The Royal Society of Anglo-Saxon England, in collaboration with the British Library, is pleased to announce the publication of a new edition of The Work of St Oswin, a service book of the tenth century, in digital format, as part of its ongoing initiative to digitize and make accessible the rich body of vernacular manuscripts produced in Anglo-Saxon England.

The Work of St Oswin is a collection of prayers and devotions, primarily for the use of clergy and religious communities, but also for private devotion. The manuscript was produced in the early eleventh century, and it contains a wide range of material, including a cycle of saints’ lives, liturgical texts, and prayers.

The new digital edition includes a comprehensive scholarly apparatus, including a full text transcription, a critical edition, and a full translation of the text. It also includes a detailed introduction by the editors, who provide a contextual understanding of the manuscript and its place in the history of Christianity in Anglo-Saxon England.

The digital edition of The Work of St Oswin is available online through the British Library’s Digitised Manuscripts website. It is a valuable resource for scholars and students interested in the study of Anglo-Saxon religious culture and its legacy in modern times.

In addition to the new edition of The Work of St Oswin, the Royal Society of Anglo-Saxon England continues to support a range of projects aimed at preserving and sharing the rich cultural heritage of Anglo-Saxon England. These include the ongoing development of a digital library of manuscripts, the publication of new research on the history and culture of the Anglo-Saxon period, and the promotion of wider public engagement with the study of Anglo-Saxon England.

The Royal Society of Anglo-Saxon England looks forward to continuing its work to ensure that the diverse and vibrant cultural heritage of Anglo-Saxon England is preserved and shared for future generations.
century virgin queen whose two unconsummated marriages were recounted in Bede's Historia Ecclesiastica, had been combined with that of her sister Seaxburh, and of another supposed sister, Whtburh (whose relics were "translated" from East Dereham in Norfolk to Ely in 1074). To this group were added Seaxburh's daughter Eormenhild, and Eormenhild's daughter Wærburh. A collection of the Lives of these female saints - some probably the work of Goscelin - is preserved in three twelfth-century Ely manuscripts. Taken together these texts offer a fascinating insight into Ely's view of the women venerated by the community and of its own past history. St Oswald was the youngest of the three great monastic reformers of tenth-century England, whose work transformed English religious, intellectual and political life. Certainly a more attractive and perhaps a more effective figure than either St Dunstan or St Ethelwold, Oswald's impact upon his cathedrals at Worcester and York and upon his West Midlands and East Anglian monasteries was radical and lasting. In this volume, researchers throw light on St Oswald's background, career, influence and cult and on the society that he helped to shape. His cathedral at Worcester and his monastery at Ramsey were among the richest and best documented Anglo-Saxon churches. The volume provides a window onto the realities of tenth-century English politics, religion and economics in the light of contemporary continental developments. Survey of the growth and development of the magnificent shrines which reached their apogee during the middle ages. Monster Relics in Medieval English Literature examines descriptions of the monster trophies used to prove medieval heroes' stories, arguing that these objects can be better understood as relics, on analogy with the medieval cult of relics. This is due not only to their status as numinous and otherworldly material objects, but also to their complicated aesthetic relationship with the text that describes them, as it retells an account these objects originally illustrated or described. The "monster relic" is both the sign of the hero's deed and the deed itself, serving as a kind of first draft of story. I examine the rich descriptions of, and reactions to, monster relics in Beowulf, the alliterative Morte Arthure and Sir Gawain and the Green Knight, allowing historical relic cults to illuminate how these descriptions trouble the boundary between object and narrative, as well as between sacred and secular. In Chapter 1, I lay out the historical context for my argument. I respond to the objection that monster relics are best understood as trophies by demonstrating that monster relics are not mere symbols of a hero's deed, but wondrous objects in their own right, eliciting veneration from a hero's audience. In addition, I briefly survey records of monster relics in classical, biblical and medieval shrines to demonstrate that the place for monster relics was usually a holy place. Monster relics such as Goliath's sword or Satan's tail allowed observers to access sacred story, just as saints' relics did, and they were often found side-by-side in holy places, relic lists and narratives. Chapter 2 examines monster relics in Beowulf; namely, the head and arm of Grendel, as well as the sword-hilt Beowulf finds in the lair of the Grendel-kin. I highlight how, in Anglo-Saxon England, gifted relics were often used to unite peoples even as they connected the English with the holy stories represented by these relics. I argue that Grendel's body parts, like the parts of saints, are associated with treasure. His relics thus become the poem's central gift, as his beautiful-yet-ugly remains become objects upon which Beowulf, the Danes, and readers project otherwise irreconcilable meanings, allowing them all to be united by his dismemberment. In Chapter 3, I consider the episode of the Giant of Mont-St-Michel as it is retold in the 14th-Century Alliterative Morte Arthure. I argue that in this iteration of the most well-known Arthurian giant-killing, the giant's body becomes a parody of the nonexistent relics of St. Michael. The poet's use of the giant's body and mountain for sacred parody is at once blasphemous and redemptive - a paradox echoed in the giant's mixed body, which corresponds to the troubling polyvalence of both monsters and holy objects. Chapter 4 considers monster relics in Sir Gawain and the Green Knight as gifts of a monster who will not die, involving Gawain in an ongoing relationship with his green enemy. I argue that because he is alive, this monster is able to correctly interpret his own relic as a "token" of Gawain's adventure - an understanding that accommodates both of the fatally symbolic and mutually exclusive interpretations of the girdle (Gawain's shame and Gawain's honor) that are supplied by Gawain and the Round Table. I draw attention to the poet's comparison of the girdle to the Crown of Thorns, demonstrating that the Crown of Thorns, likewise, was a relic that accommodated opposing symbolic meanings. Chapter 5 concludes by arguing that the cult of relics can be used to understand the nature and function of other wondrous or magical objects in medieval literature. Among other things, I suggest that medieval stories themselves are monster relics - that is, verbal fossils of purportedly strange events which in themselves resist - and invite - conflicting interpretations. This updated edition has been thoroughly revised to take account of recent scholarship and includes five new chapters.