5 Things Your Guidance Counselor Didn't Tell You	In the kitchen awaits a slice of pizza and some fries sitting in the oven screaming "Eat me. Eat me."	pizza and fries	fast food
16	BNC	AU	I love that many of them are considered pests, but for me they sing loudly: 'Eat me!'	"delicious ingredients that are free and wonderfully wild"	fresh greens
17	glowbe	NZ	Except you've been there for so long some of the stuff seems, you know, normal, like the required Tarot card unit for a standard liberal arts degree and the way you don't have to wonder whether your blasted pears are ripe yet+ because if they are they will be dancing on your kitchen counter waving tiny flags and shouting in tiny almost inaudible voices, EAT ME! EAT ME NOW	ripe pears	fruit
18	glowbe	400 entries	label. My dietary considerations are drowned out by some marketing voice that says "Eat me, there's something in here that you really want!"	a marketing voice	inner voice
19	glowbe	US	the supermarket and all of the canned tamales start singing, " Eat me! Eat me " like a band of crazed mariachis! So I bring a can home	tamales, ready to eat	party food
20	glowbe	JM	The food should say eat me and my chair should groan in protest after I've finished eating protest. .	party food	party food
21	Google books	The Culture of Design By Guy Julier, p. 191	corporate party turn the serving of food and drinks into a performance in itself: a virtual waiter wall ..; an eat me wall where boxed puddings are plucked from a velcro surface.	puddings	party food

ID	A. Corpus	B. Corpus detail	C. Instance	D. "Speaker" from context	E. Category
22	Google books	Observer" (1807) a translation from The Miners by Pherecrates ngrams	Could you have seen our delicate fine thrushes Hot from the spit, with myrtle-berries cramm'd, And larded well with celandine and parsley Bob at your hungry lips, crying - Come eat me!	barbequed thrushes	ready to eat meal
23	Google books	Lock and Key: A Musical Entertainment in Two Acts 1800-1819	If she laugh, and she chat, Play, and joke, and all that, And with smiles and good humour she meet me She is like a rich dish Of venson or fish That cries from the table, "Come eat me"	a rich dish	ready to eat meal
24	Google books	P. C. Almond, quote from Thackeray , Journal from Cornhill to Grand Cairo about the 'decline' of Islam	I can fancy ... the fountains of eternal wine are beginning to run rather dry . . . the ready-roasted-meat trees may cry, "Come eat me," every now and then in a faint voice without any gravy in it - but the Faithful begin to doubt the quality of the victuals.	ready-roasted meat trees	ready to eat meal
25	glowbe	GB	: there was nothing ready to eat. # There was nothing that said' eat me' to eyes scanning the kitchen for food in meal format. There was	ready to eat food	ready to eat meal
26	glowbe	GB	then eyes up an under cooked egg that is seemingly waiting for his delicious attention, all bald and sexy, with an' eat me papa, eat me,' roll in it's manner,	boiled egg	ready to eat meal
27	glowbe	US	mention, everything Mia wears is pink and bright and sparkly and obviouslysays' eat me' to the dog. I kept saying how I needed a spray bottle	what dogs like to eat	dog
28	Google books	Bad to the Bone: Memoirs Of A Doggie Blogger By Bo Hoefinger the dog's thoughts	(left alone) This gives me ample time to think and to scheme. On one such occasion,I was lying on the livingroom floor, thinking about those clear bags of cereal. They were calling, "Bo...eat me! I'm tasty...eat me!" They were within reach, enticingly close really, ...	what dogs like to eat	dog
29	glowbe	GB	if nature had sprinkled the last of the winter bearing fruit with sugar saying " eat me ". I began to notice insects sheltering under the leaves and suddenly my	berries on the vine	insects

ID	A. Corpus	B. Corpus detail	C. Instance	D. "Speaker" from context	E. Category
30	Google books	'Frogs a la mode' Edmund Carrington, The New Monthly Magazine, Volume 59 18xx, p. 388	<p>he sought to reflect the note which we, gentle and classic reader, for reasons that your shrewdness will readily guess and anticipate- will translate, "Come eat me! Come eat me!"</p> <p>[whole article is about eating frogs, and the French]</p>	When Aristophanes wrote "Brekekek ex", the sound of frogs croaking,	LIVE ANIMALS
31	Google books	The Mirror of literature, amusement, and instruction [ed. by T. Byerley Thomas Byerley - 1823 "The Confessions of an English glutton"	I attempted to run from them: they galloped after me in myriads, grunting in friendly discord, while magical knives and forks seemed stuck in their hams, as they vociferated in their way, "Come eat me, come eat me!:"	a dream of pigs	LIVE ANIMALS
32	glowbe	BD	This particular imam is an Arab. Another imam said in a khutbah, " In paradise there will be two rivers flowing in front of your houses: a river of milk and a river of honey." I think the idea is that we shall be able to scoop up milk and honey whenever we wish. The same imam said in another khutbah, " In paradise cows, goats and lambs will come running towards us in large numbers saying, ' please eat me; please eat me.' "I could give many other examples. I wonder where the imams get these ideas. I can assure you that this kind of talk may please Muslims born and brought up in Bangladesh; but it may turn our young people, growing up and educated in the west, away from Islam.	goats and sheep	LIVE ANIMALS
33	Google books	The works of the late Dr Benjamin Franklin Essay: Information to those who would remove to America	In short, America is the land of labour, and by no means what the English call Lubberland, and the French Pays de Cocagne, where the streets are said to be paved with half-peck loaves, the houses tiled with pancakes, and where the fowls fly about ready roasted, crying, come eat me !		LIVE ANIMALS

ID	A. Corpus	B. Corpus detail	C. Instance	D. "Speaker" from context	E. Category
34	Google books	Fletcher Bloody Brother	All these are nothing : I'll make you a stubble Goose Turn o'th' toe thrice, do a cross point presently, And sit down again, and cry come eat me : These are for mirth. Now Sir, for matter of mourning, I'll bring you in the Lady Loyn of Veal, With	a stubble goose	LIVE ANIMALS
35	glowbe	GB	it activates phagocytosis by microglial cells and persuades neurons to expressPS -- the " eat me " signal -- on their surface membranes. Then, the amyloid beta can [science]	science	science
36	glowbe	GB	the missing neuron bodies and suggests that blocking microglial phagocytosis, or preventing the " eat me " signal being read, could be used as a treatment for Alzheimer		science
ALICE					
37	glowbe	IE	Once the cake has set, you can decorate the top (dust some cocoa powder, white icing, crushed candycane etc) and slice into portions. Package in some baking paper tied with string and a note saying " Eat me	cake	alice
38	glowbe	US	V's case, growing like it just ate a cookie with the words "Eat Me " on it. The Prius V occupies the middle ground between minivan and	cookie'	alice
39	glowbe	PK Alice In Wonderland themed Mehndi: (= bridal shower)	# absolutely! i think it would be a fantastic, fun and unique theme for amehendi or a bridal shower, even. you could shop around vintage shops for mismatched tea cups and tea pots. lots of flowers, patterns, prints, tags with Eat Me and Drink Me	party cups	alice
40	COCA		Let them eat cake! Put a personal stamp on store-bought treats with tiny EAT ME flags. To craft each banner, Murphy cut a small strip of card	written symbol	alice
41	Google books	The Media Reader 'Remote control? Politics, technology and 'electronic democracy', John Street, 1997, quoting Fenchurch 1994	By allowing anyone, everywhere access to the information and opinions of anyone else, anywhere else, a morsel is being given to mankind with one instruction: "Eat Me", so that we may grow' (Fenchurch, 1994: 11).	The Internet	magic wisdom

1b. Collected examples of “buy me” texts from speaking things

I D	A. Corpus	C. Instance	D. "Speaker" from context	E. Category
1	BNC	ace's eyes with their hooded, ironical gaze, had compelled him to approach, and Tace's mobile lips had adjured him, " Buy me! " Only 1.50, it was almost laughable	portrait head	art
2	glowbe	they are very much alike. This book screamed “Buy me!” when I saw it at the Drawn & Quarterly	this book	book
3	glowbe	Look at me , look at me!Buyme, buyme! ' #I took a step towards it and immediately	highly significant book in a bookshop	book
4	Google Books	... running his fingertips erotically over the raised lettering. Covers were lacquered and gilded. Books lay cradled in nineunit counterpacks like experimental babies. He could hear them shrieking Buy me. There were posters for book weeks and	books in a bookstore	book
5	glowbe	pocket stacked heel , these exquisitebootsjustscreamout BUYME! These are the kindof shoes that can make any	boots	clothing
6	glowbe	appointment & will see something that calls"buyme, buyme! " & will popin & if they have the	item of (female) clothing	clothing
7	glowbe	, the place is a shopping mecca.Everythingscreams" buyme! now ! " andthe stores are packed . I	consumer goods in Japan	consumer goods
8	glowbe	card and not buy anything when everythingisshouting:" BuyMe! " Besides that ,Real Estate supposes that you have	everything in a department store	consumer goods
9	glowbe	different video formats . But now theD7000saysSTOPand buyme! And of course ithink that the D7000 have mutch	DSLR Video Cam	electronic s
10	glowbe	for iPhone . Why it did n'tappearinstantlyandsay Buyme! when I asked iTunesfor it is one of those	Montezuma 2 for iPhone	electronic s
11	glowbe	future RPi in this way , haveitdisplayits" BuyMe! ! " adverts assomeone walks past via light level	mobile phone	electronic s
12	glowbe	layer upon layer of menus , whileotherscryout" buyme! " with an appealinglook . The peripheral functions ,	a diving computer	electronic s
13	coca	Buyme! Buy me ! "He loved this stuff . Say	laptops in a computer store	electronic s
14	Google Books	It was so good that I decided to browse the merchandise counter afterwards where I found an item that screamed, “Buy me! Buy me!” The item was the complete symphonic recording of Les Miserables. After a quick glance of the checking	a CD	electronic s
15	glowbe	. Fabric speaks to my soul .Usuallyitsays" BUYME! ! ! andthen take me home and squeeze	fabric	fabric
16	glowbe	on the pan like a kid screaming"Buyme, Buyme! " . I almostwanted to buy Jagung (corn	mouth watering grilled pork sausage	food
17	Google Books	Don't buy me.” A sofa nearby was saying to another couple, “Unless you have money to burn, don't buy me; for I am as false inside as a doll stuffed with	furniture in a shop	house and garden

I D	A. Corpus	C. Instance	D. "Speaker" from context	E. Category
		sawdust. The springs in me are the cheapest kind obtainabl		
18	Google Books	Buy me, buy me," it whispered as the big key grated in the lock. " Buy me, buy me," echoed the stone-flagged floor of the kitchen, with its wide ingle-nook, quaint rounded settle, and dusty dresser. " Buy me, buy me," chorused oak beams,	house and garden for sale	house and garden
19	glowbe	emails just scream ' Read me !Lookatme! Buyme! ' in their subjectheaders , do n't they ?	those emails	messages
20	Google Books	Relatively few advertisements directly say or strongly imply 'Buy me'. Consumers show remarkably few signs of being buffeted about in any big way by what the advertising does. A campaign of 30-second commercials is unlikely to persuade	advertisements say	messages
21	Google Books	This was probably an open-side truck so that on its journey through the streets of the city it had an opportunity to say, "Buy Me, Buy Me" dozens of items. At the station before it was packed in cars it may have delivered its little "Buy Me"	special packaging for goods for sale	packaging
22	glowbe	This . # Oh wow . #Andthis. #Buyme! #And finally thisromantic bullsh -- . # I	caption on a photo of rose petals	sarcastic - insignificant gift
23	glowbe	And your lighting ? Does it standoutandscream" BUYME! " #Online sales. If you 're selling online	boothselling craft products, lighting	shop lighting
24	Google Books	THE RED CROSS CHRISTMAS STAMP BY E. S. MARTIN. Buy me every chance you get! Do you good? Just try me! Lick me light and stick me tight! Buy me! Buy me! Buy me! All good luck and Christmas cheer, All good will I carry, I'm your	the Red Cross stamp	stamp-message?
25	coca	Buyme! Buy me ! "The heavy rear door swung open	animated icecream cones in a video game	virtual agents
I D	A. Corpus	C. Instance	D. "Speaker" from context	E. Category
1	glowbe	different video formats . But now theD7000saysSTOPand buyme! And of course ithink that the D7000 have mutch	DSLR Video Cam	electronics
2	glowbe	, the place is a shopping mecca.Everythingscreams" buyme! now ! " andthe stores are packed . I	consumer goods in Japan	consumer goods
3	glowbe	pocketJ75 stacked heel , these exquisitebootsjustscreamout BUYME! These are the kindof shoes that can make any	boots	clothing
4	glowbe	for iPhone . Why it did n'tappearinstantlyandsay Buyme! when I asked iTunesfor it is one of those	Montezuma 2 for iPhone	electronics
5	glowbe	. Fabric speaks to my soul .Usuallyitsays" BUYME! ! ! andthen take me home and squeeze	fabric	fabric
6	glowbe	future RPi in this way , haveitdisplayits" BuyMe! ! " adverts assomeone walks past via light level	mobile phone	electronics
7	glowbe	card and not buy anything when everythingisshouting:" BuyMe! " Besides that ,Real Estate supposes that you have	everything in a department store	consumer goods
8	glowbe	they are very much alike . #Thisbookscreamed" Buyme! " when I sawit at the Drawn & Quarterly	this book	book

I D	A. Corpus	C. Instance	D. "Speaker" from context	E. Category
9	glowbe	layer upon layer of menus , whileotherscryout" buyme! " with an appealinglook . The peripheral functions ,	a diving computer	electronic s
10	glowbe	appointment &; will see something that calls"buyme, buyme! " &; will popin &; if they have the	item of (female) clothing	clothing
11	glowbe	on the pan like a kid screaming"Buyme, Buyme! " . I almostwanted to buy Jagung (corn	mouth watering grilled pork sausage	food
12	glowbe	And your lighting ? Does it standoutandscream" BUYME! " #Online sales. If you 're selling online	boothselling craft products, lighting	shop lighting
13	glowbe	emails just scream ' Read me !Lookatme! Buyme! ' in their subjectheaders , do n't they ?	those emails	messages
14	glowbe	Look at me , look at me!Buyme, buyme! ' #I tooka step towards it and immediately	highly significant book in a bookshop	book
15	glowbe	This . # Oh wow . #Andthis. #Buyme! #And finally thisromantic bullsh -- . # I	caption on a photo of rose petals	sarcastic - insignificant gift
16	coca	Buyme! Buy me ! "The heavy rear door swung open	animated icecream cones in a video game	virtual agents
17	coca	Buyme! Buy me ! "He loved this stuff . Say	laptops in a computer store	electronic s
18	BNC	ace's eyes with their hooded, ironical gaze, had compelled him to approach, and Tace's mobile lips had adjured him, " Buy me! " Only 1.50, it was almost laughable	portrait head	art
19	Google Books	Don't buy me." A sofa nearby was saying to another couple, "Unless you have money to burn, don't buy me; for I am as false inside as a doll stuffed with sawdust. The springs in me are the cheapest kind obtainabl	furniture in a shop	house and garden
20	Google Books	Buy me, buy me," it whispered as the big key grated in the lock. " Buy me, buy me," echoed the stone-flagged floor of the kitchen, with its wide ingle-nook, quaint rounded settle, and dusty dresser. " Buy me, buy me," chorused oak beams,	house and garden for sale	house and garden
21	Google Books	THE RED CROSS CHRISTMAS STAMP BY E. S. MARTIN. Buy me every chance you get! Do you good? Just try me! Lick me light and stick me tight! Buy me! Buy me! Buy me! All good luck and Christmas cheer, All good will I carry, I'm your	the Red Cross stamp	stamp-message?
22	Google Books	This was probably an open-side truck so that on its journey through the streets of the city it had an opportunity to say, "Buy Me, Buy Me" dozens of items. At the station before it was packed in cars it may have delivered its little "Buy Me"	special packaging for goods for sale	packaging

I D	A. Corpus	C. Instance	D. "Speaker" from context	E. Category
23	Google Books	It was so good that I decided to browse the merchandise counter afterwards where I found an item that screamed, "Buy me! Buy me!" The item was the complete symphonic recording of Les Misérables. After a quick glance of the checking	a CD	electronic s
24	Google Books	Relatively few advertisements directly say or strongly imply 'Buy me'. Consumers show remarkably few signs of being buffeted about in any big way by what the advertising does. A campaign of 30-second commercials is unlikely to persuade	advertisemen ts say	messages
25	Google Books	... running his fingertips erotically over the raised lettering. Covers were lacquered and gilded. Books lay cradled in nine unit counter packs like experimental babies. He could hear them shrieking Buy me. There were posters for book weeks and	books in a bookstore	book

Appendix 2 “Speaking” inscriptions

Item #	date made	inscription	Comments	Name of the work	craftsman	Category
1	-650	MANIOS MED FHEFHAKED NVMASIOI	old latin - for Manius made me for Numasius	Praeneste fibula	Manius	object
2	-640	Aristonothos epoiesen	Aristonothos made me	Aristonothos krater		object
3	-615	vac Αρπαλη με ανεθηκε vac	Harpale dedicated me	pot	unknown	object
4	-600]Χαροφνης με ανε(θηκε) ταπολ[.....]ιλασιω[Charophnes dedicated me to Milesian Apollo	pot	unknown	object
5	-593	Φιλισ μ'ανεθηκε οπικα[.]ος τη [...] τη Αρφροδιτη	Philis, son of Epika(.)os dedicated me to Aphrodite	krater	unknown	object
6	-580	Σοφίλος μ' εγραψεν	Sophilos drew me	krater	Sophilos	object
7	-580	Σοφίλος εγραψεν	Sophilos drew	Athenian wedding dinos	Sophilos	object
8	-580	Σοφίλος μ'εποεσε	Sophilos made me	Menindi louterion	Sophilos	object
9	-570	ΕΡΑΟΤΙΜΩΜΕΡΟΙΕΣΕΝ, ΚΛΙΤΙΑΣΜΕΑγραψεν	Ergotimos made me, Kleitias painted me	Francois vase	2	object
10	-530	Exekias egraphsenkapoesmeepoie,	Exekias painted and potted me	eye cup	Ezekias	object
11	-530	Exekiasmepoiese	Exekias made meepoie	dinos	Ezekias	object
12	-530	ΗΕΡΜΟΓΕΝΕΣ ΕΠΟΙΕΣΕΝ ΕΜΕ, Έρμογένης έποίησεν έμέ;	Hermogenes made me	lip cup	Hermogenes	object
13	-530		Lakos dedicated (me) to Hera	bronze cow	unknown	sculp
14	-520	PANPHAIOSΜΕΡΟΙΕΣΕΝ	Pamphaios made me	hydria, pot	Pamphaios	object
15	-520		I am the sacred property of Hera-in-the-Plain: Kyniskos the butcher dedicated me, a tithe from his works.	ritual knife	unknown	object
16	-510	ΗΕΡΜΑΙΟΣΕΠΟΙΕΣΕΝ	Hermaios made [me]	KYLIX	Hermaios	object
17	-490		Aristomacha dedicated (me) to Eleuthia	bronze woman with a flower	unknown	sculp

<i>Item #</i>	<i>date made</i>	<i>inscription</i>	<i>Comments</i>	<i>Name of the work</i>	<i>craftsman</i>	<i>Category</i>
18	-350	(1) [ta-se]-te-o-ta-se-pa-pi-ya-se-e //(2) [mi]-a-u-ta-ra-me-ka-te-te-ke // (3) [a]-ke-se-to-te-mi-se	I belong to the Paphia. Akestothemis dedicated me.	tablet	unknown	object
19	-350	Novios Plautios med Romai fecid	Novius Plautius made me in Rome	Ficoroni cista (water container)	Novius Plautius	object
20	40	Chirisophos epói	Chirisophos made - greek and roman letters.	Hoby cup	Chirisophos	object
21	45	ENNION EPOIEI	Ennion made me -- note vb form	Glass jug	Ennion	object
22	50	P. Cincivs. P. L. Calvivs. Fecit	Owner/= father. This is the work of Publius Cincius Calvius, freedman of Publius Cincius	Pigne, giant pinecone	PC Calvius	sculp
23	90	SOLLVS F	Sollus made ... {me supplied by museum}	mortarium	Sollus	object
24	100	MARTIALI.VERN / DULCISSIMO.QUI. / VIXIT.ANN.II.M.X.D.VIII / TI.CLAUDIUS.VITALIS. / B.M. FECIT	To the dearest Martial, a slave child, who lived two years, ten months and eight days. [For him] well deserving, Tiberius Claudius Vitalis provided [this monument]	funerary bust	TC Vitalis	memorial
25	125	M·AGRIPPA·L·F·COS·TERTIVM·FECIT	M[arcus] Agrippa L[ucii] f[ilius] co[n]s[ul] tertium fecit, Marcus Agrippa, son of Lucius, made [this building] when consul for the third time.	Pantheon	Agrippa	building
26	150	OPVS FIDIAE and OPVS PRAXITELES.	not signed in 2nd century when they are made. But Petrarch thought they were signatures.	Dioscuri	Fidias, Praxiteles	sculp

<i>Item #</i>	<i>date made</i>	<i>inscription</i>	<i>Comments</i>	<i>Name of the work</i>	<i>craftsman</i>	<i>Category</i>
27	150	Inscription: D(is) M(anibus.) Alfenius Ve/nerius hic [es]t/iacet(?), coniux(?)--(?) vixit annos XLVI, m(enses) VIII. On the ansae: sicut meru/it fecit. On the lower border: [s]uper cuius fuit mortem Cassia Ermione coniux huius.	Translated: to the soul of the deceased. Alfenius Venerius is lying here,...spouse...; he lived 46 years and 9 months. As he deserved it, he [or better: she, i.e., his wife] has made it [the tomb]. After his death was [still living] Cassia Ermione, his wife.	sarcophagus	unknown	memorial
28	160	PICVS·F		saucepan	Picus	object
29	185	Ροῦφος Ταρσεὺς ἐποίηι	Rouphos of Tarsus ? made	strigil	rouphos	object
30	190	Sennianus Durobrivis Urit	Sennianus [the potter] of Durobrivae fired	mortarium	Sennianus	object
31	200	Tamesubugus fecit		mortarium	Thames-dweller	object
32	225	BORICCVS·F	Boriccus made	sword	Boriccus	object
33	235	lamo: talgida	in Runes. Lamo cut	fibula	Lamo	object
34	259	ek unwod (w)	I, Unwood, made? Or wrote?	fibula	Unwood	object
35	300	Cunobarrus fecit vivas		casket	Cunobarrus	memorial
36	450	FRYMIACOEISIAFI[alpha][chirho][omega] CT	Eisia made for Frymiacus. FI CT for fecit.	flask from Trapain Treasure	Eisia	object
37	550	emsigimeror sigi mic ah[runes]	I am SigimerorSigi has me	sword	unknown	object
38	775	[h]ring ic hatt[e]	Ring I am called	finger-ring	unknown	object
39	850	Aedred mec ah Eanred mec agrof	Aedred owns me, Eanred wrought me	finger-ring	Eanred	object
40	880	(ROD is min nama) þAS RODE HET ÆþLMÆR WYRCIAN 7 AþELWOLD HYS BEROPOR CRISTE TO LOFE FOR ÆLFRICES SAVLE HYRA BEROPOR	Aeþelmaer commanded this cross to be made, and Aþelwold his brother, for the love of Christ, for the soul of Aelfric their brother.	Brussels cross, reliquary	Drahmal	object
41	880	(ROD is min nama)+ Drahmal me worhte	Drahmal made me	Brussels cross, reliquary	Drahmal	object

<i>Item #</i>	<i>date made</i>	<i>inscription</i>	<i>Comments</i>	<i>Name of the work</i>	<i>craftsman</i>	<i>Category</i>
42	880	AELFRED MEC HEHT GEWYRCAN	Alfred ordered me made	Alfred Jewel	unknown	object
43	910	Aelfflaed fieri precepit	(Queen) Aelfflaed had these made	stole of St Cuthbert	unknown	object
44	920	✠ BIORHTELM ME ÞORTE ✠ S[I]GEBEREHT ME AH	Biorhtelm made me + S[igebereht owns me	Sittingbourne seax	Biorhtelm	object
45	970	Wudeman fecit [w and th runic]	mix of Old English and Latin letters. Vers Wuduman	Canterbury brooch	Wudeman	object
46	1000	+WVLFgyfEMEahAGHIRE	- wulfgyfe me ah ag hire - Wulfgyfe owns me for her	brooch	unknown	object
47	1000	EOFRI ME F	To be read as LEOFRIC ME FECIT.	sword, incised pommel guard	Leofric	object
48	1050	T hOKI ME FECIT		Knife		object
49	1080	VNBERTUS ME FECIT	on a capital in the porch	capital		sculp
50	1099	Ingenio clarus Lanfrancus doctus et aptus // est operis princeps huius rectorque magister // quo fieri cepit demonstrat littera presens // ante dies quintus Junii tunc fulserat idus // anni post mille domini nonaginta novemque; // hoc utiles facti versus composuit Aimo // Bocalinus massarius Sancti Ieminiani // hoc opus fieri fecit.	lanfranco, a man of keen intellect, learned and skilful, was the first master and director of this work, by whom it was commenced (as this inscription bears witness) on the ninth day of June in the year of our Lord, 1099. Aimo composed these verses to record the fact. Bozzalino, massaro of S. Geminiano, caused this inscription to be here placed	long inscription in the apse about the church		building
51	1100	ÆDVÐEN ME AG AGE HYD DRIHTEN / DRIHTEN HINE AÐERIE ÐE ME HIRE ÆTFERIE / BVTON HYD ME SELLE HIRE AGENES ÐILLES	Ædwen owns me, may the Lord own her. May the Lord curse him who takes me from her, unless she gives me of her own free will	Sutton, Isle of Ely, brooch	unknown	object
52	1120	Gislebertus hoc fecit	Gislebertus made this. (Just under the feet of Christ.)	tympanum, St Ursin, Bourges	Gislebertus	sculp

<i>Item #</i>	<i>date made</i>	<i>inscription</i>	<i>Comments</i>	<i>Name of the work</i>	<i>craftsman</i>	<i>Category</i>
53	1122	Elisava me fecit	(just under christ's hand, like a benediction or "speaking")	Standard of St Ot	Elizabeth	art
54	1130	VIR NON INCERTUS ME CELAVIT GILABERTUS and GILABERTUS ME FECIT	the bases of the figures, now disappeared. Gilabertus, qui n'était pas un inconnu, ma sculpté	statue of saints Andrew and Thomas	Gilabertus	sculp
55	1131	Basilius me fecit	signature is on Jesus footstool, last miniature in the book	Melisende psalter	Basilius	art
56	1145	IOANNES DE VENETIA ME FECIT	John of Venice, sculptor. He has carved his name very roughly on the lintel of the principal doorway of the church of S. Maria in Cosmedin, with the Paschal Lamb and the symbols of the four Evangelists.	Lamb and evangelists	John of Venice	sculp
57	1148	Gofridus me fecit	around the top of the capital in the centre of the choir, either side of the Virgin and child head	top of a capital, magi		sculp
58	1149	Girauldus fecit istas portas	middle of the portal	St Ursin de Bourges		sculp
59	1150	VASSALLETO / ME FECIT		Altar candelabrum	Vassallettus	object
60	1151	TORIS IELVIRA SANSES HOC FECIT // XEMENES FECIT ET SCULPSIT ISTAM PORTICUM // ORATE PRO EO	so Elvira Sanchez - her contribution an offering that facilitated its construction; Jimeno actually made the doorway	doorway	Jimenes	sculp
61	1160	ARTIFICEM GNARVM QUI SCVLPSERIT HEC NICOLAVM + HVC [CON]CVRRENTES LAVDENT PER SAECULA GENTES	May the peoples coming to visit this place forever praise Niccolò, the skilled craftsman who sculpted this.	Above the statue of St George and the Dragon, tympanum	Niccolo	sculp

<i>Item #</i>	<i>date made</i>	<i>inscription</i>	<i>Comments</i>	<i>Name of the work</i>	<i>craftsman</i>	<i>Category</i>
62	1162	hoc Guillelmus opus praestantior arte modernis//quattuor annorum spatio [temporibus fecit]// sed do(mi)ni centum decies sex mille duobus	hoc opus. Guillelmus, distinguished in modern art, made this work in a period of four years, finishing in the year of our lord 1162. Note the modernus - better than the antique?	pulpit	Guillelmus	sculp
63	1165	Gauzfredus me f[e]cit, Petrus edificavit	Petrus was the bishop as well as master builder	Wooden doors, Le Puy cathedral		sculp
64	1166	IN HO]NORE : S[AN]C[T]I : SA/LVATORIS : SA/NCCIA : GVIDIS/ALVI : ME : FECIT	In honor of the Holy Savior (or, Saint Salvator), Sanccia [Sancha] Guidisalvi had me made (or, made me). Martin Role of women says -- why not consider the possibility that it was made by a woman?	processional cross	Sancha Guidisalvi	object
65	1170	ARTIFICIEM GNURAM QUI SCULPSEIT HEC NICOLAVM + OMNES LAVDEMVS CRISTVM. DOMINUMQUE. ROGVMVS + CELVVM REGNVVM SIBI DONET VT IPSE SVPERNVVM.	Let us praise Niccolò, the skilled craftsman who sculpted this; and let us beg the Lord Christ to grant him the Kingdom of Heaven above	Tympanum, St Zeno	Niccolo	sculp
66	1175	runes ..	Richard wrought me and carefully brought me to this beauty	font carved with beasts, christs baptism, and pic of sculptor	Richard	object
67	1208	Lucas me fecit	across the back handle of the seal	seal-matrix	Lucas	object
68	1220	Berlingierius me pinxit	on bottom of crucifix, directly under Jesus bleeding feet, relatively large	Crucifix	Berlinghiero Berlinghieri	art

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69	1236	Frater Elia fecit fieri./Iesus Christe pie / Miserere precantis Eliae / Giunta Pisanus me pinxit. / Anno Domini MccXXXVI Indictione nona.	no longer extant. Verse around bottom of cross.	painting of cruxifixion	Giunta Pisano	art
70	1250	Cuius docta manus me pexit Junta Pisanus	Note docta manus, learned hand. on bottom of crucifix, directly under Jesus feet. Pretty large, about two-thirds the size of king of the Jews up the top. are these more interpersonal crucifixes, substituting once and for all the traditional Byzantine image of Jesus serene though crucified (Christus gloriosus) with a Christ dying in agony (Christus patiens)	Crucifix	Giunta Pisano	art
71	1260	+ * ANNO MILLENO BIS CENTVM BISQ TRCENO * H OP INSINGNE SCVLPSIT NICOLA PISAN * LAVDETVR DINGNE TA BENE DOCTA MAN	In the year 1260 this significant work sculpted Nicola Pisano. May so greatly gifted a hand be praised as it deserves	pulpit, Baptistery	Nicola Pisano	sculp
72	1262	Gertrudis Magistra filia beata Elisabeth me fecit	Magistra Gertrud, daughter of the blessed Elisabeth, made me. Stephanie Seeberg: "the reason these objects [and not others] are signed is because "personal dedications" gertrud to god	Chalice and paten		object
73	1263	VASALET DE ROMA ME FECIT	on the back - only pope and a few would know it was there	papal throne	Vassallettus	sculp
74	1263	presul honorandus opus hoc dat nomine landus	The bishop Lando worthy of honour gives this work	papal throne	Vassallettus	sculp
75	1264	MICHAEL DE VVYMBIS ME FECIT		Bell, Bradenham	Michael Wymbis	object

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76	1265	CHUNEGUNDIS ABATISSA HOC OPUS EST OPERATA	This work has been made by Abbess Kunigunde. For form of the verb, compare Jesus to the woman who washed his feet - "She has done a good thing" http://www.perseus.tufts.edu/hopper/morph?l=Iesus&la=la&can=iesus10&prior=autem	Gosser Vestments	Abbess Kunigunde	object
77	1270	me Guido de Senis diebus depinxit amoenis, Quem Christus lenis nullis velit angere poenis, Anno Domin, MCCXXI	it rhymes. Some call it playful. The date 1221 is not when it was made - its a signif. date for Dominican order.	portrait of the Virgin	Guido of Siena	art
78	1275	Margaritus de Aritio me fecit	painter	Madonna and Child Enthroned with Four Saints	Margaritus of Arezzo	art
79	1283	hoc . opvs . FECIT . ARNVLPVVS . ANNO , MCCLXxxiii		Cardinal throne, St Cecilia di Travestere	Arnulfo di Lapo	object
80	1285	HOC OPVS CVM. SVO. SOCI FECIT ARNOLFVS O. PETRO	with his friend Peter Cavallini	ciborium	Arnulfo di Lapo	object
81	1290	PHILIPPVS. RVSSVTI . FECIT. HOC . OPUS		mosaics on the façade, festival of the snows	Philip Rossuti	art
82	1302	Otto me cera fecit Cunratque per era	collab between sculptor and bronze caster	tomb of Bishop Wolfhart von Roth	2	sculp
83	1308	MATER S (AN) OF CTA / SIS CAUSE SENIS REQUIEI / SIS DUCIO LIFE / TE QUIA PINXIT ITA	Holy Mother of God, be thou the cause of peace for Siena and life to Duccio because he painted thee thus. All around (lh, centre, rh) of the little dias, the base of the throne, that Mother and Child are sitting on. Other labels for other saints	Altarpiece (Maestà)	Duccio di Buoninsegna	art
84	1311	Petrus Vesconte de janua fecit ista carta anno domini MCCCXI	oldest portolan chart	map	Peter Visconti	object
85	1319	TERESA DIEcC ME FECIT	Teresa Diez made me	fresco, convent of St Clara		art

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86	1320	SYMON DE SENIS ME PINXIT	signed in central panel with Madonna and child	altarpiece, Saint Catherine of Alexandria Polyptych	Simone Martini	art
87	1322	Tordinus e Andreia me fecit		chalice	Tondino di Guerino; Andrea Riguardi	object
88	1324	.N.DE.SENIS.ME.PINXIT .DMCCC.XX	bottom of the central panel	Polyptych of St. Dominic	Simone Martini	art
89	1325	Donna Johanna Beverlai monaca me fecit.	Sister Johanna of Beverly made me It is the only known piece of English medieval embroidery on which the makers name is sewn.	Embroidered frontal band	Sister Johanna	object
90	1330	ORATE PRO EUM QUIS ME FECIT	pray for him who made me	purse frame		object
91	1333	SYMON MARTINI ET LIPPVS MEMMI DE SENIS ME PINXERVNT ANNO DOMINI MCCCXXXIII	now across lower central panel	The Annunciation	Simone Martini	art
92	1334	Nicholaus, Ser Sozzi de Senis me pinxit	Niccolo di Sozzo of Siena painted me	Assumption of the Virgin, frontispiece to the Sienese land and property registration book known as the Codex Caleffo	Nicholo di Sozzo	art
93	1336	Andreas Ugolini Nini de Pisis me fecit A.D. MCCCXXX	Andrea Pisano made me in 1330. Inscription above the door. Images of life of St John the Baptist, and of Virtues	doors to the Baptistry, south side	Andrea Pisano	sculpt
94	1337	+ Hoc opvs fecit fieri Dominus Frater Tramvs Episcopvs Urbetanvs et	plus 3 artists. Made in the form of a little cathedral, life of Christ in panels	reliquary of the holy corporal		object
95	1339	Ambrosius Laurentii de Senis hic pinxit utrinque ...	Ambrose of Lorenzo Siena I painted from both side - quite prominent, along the bottom of the main painting	Allegory and Effects of Good and Bad Government	Ambrogio Lorenzetti	art

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96	1340	BERNARDVS DE FLORENTIA ME PINXIT	In the year of our Lord 1348, Bernardus, whom Florence made, painted me"	Polyptych of San Pancrazio	Bernado Daddi	art
97	1342	Blakene me fecit anno do 1342	inscription:front, rete, on rim of top lobe of quatrefoil. Earliest European astrolabe.	The Blakene Astrolabe	Blakeney	object
98	1342	Ambrosius Laurentii de Senis fecit hoc opus Anno Domini MCCCXLII	hoc opus. Ambrogio, son of Laurence, from Siena, created this work in 1342	The Presentation in the Temple	Ambrogio Lorenzetti	art
99	1342	SYMON DE SENIS ME PINXIT SUB A. D. MCCCXLII	signed across the bottom frame. Just the holy family. Painted in Avignon when the papal court was in exile.	Christ discovered in the temple	Simone Martini	art
100	1345	NINVS MAGITRI ANDREE DEPISIS ME FECIT	Mentions father/master. Ninus of Pisa, with Andreas as his master, made me.	Bishop Saint	NINO PISANO	sculp
101	1350	Ricard me fecit	Richard made me	Tile	Richard	object
102	1352	Geri Lapi Rachamatore Me fecit in Florentia	to a design by Daddi	altar frontal		object
103	1356	A.D. 1356, BARTOLUS MAGISTRI FREDI DE SENIS ME PINXIT	as quoted in Vasari	frescoes of Old Testament	Taddeo di Bartolo (Bartoli)	art
104	1366	Die lange glocke ich heise / stede of bin ich zu Mencze / Meyster Peder von Mendze gos mich	cast me	church bell	Peter von Mendze	object
105	1375	+ FRATE IACHOMO TONDUSI DE SENA ME FECIT	+ Brother Giacomo TONDUSI of Siena made me. Also has arms engraved, possibly part of testamentary bequest	chalice	Giacomo di Tondo	object
106	1380	ANDREAS UANNIS / DE SENIS / ME PINXIT	lower center on original frame of central panel	The Cruxificion, central panel	Andrea Vanni	art
107	1391	Hoc opus pinxit Spinellus Luce Aritio D.I.A.		Madonna and saints	Spinello Aretino	art

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108	1415	OPVS LAVRENTII FLORENTINI	earliest 15th century sculpture to use opus. Became trend for Tuscan sculptors. VERY rare (6 out of 800) before then in sculpture; but used in painting Giotto	doors of the Baptistery, northern side	Lorenzo Ghiberti	sculp
109	1415	OPVS LAVRENTII FLORENTINI	on the hem of John the Baptist cloak, each letter in a circle	Figure of John the Baptist	Lorenzo Ghiberti	sculp
110	1416	Petrus me fecit anno 1416		portrait	Peter	art
111	1422	IOHANNES / ROSSVS / PROPHETAM / ME SCVLPSIT / ABDIAM	on the scroll the prophet Abdias / Obadiah is holding	sculpture for campanile	Nanni di Bartolo	art
112	1423	"OPUS GENTILIS DE FABRIANO," with the date "MCCCCXXIII MENSIS MAI		Strozzi altarpiece The Adoration of the Magi	Gentile da Fabriano	art
113	1427	HIC QUI TE PINXIT PROTEGE VIRGO VIRUM	in the virgins halo	Altarpiece	Giovanna di Paolo	art
114	1433	DOMINICUS DOMINI MATREM TE PINXIT ET ORAT	Mother of God, Dominicus painted you and prays to you	Altarpiece	Domenico di Bartolo	art
115	1433	JOHES DE EYCK ME FECIT ANO MCCCC.33. 21. OCTOBRIS	Jan van Eyck made me on 21 October 1433	Portrait of a man in a red turban (self portrait)	Jan van Eyck	art
116	1448	Andreas Mantinea Pat. An.septem et decem natus sua manu pinxit M.CCCC.XLVIII	birthday	lost altarpiece	Andrea Mantegna	art
117	1450	Thomas me fecit		container for an agnus dei, a paschal candle remnant blest by Pope	Thomas	object
118	1452	LAVRENTII CIONIS DE Ghibertis • MIRA ARTE FABRICATVM	Made by the miraculous art of Lorenzo Cione di Ghiberti	doors to the Baptistry, eastern doors	Lorenzo Ghiberti	object
119	1455	1475 Antonellus Messaneus me pinxit.	text is written in tiny characters on a small piece of parchment on a piece of wood broken off from the crucifix in the left foreground	Antwerp cruxifixion	Antonello da Messina	art

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120	1460	FRATER PHILIPPVS • P[INXIT, or PICTOR]	Lavin comments its on the axe handle, artist is playing role	Adoration of the Child	Fra Lippo Lippi	art
121	1470	Guillelmus Monacus me fecit miles	clypeus around his own portrait	bronze doors to Castel Nuovo	Guglielmo Monaco	art
122	1470	Antonellus messane / [us] / me pin[x]it	Inscription is on a little tag in the middle of the painted parapet behind which head-and-shoulders of Christ is positioned	Christ crowned with thorns (painting, cartellino)	Antonello da Messina	art
123	1473	1473 (1475 according to some) Antonellus Messaneus pinxit me	Inscription is on a little tag in the middle of the painted parapet behind which head-and-shoulders of Christ is positioned	Ecce homo	Antonello da Messina	art
124	1475	Antonellus messaneus me pinxit 1475	three-quarters profile	Portrait of a man (Il Condottiero)	Antonello da Messina	art
125	1475	1475/antonellus messaneus/me o [oleo] pinxit		Portrait (cartellino)	Antonello da Messina	art
126	1475	1475/antonellus messaneus/me pinxit		London Crucifixion	Antonello da Messina	art
127	1480	EXPRESSIT ME BERTHOLDVS CONFLAVIT HADRIANVS	both sculptor and caster	Statuette of Bellerophon and Pegasus	BERTOLDO DI GIOVANNI	art
128	1492	me fecit	tessellated with portrait of commissioner. Also has dedicatory inscrip on exgterior	Pontano Chapel, floor tiles of mausoleum	Pontano	art
129	1497	Ioannes Christophorus Romanus faciebat		tomb of Gian Galeazzo Visconti	Gian Cristoforo Romano	memorial
130	1499	MICHAEL. ANGELUS. BONAROTUS. FLORENT. FACIEBAT	Michelangelo Buonarroti of Florence Created This. Lettering style is anachronistic, looking like earlier models (Boffa)	Pieta	Michelangelo	sculp

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131	1504	Hoc opus scvlpsit M P Antonellvs d Gagino C. Messane die 20 Ianuarii 1504 \ Hoc fecit fieri Frater Nicolavs Ca[m]panaro d. Tercio Ordine		Madonna della Grazie	Antonello Gagini	sculp
132	1504	Albertus Durerus Noricus faciebat 1504	on a plaque he hung on the tree. V prominent	Adam and Eve	Albrecht Durer	art
133	1505	ANTONI. D. GAGINS ME SCVLPSIT		Madonna degli Angioli	Antonello Gagini	art
134	1505	VICTOR CAMELIVS/FACIEBAT		medal to Joannes Bellini	Cameli	art
135	1505	ANTICVS MANTVANVS • RF.	rf -- repaired. Boffa says only addressed to eternity	base of dioscuro	Antico of Mantua	art
136	1506	Albert(us) durer germanus/faciebat post virginus/partum 1506	on cartellino, casually dropped by the Babys feet	Madonna with the siskin	Albrecht Durer	art
137	1507	ANDREAS / SANSOVINVS / FACIEBAT	separate plaque on a tomb	cardinals tombs		memorial
138	1508	Victor Carpathius fingeat	cartellino	St Augustine in his study	Vittore Carpaccio	art
139	1510	pinxit mea	subject to forgery claims. Not by or of Leonardo da Vinci. Pinxit mea is in mirror writing on back of work. Feather is in modern titanium-based paint.	portrait of a bearded man	Verrocchio ?	art
140	1514	marcus palmezanus p[ictor] forolivianus faciebat	"Virgin and Child on the usual pedestal between SS. Peter, Francis, Anthony the Hermit and Paul, with an angel playing in front, a fine picture inscribed on a scroll"	virgin and child	Marco Palmegiani	art
141	1515	Joannes Bellinus faciebat MDXV	on a dropped note beside the figure	Woman with a mirror	Giovanni Bellini	art
142	1519	FRANCISCVS . DE . SICKINGEN . ME. FIERI . FECIT . 1519		Sickingen Beckers		object

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143	1520	Nicolaus cunctas Krasterus bavarus horas dicere me fecit qui monacensis erat	Nicolas Kratzer, the Bavarian who was of Munich, caused me to tell all the hours.	sundial. Possibly a label ?	Nicholas Kratzer	object
144	1522	Ticianus Faciebat / MDXXII	saint's foot rests on signature	St Sebastian		art
145	1532	Iohannes Maria Patavinus fecit	Giovanni Maria of Padua made [me]	medal of the Queen of Poland Bona Sforza	Giovanni Maria Mosca	art
146	1540	otte ke[y] richter van hengel me fieri fecit	Otte Key, magistrate of Hengelo, had me made	Mortar, copper-alloy (probably bronze), The Netherlands (probably Hengelo), made by Segeumus...	Segeumus Hatiseren	object
147	1548	FRATER DAMIANVS CONVERSVS BERGOMAS OR/ DINIS PRAEDICATORVM FACIEBAT . M. D. XLVIII	on riser of step at the lower centre	Last Supper	Fra Damiano da Bergamo (Damiano di Antoniolo de Zambelli) (ca. 1480–1549) and his workshop	art
148	1548	Dominicus Venetus fecit Ano D NRI	Doemico Veneziano made [me] in the year of our Lord 1548s	medal of King of Poland Zygmunt August	Domenico Veneziano	art
149	1557	Et Christophorus Schissler fecit		astronomical compendium	Christopher Schlisser	object
150	1558	Patavii Bernardinvs Sabevs faciebat MDLVIII		astrolabe		object
151	1558	Christophorus Schissler me fecit Auguste Annon 1558		compasses, dividers with inscrip on back of middle arm	Christopher Schlisser	object
152	1562	+DOMINICVS ACAVALA ME FECIT ANO 1562		Miniature tabernacle		object
153	1564	Jacobus Russus Messanensis me fecit in nobili civitate Messane, Anno Domini 1564		Sailing chart of the Mediterranean		object

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154	1565	IOANNES BAPTISTA IVSTI FLOE FACIEBAT		quadrant (mapping tool)	Giovan Battista Giusti,	object
155	1567	CHRISTOPHORUS SCHISSLER FACIEBAT AUGUSTAE VINDELICORUM – ANNO DOMINI 1567		astrological compendium	Christopher Schlisser	object
156	1568	ME FECIT. CHAS/ PARVS.BOHEMVS/ INVIAENNA.AVS/ TRIA ANNO/1568		Astronomical clock	Chasparus Bohémus	object
157	1568	MELCHIOR XXX REICHLE X VECIT XX ANNO X 1568 XXX	signature ...on the reverse of the outer ring.	astronomical compendium	Melchior Reichle	object
158	1570	IN·MANACI·ME·FECIT		longsword	Ulrich Diefstetter	object
159	1574	PETRUS G[HE]INEVS ME FECIT 1574		handbell		object
160	1575	IACOBVS · / · ME · FECIT		rapier	Unknown Artist / Maker	object
161	1580	federicus Barotius Vrbinas fecit		landscape drawing	Federico Barocci	art
162	1581	HGoltzius fecit		portrait print, Charlotte of Bourbon	Hendrik Golzius	art
163	1585	signed 'G. d Io Ex.' on image to right and 'Herman Muller fecit' to left		Christ blessing children	Herman Muller	art
164	1590	COK ME FIERI FECIT ANNO DOMINI 1590	COK (someone OKeefe) had me made AD 1590	Mount Keefe chalice		object
165	1595	HAT MICH VERHERT DEM ERBAN UND FURNEHMEN PAVIO DILHERN. ICH BIN DURCS FEUER GEFLOSSEN MAIER HAT MICH GOSSEN	(I have flowed through the fire; Christoff Maier made me)(I was presented by the honourable and distinguished David)	Brass lacquered stand, with German inscription in open work, German, dated 1595	Unknown	object

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166	1596	Martin de Voss inuentor."; signature and address right: "Crispin de Passe fecit et excud.		Four ages of man	Crispin de Passe	art
167	1597	Vicentius Prunes in civis Majoricarum me fecit anno 1597		chart portolan		object
168	1600	HEIRMAN . KEISSER . ME FECIT . / HEIRMAN . KEISSER . SOLINGEN		rapier	Unknown Artist / Maker	object
169	1600	Valencia me fecit		rapier		object
170	1600	HAONRA · DE · DIOS · ME · FECIT / ESTRADA · EN · MRD · AN · 1701		rapier with scabbard	Francisco Gomez	object
171	1604	L. Kil: A. fecit		pieta	Lucas Kilian	art
172	1609	IAN VANDEN GHEIN ME FECIT	Ian Vanden Ghein made me	mortar		object
173	1610	ANDREA · / · ME FECIT		rapier		object
174	1610	TRINITAS · IN · UNITATE · RESONAT · 1610. RICARDUS · HOLD · FELD · ME · FECIT.	http://www.trin.cam.ac.uk/college-clock-0	Bell	Richard Oldfield	object
175	1612	Firens fecit		portrait print, Louis XIII		art
176	1612	Don Petrus me fecit in uiredario hieronimi luca		walking cane	Don Petrus	object
177	1614	ME·FECIT· / SOLINGEN		sword		object
178	1615	Edmund Bull in Fleetstreet Me fecit [potence-plate]		watch case	Edmund Gull	object
179	1615	IOHANNES · / · ME · FECIT		rapier		object
180	1615	David Remsay Scotus Me (Fecit)		watch case	David Ramsay	object
181	1620	'I. le Clerc. excudit....Iaspar. Isac. fecit		print of Virgin Mary	Jaspar Isaac	art
182	1620	Ioan. Baptista Barbe fecit et excud.		print of cruxificion	Jan Baptist Barbe	art
183	1620	WEILM * KLEIN * ME * FECIT * SOLINGEN	http://www.foxtail.nu/bjorn/vm_1620_eng.htm	Sword	Wilhelm Klein	object

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184	1620	Johan Wolf Gelb me fecit Ulm		artillery alidade	Johan Wolfgang Gelb	object
185	1625	ME FECIT · EN TOLEDO		rapier	Unknown Artist / Maker	object
186	1628	WEILHELM · TESCHE · VON · VIRSBERGH / HISO · IN · ALMANIA · ME · FECIT		rapier	Wilhelm Tesche , Swordsmith, the Younger	object
187	1630	S. Bolswert fecit et excudit Cum privilegio		virgin and child	Schelte Adamsz Bolswert	art
188	1630	IOHANNES / HAPPE/ ME FECIT / SOLINGEN		rapier	Johannes Hoppe	object
189	1630	ME FECIT SOLINGEN		rapier	Family of Wirsburg, Swordsmith	object
190	1635	Soli Deo Gloria sia/ Me fecit Pasafis		rapier	Unknown Artist / Maker	object
191	1637	J.G. Bron. Fecit		book frontispiece	Jan Gerritsz. Van Bronckhorst	art
192	1640	Arte GentilescA./Fecit. Napo	(inspired by Caravaggio)	painting, sleeping naked baby	Artemisia Gentileschi	art
193	1640	Me Fecit Solingen' and inlaid with a running wolf mark		sword	Unknown	object
194	1642	GERAERDUS HALLENSVS M[E] F[ECIT] ANNO MDCXLII	little is known of 'Gerardus Hallensis' except that he was a bell-founder active in Lorraine and Ghent. There is a mortar in Ghent Museum signed and dated 1643 [Museum Number 548]. A bell in Deinze, dated 1652, is signed Gerhardt van Halle	A mid-17th century leaded bronze mortar	Gerhardt van Halle	object

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195	1645	Stella fecit 1645		Baptism of Christ	Jacques Stella	art
196	1649	GASPAR[?]MAZELIN ME FESIT 1649		decorated key and lock		object
197	1650	Me fecit Solingen		sword with inscribed blade		object
198	1650	N.P. + F.R." (Nicolas Poussin + Fecit Romae)	just on the back of the canvas	Landscape painting	Nicholas Poussin	art
199	1651	ANDREAS RUCKERS ME FECIT ANTVERPIAE 1651	Andreas Ruckers made me at Antwerp, 1651	harpsichord	Andreas Rucker	object
200	1651	OLIVIRUS CROMWEL ANNO DOMINI 16.51 Me Fecit Soling		sword	Henckels, Peter	object
201	1652	Virgo me fecit in Sheffield 1652		Pen case (Royalist)	Madin	object
202	1656	Titianus Pinxit, R. Gaywood fecit aqua forti Londini 1656		print after Titian of nude	Richard Gaywood	art
203	1657	I was in Sheffeid made & many can Witness: I was not made by any man	made by a Madin, so not by any man	sealing wax case	Madin	object
204	1658	C. de visscher/fecit/A° 1658	gigantic flourishing signature about as big as the subjects head	portrait	Cornelis Visscher	art
205	1662	Ralph Rowntree me fecit		perpetual almanac	Ralph Rowntree	object
206	1666	Ed ^m Culpeper fecit, 1666.		sundial	Edmund Culpeper	object
207	1670	Bonnart, feci Chez N. Bonnart, rue St. Jacques à l'Aigle Avec privil		engraving of Scaramouche	Nicholas Bonnart	art
208	1673	Jonnes [sic] Baptista Giusti Lucensis faciebat anno 1673		harpsichord		object
209	1675	PAVLLVS · WILLEMS ME FECIT		cup-hilt rapier	Unknown Artist / Maker	object
210	1675	CLEMENS WIRSBERG / ME FECIT SOLINGE[N]		cup-hilt rapier	Unknown Artist / Maker	object

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211	1681	POVERNEY ME FECIT LEOVARDIAE	P. Overney of Leeuwarden made me	gun carriage	Petrus Overney	object
212	1685	Pater Joannes mac Sihi me fieri fecit, Anno Dom. 1685		chalice, small		object
213	1686	Henricus Bagley me fecit 1686		bell	Henry Bagley	object
214	1686	Matthew Bagley made me 1686		bell	Matthew Bagley	object
215	1687	Franc. Ruvolo fecit. Joseph Baranca Sculpsit Octob. 1687		globe	Joseph Baranca	object
216	1690	ME FECIT HOUNSLOE	Historical significance: The Hounslow factory, established in 1629 by Sir William Heydon, employed Solingen craftsmen.	sword		object
217	1690	Alexander VIII Pontifex Optimus Maximus Francesco Cardinale Barberini Fecit Facere	Alexander VIII Pontifex Optimus Maximus Francesco Cardinale Barberini Fecit Facere--- signed around the image. A gift from Cardinal Francesco Barberini, whom Alexander had made a cardinal in 1690	portrait medallion of Pope Alexander VIII	Lorenzo Ottoni	sculp
218	1693	Antonius Stradivarius Cremonensis/Faciebat Anno 1693.		sticker inside violin	Antonio Stradivari	object
219	1697	Johannes Petrus Haderbeck me Fecit A. 1697		artillery level	Johann Peter Haderbeck	object
220	1700	Henricus Jones / Londini fecit		long case clock	Henry Jones	object
221	1707	Antons. Coypel pinxit ...		The Sacrifice of Abraham, by Pierre Drevet after Antoine Coypel. Engraving, Paris, 1707.	Drevet, Pierre	art
222	1723	SAMUELI PARR Robertus Fellowes, ME DONO DEDIT; Amicitiae pignus ET NICOTIANAE SACELLUM	Robert Fellowes presented me to Samuel Parr as a gift. A token of friendship and a receptacle for nicotine.	Silver rectangular tobacco box, London, Paul de Lamerie, 1723-1724.	Lamerie, Paul de	object

<i>Item #</i>	<i>date made</i>	<i>inscription</i>	<i>Comments</i>	<i>Name of the work</i>	<i>craftsman</i>	<i>Category</i>
223	1726	D. SACRAM AEDEM: S. MARTINI PAROCHIANI / EXTRUIFEC. A.D. MDCCXXVI	The parishioners of St. Martin caused the Church, sacred to God, to be built (in) 1726. also, Iacobi Gibbs ArchiTectus on centre. On frieze of portico	St Martin in the Fields church.	Jacob Gibbs	building
224	1726	Martin Voigt in Hamburg me fecit 1726	Martin Voigt made me in Hamburg 1726	Bass viol, ebony inlaid with mother-of-pearl, ebony ribs with ivory stringing, made by Martin...	Voigt, Martin	object
225	1730	Globe celeste [c]alculé pour l'année [17]30 sur les observa[tions] les plus nouvelles [et le]s plus exactes. [APa]ris avec privileg[e] du Roy. Baillieul le je[une] sculpsit. Monté par l'auteur.		celestial globe	Nicholas Bailleul le Jeune	object
226	1733	28 / James ye II / after Sr Godfrey Kneller / Bernd Lewis feci- / 1733	feci	Portrait miniature of James II	Bernard Lens	art
227	1744	J. Stevens Pinxit / Jno Brooks Fecit		portrait	John Brooks	art
228	1750	Me fecit Solingham	fake Solingen	sword with inscribed blade		object
229	1754	F. T. GERMAIN. SCULPTEUR ORFEVRE DU ROY FECIT. 1754 A PARIs	signed on base F.T. GERMAIN. SCULPTOR SILVERSMITH TO THE KING MADE. 1754 IN PARIS	table centrepiece	François-Thomas Germain	object
230	1755	Francus de Baillou S.C.R. Majestatis Opticus fecit Mediolani anno 1755	Mediolani = Milan	microscope	Francus de Bailou	object
231	1760	BARTOLOMEVS CAVACEPPI FECIT	signed front bottom left	portrait bust of Emperor Caracalla	Bartolomeo Cavaceppi	sculp
232	1760	Leonardo da Vinci pitt. scul. e archi. Fiorentino / L. da Vinci pinsit ; C. Colombini sc.		etching, copy of portrait of da Vinci	Cosimo Colombini	art

<i>Item #</i>	<i>date made</i>	<i>inscription</i>	<i>Comments</i>	<i>Name of the work</i>	<i>craftsman</i>	<i>Category</i>
233	1760	Mariaval le Jeune ÅParis fecit		An ivory box with hinged lid, the lid set with a dial to record the score of a card game, the...	Mariaval le Jeune	object
234	1762	Molly-Longlegs / Geo: Stubbs / pinxit 1762	inscription front, lower left	horse portrait	George Stubbs	art
235	1787	H. Meijer. inv & fecit/ 1787	Signed and dated in the lower left corner. Nostalgia in subject, brueghel and books of hours	landscape	Hendrik Meyer	art
236	1789	AUBERT PARENT FECIT AN. 1789	inscribed under base. Amazingly realistic	carved relief	Aubert Parent	sculp
237	1792	Dn Rafael Vallejo / me hizo / en Baza.Me en / pezo ano de 1789. Soy del Rey Doncarlos IIII Qe Ds Ge Ms As	Don Rafael Vallejo made me in Baza. He began me in 1789.I belong to King Carlos IV (reigned 1788 - 1808) whom God preserve for many years.		Vallejo, Rafael	object
238	1795	Ceracchi faciebat, Philadelphia, 1795	on back of column	portrait bust of george washington from life altho dressed as Roman general	Giuseppe Ceracchi	sculp
239	1800	Thos Earnshaw invt et fecit ...		watch case	Thomas Earnshaw	object
240	1814	Mayhew fecit	Joanna Soutchott rude	print		art
241	1825	Robt Cruikshank fecit / Pubd Jany 1825		cartoon	Isaac Robert Cruikshank; publ John Fairburn	art
242	1825	Don Juan Fecit / Pubd July 1825 by J Fairburn Broadway Ludgate Hil London		print	Isaac Robert Cruikshank; publ John Fairburn	art
243	1825	G P Harding delt et fecit		inscription at bottom left of lithograph	George Perfect Harding	art

<i>Item #</i>	<i>date made</i>	<i>inscription</i>	<i>Comments</i>	<i>Name of the work</i>	<i>craftsman</i>	<i>Category</i>
244	1858	HERBERT GEO. YATMAN CAUSED ME TO BE MADE/IN THE YEAR OF OUR LORD MDCCCLVIII		The Yatman Cabinet, pine and mahogany, painted, stencilled and gilded, Designed by William...	Burges, William	object
245	1859	W P Frith fecit 1859		Portrait of Dickens	Frith	art
246	1866	H. S. Beham fec. / Héliogre de E. Baldus. / Imp. Delâtre		heliogravure of a design by Hans Sebald Beham	E Baldus	art
247	1870	(E. Macdonald fecit) (Brocklesby. Dec. 4th. 1870.) / (Excuse the perspective!)	home drawing with collaged photo heads	collage		art
248	1873	JH Powell Feci[t] EWPugin Archt		Design, stained glass	John Hardman Powell	art
249	1879	WILLIAM BURGESS ME FIERI FECIT MDCCCLXXX		Burges washstand	william burges	object
250	1879	WILLIAM BURGESS ME FIERI FECIT ANNO DOMINI MDCCCLXXIX	William Burges had me made in the year of our Lord 1879	The Golden Bed	Burges, William	object
251	1882	Ch Wiener fecit		presentation medal on the occasion of opening Epping Forest, Queen Victoria	Charles Wiener, Belgium	sculp
252	1911	I WAS WROUGHT FOR CAROL MARY VINSON BY COMMAND OF HER GRANDMOTHER M.E.L.' Engraved: OMAR RAMSDEN ET ALWYN CARR ME FECERUNT		Christening bowl (quaich)	Ramsden, Omar	object
253	1923	stradivarius model faciebat anno 1923	stradivarius series, so used that label	trumpet bell engraving	vincent bach	object
254	1926	Omar Ramsden me fecit	shields with on reverse towns along the Pilgrims Way	jewelled girdle with thomas a becket	Omar Ramsden worskhop	object
255	1928	A N Kirk me fecit		small silver teapot	AN Kirk	object

<i>Item #</i>	<i>date made</i>	<i>inscription</i>	<i>Comments</i>	<i>Name of the work</i>	<i>craftsman</i>	<i>Category</i>
256	1934	Omar Ramsden me fecit		bowl	Omar Ramsden worskhop	object
257	1983	R.S. ME FIERI FECIT. HENRICI COLE DEDICATIS	Roy Strong had me made. Dedicated to Henry Cole	Centrepiece	Jocelyn Burton	object
258	1991	GERALD OGILVIE LAING ME FECIT	back of statue, on base	Statue of Sir Arthur Conan Doyle	Laing	sculp

Appendix 3a. Transitivity analysis, Dream of the Rood, the Rood's narrative

Due to copyright restrictions pages 96-147 have been omitted from this thesis. Please refer to the following website for details contained in these pages.

<http://www.dreamofrood.co.uk>

Appendix 3b. Theme & participant tracking, the Rood's narrative

LEGENDs

- **Bold** for thematic material
- Subject noted in other participants columns (ic always Subject)

Lines	Theme/s for each clause	References to participants			Comment on Thematic element, markedness or otherwise
		Rood	Christ	Opponents	
28-30	' þæt wæs gēara_iū , (ic þæt gyta geman), þæt	ic			Circ Theme, very marked Theme (start of the narrative)
30b	Genāman mē ðær strange fēondas	me		strange feondas (Subject)	Finite + Predicate, marked Theme (Cummins, p. 87)
31a	geworhton him // þær tō wæfersyne	= to wæfersyne		him	Finite + Predicate, marked Theme
31b	hēton mē heora wergas hebban	me			Finite + Predicate, marked Theme
32a	Bæron mē þær beornas on eaxlum,	me			Finite + Predicate, marked Theme
32b	oððæt hie mē on beorg āsetton	me		hie (Subject)	unmarked (Subject) Theme
33a	gefæstnodon mē þær fēondas genōge	me		fēondas genōge	Finite + Predicate, marked Theme
33b	Geseah ic þā frean mancynnes ...	ic	frean mancynnes		Finite + Predicate, marked Theme
35a	þær ic þā ne dorste ofer dryhtnes word	ic	dryhtnes [word]		Circ (location), lightly marked (Cummins, p. 87)
36b	þā ic bifian geseah // eorðan scēatas.	ic			Circ (time), lightly marked
37b	Ealle ic mihte fēondas gefyllan	ic		Ealle ... feondas	part Complement, marked

Lines	Theme/s for each clause	References to participants			Comment on Thematic element, markedness or otherwise
		Rood	Christ	Opponents	
38b	hwæðre ic fæste stōd.	ic			conj adjunct (concessive) text. + unmarked top.(Subject) Theme
39	Ongyrede hine þā geong hæleð,		hine, þā geong hæleð		Finite + Predicator, marked Theme
41a	Gestāh hē on gealgan hēanne		he		Finite + Predicator, marked Theme
41b	þā hē wolde mancyn lysan.		he		Circ (time), lightly marked
42a	Bifode ic þā mē se beorn ymbclypte.	ic	se beorn		Finite + Predicator, marked Theme
42b	Ne dorste ic hwæðre būgan	ic			neg + Finite + Predicator, marked Theme
43a	ac ic sceolde fæste standan	ic			conj adjunct (advers.) + unmarked (Subject) Theme
44a	Rōd wæs ic āræred.	Rod, ic			Complement, marked Theme
44b	Āhōf ic rīcne cyning,	ic	ricne cyning, heofona hlāford		Finite + Predicator, marked Theme
45b	hyldan mē ne dorste.	me [myself]			Finite + Predicator, marked Theme
46a	Purhdrifan hī mē mid deorcan næglum.	me		hi (Subject)	Finite + Predicator, marked Theme
46b	On mē syndon þā dolg gesīene	me			Circ (location), marked Theme
47b	Ne dorste ic hira ænigum sceððan.	ic		hira	neg + modal + Subject (?lightly marked)
48a	Bysmeredon hīe unc bütūætgedere.	unc butu (Rood + Christ)		hie (Subject)	Finite + Predicator, marked Theme
48b	Eall ic wæs mid blōde bestēmed	ic	þæs guman sidan		enhanced Subject, lightly marked Theme
49b	siððan hē hæfde his gāst onsended.		he, his gast		conj. adjunct (temporal/causal) + Subject, unmarked
50	Feala ic on þām beorge gebiden hæbbe wrāðra wyrda.	ic		[bad events rather than bad people]	part Complement, marked

Lines	Theme/s for each clause	References to participants			Comment on Thematic element, markedness or otherwise
		Rood	Christ	Opponents	
51b	Geseah ic weruda god pearle þenian.	ic	weruda god		Finite + Predicator, marked Theme
52b	Þystro hæfdon bewrigen mid wolcnum wealdendes hræw		wealdendes hræw, scīrne scīman,		Subject, unmarked – but a new, environmental participant
54b	sceadu forð ēode,				Subject, unmarked – but a new, environmental participant
55b	Wēop eal gesceaft,				Finite + Predicator, marked Theme; new, environmental participant
56a	cwiðdon cyninges fyll.		cyninges [fyll].		Finite + Predicator, marked Theme
56b	Crīst wæs on rōde.		Crist		Subject, unmarked
57	Hwæðere þær fūse feorran cwōman tō þām æðelinge.		tō þām æðelinge		conj adjunct (concessive) text. + Circ (location)
58b	īc þæt eall behēold.	ic			Subject, unmarked
59a	Sāre ic wæs sorgum gedrēfed,	ic			Circ (manner, extent), marked
59b	hnāg ic hwæðre þām secgum tō hand,	ic		þām secgum [tō hand]	Finite + Predicator, marked Theme

Note change of “third party”: “men” now no longer = enemies, perhaps “Supporters”? Definitely the Lord’s friends from line 75 to end.

Lines	Theme – other	Rood	Christ	Supporters	Comment
60b	Genāmon hīe þær ælmihtigne god,		ælmihtigne god,	hie (Subject)	Finite + Predicator, marked Theme
61a	āhōfon hine of ðām hefian wīte.		hine		Finite + Predicator, marked Theme
61b	Forlēton mē þā hilderincas	me		þā hilderincas	Finite + Predicator, marked Theme
62b	eall ic wæs mid strælum forwundod	ic			enhanced Subject, lightly marked Theme
63a	Ālēdon hīe þær limwērigne,		limwērigne	hie (Subject)	Finite + Predicator, marked Theme

Lines	Theme – other	Rood	Christ	Supporters	Comment
63b	gestōdon him æt his līces hēafdum,		[æt his līces hēafdum]	him (reflex.)	Finite + Predicator, marked Theme
64a	behēoldon hīe þær heofenes dryhten		heofenes dryhten	hie (Subject)	Finite + Predicator, marked Theme
64b	ond hē hine þær hwīle reste,		he (Subject), hine		Subject, unmarked
65b	Ongunnon him þā moldern wyrca beornas on banan gesyhðe;	[on] banan [gesyhðe]	him (Beneficiary)	beornas (Subject)	Finite + Predicator, marked Theme [verbal group complex]
66b	curfon hīe ðæt of beorhtan stāne,			hie (Subject)	Finite + Predicator, marked Theme
67a	gesetton hīe ðæron sigora wealdend.		sigora wealdend	hie (Subject)	Finite + Predicator, marked Theme
67b	Ongunnon him þā sorhlēoð galan		him (Beneficiary)		Finite + Predicator, marked Theme [verbal group complex]
68b	þā hīe woldon eft sīðian, mēðe fram þām mæran þēodne.		þām mæran þēodne	hie (Subject)	Circ (narrative/temporal)
69	Reste hē ðær mæte weorode.		he	--	Finite + Predicator, marked Theme
70	Hwæðere wē ðær grēotende gōde hwīle stōdon	we [the 3 crosses]			conj adjunct (concessive) text. + Subject, unmarked
71b	syððan stefn up gewāt hilderinca.			[stefn] ... hilderinca	Circ (temporal) + Subject (part. new participant, from “sorhlēoð”
72b	Hræw cōlode, fæger feorgbold.		Hræw, fæger feorgbold		Subject
73b	þā ūs man fyllan ongan ealle	us (Rood + Christ)		man	Circ (narrative/temporal) + Complement, marked
74a	Þæt wæs egeslic wyrd!				Subject (predicated Theme)
75a	Bedealf ūs man on dēopan sēaþe.	us (Rood + Christ)		man	Finite + Predicator, marked Theme
75b	Hwæðre mē þær dryhtnes þegnas, frēondas gefrūnon,	me	[dryhtnes]	dryhtnes þegnas, frēondas	conj adjunct (concessive) text. + Complement, marked
76a	ond gyredon mē golde ond seolfre.	me			Finite + Predicator, marked Theme

Reference: Cummings, M. (2010). *An introduction to the grammar of Old English*. London, UK: Equinox.

Appendix 3c: Material processes by type in *The Dream of the Rood*, lines 28-77³⁵

The lexical component of each verbal group in which the Rood character is involved are listed in story order.

Type of material process	Outcome	Focus of change	Old English lexical verb	Comment
transformative	enhancing	motion: place	<i>āhēawen</i> <i>āstyred</i>	The tree is cut down (29b-30a)
transformative	extending	possession	<i>genaman</i>	Seized (30b)
				** RELATIONAL (30a)
transformative	enhancing	motion: place	<i>hebban</i>	[Ordered to] 'heft' criminals (31b)
transformative	enhancing	motion: place	<i>bæron</i>	Carried on the men's shoulders (32a)
transformative	enhancing	motion: place	<i>āsetton</i>	Erected on a hill (32b)
transformative	enhancing	motion: place	<i>gefæstnodon</i>	and made secure (33b).
transformative	enhancing	motion: place	<i>būgan</i>	[It doesn't dare] bend (35b)
transformative	elaborating	make-up	<i>berstan</i>	[It doesn't dare] break (35b)
transformative	elaborating	make-up	<i>gefyllan</i>	[It could, but doesn't] fell (destroy) the enemies (38a)
transformative	enhancing	motion: place	<i>stōd</i>	It stands fast. (38b)
transformative	enhancing	motion: place	<i>gestāh</i>	The warrior climbed it (40b)
transformative	elaborating	contact	<i>ymbclypte</i>	and embraced it (42b)
transformative	enhancing	motion: place	<i>būgan</i>	[It doesn't dare] bow down (42b)
transformative	enhancing	motion: place	<i>feallan</i>	[It doesn't dare] fall to the earth (43a)
transformative	enhancing	motion: place	<i>standan</i>	It stands fast. (43b) (Modality <i>sceolde</i> intensifies this near-repeat of 38b.)
CREATIVE			<i>aræred</i>	It is raised up as a cross. (44a) (Also some hint of enhancing: motion: place)
transformative	enhancing	motion: place	<i>ahof</i>	It lifted Christ up (44b)
transformative	enhancing	motion: place	<i>hyldan</i>	[It doesn't dare] tilt or bend (45b)
transformative	elaborating	make-up	<i>purhdrifan</i>	They transfix it with nails (46a)
				** RELATIONAL (46b)
transformative	elaborating	make-up	<i>sceððan</i>	[It doesn't dare] harm anyone (47b)
transformative	elaborating	state	<i>bestemed</i>	It's drenched with (hot, steaming) blood (48b)
				** RELATIONAL (50)
transformative	enhancing	motion: place	<i>hnag</i>	It submits to the men (59b)
transformative	extending	possession	<i>forleton</i>	It is left abandoned (61b)
				** RELATIONAL (61b)
transformative	elaborating	make-up	<i>forwundod</i>	wounded with arrows (62)
transformative	enhancing	motion: place	<i>fyllan</i>	it is felled (73b)x
				** RELATIONAL (74B/)
transformative	enhancing	motion: place	<i>bedealf</i>	it is buried (75a)
transformative	elaborating	exterior	<i>gefrūnon</i>	but discovered by friends (76a)
transformative	elaborating	exterior	<i>gyredon</i>	and arrayed in silver and gold (77)

³⁵ This table follows the layout of Table 5-5 in Halliday (2013, pp. 234-236), except that I have provided column headings.

Appendix 4 Extracts, *The Story of the Stone*

Summary: Chapter 1

Zhen Shi-yin makes the Stone's acquaintance in a dream
And Jia Yu-cun finds
that poverty is not incompatible with romantic feelings

Stage 1. Address to the reader

<i>clause #</i>	<i>text</i>	<i>process type</i>
01-01-1	GENTLE READER, What,<< >>, was the origin of this book?	exist
01-01-2	you may ask	verbal
01-02-1	Though the answer to this question may at first seem to border on the absurd,	think
01-02-2	reflection will show	think
01-02-3	that there is a good deal more in it than meets the eye	attrib

Stage 2. Myth of creation

<i>clause #</i>	<i>text</i>	<i>process type</i>
s01-03-1	Long ago, when the goddess Nǚ-wa was repairing the sky,	transforming
01-03-2	she melted down a great quantity of rock	transforming
01-03-3	and, on the Incredible Craggs of the Great Fable Mountains, moulded the amalgam into thirty-six thousand, five hundred and one large building blocks, [[each measuring seventy-two feet by a hundred and forty-four feet square.]]	transforming
01-04-1	She used thirty-six thousand five hundred of these blocks in the course of her building operations,	creating
01-04-2	leaving a single odd block unused << >>	symbolising
01-04-3	<< which lay, all on its own, at the foot of Greensickness Peak in the aforementioned mountains. >>	relational
01-05-1	Now this block of stone, <<>> , possessed magic powers.	having

<i>clause #</i>	<i>text</i>	<i>process type</i>
01-05-2	<< having undergone the melting and moulding of a goddess >>	transforming
01-06-1	It could move about at will	doing
01-06-2	and could grow or shrink to any size [[it wanted]]	transforming
01-07-1	<< Observing << >>>>	seeing
01-07-2	<< that all the other blocks had been used for celestial repairs	--
01-07-3	and that it was the only one to have been rejected as unworthy >>	attrib
01-07-4	it became filled with shame and resentment	feeling
01-07-5	and passed its days in sorrow and lamentation.	behaving

Stage 3. Disruption (the monk and the Taoist)

01-08-1	One day, in the midst of its lamentings, it saw a monk and a Taoist [[approaching from a great distance]] [[each of them remarkable for certain eccentricities of manner and appearance]]
01-09-1	When they arrived at the foot of Greensickness Peak,
01-09-2	they sat down on the ground
01-09-3	and began to talk.
01-10-1	The monk <<>> took it up on the palm of his hand
01-10-2	and addressed it with a smile
01-10-3	<< catching sight of a lustrous, translucent stone << it was in fact the rejected building block [[which had now shrunk itself to the size of a fan-pendant and looked very attractive in its new shape]]>> >>

Stage 4. The Stone's first conversation

01-11-1	"Ha, I see you have magical properties!
01-11-2	But nothing to recommend you.
01-12-1	I shall have to cut a few words on you
01-12-2	so that anyone [[seeing you]]will know at once
01-12-3	that you are something special.
01-13-1	After that I shall take you to a certain brilliant successful poetical cultivated aristocratic elegant delectable luxurious opulent locality on a little trip."
01-14-1	The stone was delighted.
01-15-1	"What words will you cut?
01-16-1	Where is this place [[you will take me to]] ?
01-17-1	I beg to be enlightened."
01-18-1	"Do not ask,"
01-18-2	replied the monk with a laugh.
01-19-1	"You will know soon enough [when the time comes]."
01-20-1	And with that he slipped the stone into his sleeve
01-20-2	and set off at a great pace with the Taoist.
01-21-1	But I have no idea [[where they both went to]].

Stage 5. The Stone rediscovered

01-22-1	Countless aeons went by
01-22-1	and a certain Taoist[[called Vanitas]] in quest of the secret of immortality chanced to be passing below that same Greensickness Peak in the Incredible Craggs of the Great Fable Mountains
01-22-3	when he caught sight of a large stone [[standing there,]][[on which the characters of a long inscription were clearly discernible.]]
01-23-1	Vanitas read the inscription through from beginning to end
01-23-2	and learned
01-23-3	that this was a once lifeless stone block [[which had been found unworthy to repair the sky]][[but which had magically transformed its shape and

	been taken down by the Buddhist mahāsattva Impervioso and the Taoist illuminate Mysterioso into the world of mortals [[where it had lived out the life of a man before finally attaining nirvana and returning to the other shore]]
01-24-1	The inscription named the country [[where it had been born,]]
01-24-2	and went into considerable detail about its domestic life, youthful amours, and even the verses, mottoes and riddles [[it had written]]
01-25-1	All it lacked was the authentication of a dynasty and date.
01-26-1	On the back of the stone was inscribed the following quatrain:
01-26-2	Found unfit to repair the azure sky Long years a foolish mortal man was I. My life in both worlds on this stone is writ: Pray who will copy out and publish it?

Stage 6. The Stone in debate

01-27	From his reading of the inscription Vanitas realized that this was a stone of some consequence.
01-28	Accordingly he addressed himself to it in the following manner: “Brother Stone, according to what you yourself seem to imply in these verses, this story of yours contains matter of sufficient interest to merit publication and has been carved here with that end in view.
01-29	But as far as I can see (a) it has no discoverable dynastic period, and (b) it contains no examples of moral grandeur among its characters—no statesmanship, no social message of any kind.
01-30	All I can find in it, in fact, are a number of females, conspicuous, if at all, only for their passion or folly or for some trifling talent or insignificant virtue.
01-31	Even if I were to copy all this out, I cannot see that it would make a very remarkable book.”
01-32-1	“Come, your reverence,” said the stone
01-32-2	(for Vanitas had been correct in assuming [that it could speak])
01-32-3	“must you be so obtuse?
01-33	All the romances ever written have an artificial period setting—Han or Tang for the most part.
01-34-1	In refusing to make use of that stale old convention

01-34-2	and telling my Story of the Stone exactly as it occurred
01-34-3	it seems to me
01-34-4	that, <<>> I have given it a freshness [[these other books do not have.]]
01-34-5	<< far from depriving it of anything, >>
01-35	Your so-called “historical romances”, [[consisting, as they do, of scandalous anecdotes about statesmen and emperors of bygone days and scabrous attacks on the reputations of long-dead gentlewomen]], contain more wickedness and immorality than [I care to mention.]
01-36	Still worse is the “erotic novel”, [[by whose filthy obscenities our young folk are all too easily corrupted.]]
01-37-1	And the “boudoir romances”, <<>> even they seem unable to avoid descending sooner or later into indecency.
01-37-2	<<those dreary stereotypes with their volume after volume all pitched on the same note and their different characters undistinguishable except by name (all those ideally beautiful young ladies and ideally eligible young bachelors)—>>
01-38	“The trouble with this last kind of romance is [that it only gets written in the first place because the author requires a framework in which to show off his love poems. -]
01-39-1	He goes about constructing this framework quite mechanically,
01-39-2	beginning with the names of his pair of young lovers
01-39-3	and invariably adding a third character, a servant or the like, to make mischief between them, like the chou in a comedy.
01-40	What makes these romances even more detestable is the stilted, bombastic language— inanities dressed in pompous rhetoric, remote alike from nature and common sense and teeming with the grossest absurdities.
01-41	Surely my “number of females”, whom I spent half a lifetime studying with my own eyes and ears, are preferable to this kind of stuff?
01-42-1	I do not claim that they are better people than the ones who appear in books written before my time;
01-42-2	I am only saying that the contemplation of their actions and motives may prove a more effective antidote to boredom and melancholy.
01-43	And even the inelegant verses with which my story is interlarded could serve to entertain and amuse on those convivial occasions when rhymes and riddles are in demand.

01-44	All that my story narrates, the meetings and partings, the joys and sorrows, the ups and downs of fortune, are recorded exactly as they happened.
01-45	I have not dared to add the tiniest bit of touching-up, for fear of losing the true picture.
01-46	My only wish is [[that men in the world below may sometimes pick up this tale when they are recovering from sleep or drunkenness, or when they wish to escape from business worries or a fit of the dumps, and in doing so find not only mental refreshment but even perhaps, if they will heed its lesson and abandon their vain and frivolous pursuits, some small arrest in the deterioration of their vital forces.]]
01-47	What does your reverence say to that?”

Stage 7. Editorialising

01-48	For a long time Vanitas stood lost in thought, pondering this speech.
01-49	He then subjected the Story of the Stone to a careful second reading.
01-50	He could see
01-50-2	that its main theme was love;
01-50-3	that it consisted quite simply of a true record of real events;
01-50-4	and that it was entirely free from any tendency to deprave and corrupt.
01-51-1	He therefore copied it all out from beginning to end
01-51-2	and took it back with him to look for a publisher.
01-52-1	As a consequence of all this, Vanitas, starting off in the Void (which is Truth) came to the contemplation of Form (which is Illusion);
01-52-2	and from Form engendered Passion;
01-52-3	and by communicating Passion, entered again into Form;
01-52-4	and from Form awoke to the Void (which is Truth).
01-53-1	He therefore changed his name from Vanitas to Brother Amor, or the Passionate Monk,
01-53-2	(because he had approached Truth by way of Passion),
01-53-3	and changed the title of the book from The Story of the Stone to The Tale of Brother Amor.

01-54	Old Kong Mei-xi from the homeland of Confucius called the book A Mirror for the Romantic.
01-55	Wu Yu-feng called it A Dream of Golden Days
01-56	Cao Xueqin in his Nostalgia Studio worked on it for ten years, in the course of which he rewrote it no less than five times, dividing it into chapters, composing chapter headings, renaming it The Twelve Beauties of Jinling, and adding an introductory quatrain.
01-57	Red Inkstone restored the original title when he recopied the book and added his second set of annotations to it.
01-58	This, then, is a true account of how The Story of the Stone came to be written. Pages full of idle words Penned with hot and bitter tears: All men call the author fool; None his secret message hears.

Stage 8. Back to the start

01-59	The origin of The Story of the Stone has now been made clear.
01-60	The same cannot, however, be said of the characters and events [[which it recorded.
01-61	Gentle reader, have patience!
01-62	This is how the inscription began:

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 part%3DSchemas Rhetorical%3Asubpart%3DThe third
 order%3Asection%3DAmplification%3Asubsection%3DProsopopoeia
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Corpora used in Case Study 1

The abbreviations in Appendix 1a and Appendix 1b are as follows:

BNC British National Corpus

The British National Corpus, version 3 (BNC XML Edition). 2007. Distributed by Oxford University Computing Services on behalf of the BNC Consortium. URL: <http://www.natcorp.ox.ac.uk/>. Data cited herein have been extracted from the British National Corpus Online service, managed by Oxford University Computing Services on behalf of the BNC Consortium. All rights in the texts cited are reserved.

COCA Corpus of Contemporary American English

Davies, Mark. (2008-) *The Corpus of Contemporary American English: 520 million words, 1990-present*. Available online at <http://corpus.byu.edu/coca/>.

GloWbE Global Web-Based English

Davies, Mark. (2013) Corpus of Global Web-Based English: 1.9 billion words from speakers in 20 countries. Available online at <http://corpus.byu.edu/glowbe/>.

Google Books Based on Google Books n-grams. Available online at <http://googlebooks.byu.edu/>