THE   STYLE   OF   ANGLO- SAXON   POETRY,

WITH PARTICULAR REFERENCE TO THE POETIC
VOCABULARY.

- - - - - - - - - -

A THESIS PRESENTED FOR THE DEGREE OF
MASTER OF ARTS

IN THE UNIVERSITY OF TASMANIA

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(1) Vocabulary.

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Princeton University Press 1949

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          Anglia IX 1886
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          Cynewulf wrote Beowulf. Interesting not so much
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Yule: The Statistical Study of Literary Vocabulary
          Cambridge 1944

A.S.C. Ross: Philological Probability Problems
          The Journal of the Royal Statistical Society Series B
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(7) I have also made considerable use of the introductions and

notes to the editions of the individual poems listed on Page 5,

as well as those of the 'Anglo-Saxon Poetic Records'.
                              (Columbia University Press.)

(iv)

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TABLES AND WORD LISTS.

Index to Tables on Vocabulary

INTRODUCTION.

     The Anglo-Saxon poetic style is very different from the style of the normal prose writing. It is distinguished from the prose style by its use of a formal alliterative metre, by its repetitive and circumlocutory narrative methods and by a heavy concentration on the nominal rather than on the verbal element. Principally the poetic style is reflected in the vocabulary. In the first place the poet makes use of a special poetic diction not used in prose. In the second place he makes heavy use of a poetic technique of freely forming compound nouns and adjectives.

     As the vocabulary is such an important factor in the style, and as comparatively little material on this subject is to be found, I have devoted my attention in this thesis almost entirely to a thorough analysis of the peculiarities of the Anglo-Saxon poetic vocabulary. Section I deals mainly with the Anglo-Saxon poetic diction and its use, and with the poetic technique of word compounding. In this section many stylistic features are discussed, but they are treated from the point of view of their effect on the poetic vocabulary.

     Section II, which is much shorter and stands somewhat in the nature of an appendix to Section I, deals firstly with the effect of the mental outlook of the Anglo-Saxon poet on his style, and secondly with main differences in narrative method between the prose and poetry.

     The treatment is thus somewhat uneven, but it seemed to me better to analyse thoroughly the relatively undiscussed subject of the vocabulary, while giving a brief general outline of other features which have been treated frequently.

SECTION I. THE SPECIAL VOCABULARY OF ANGLO-SAXON POETRY.

(i) Introduction.

"Here is a vocabulary of great richness and variety, of which many elements are reserved exclusively for poetry as being remote from everyday familiar usage and deliberately employed to beautify and lend dignity to the style."

H.C.Wyld "Diction and Imagery in Anglo-Saxon Poetry" Essays and Studies - Volume XI - 1925. Page 50.

This statement of Wyld's is a concise expression of the prevailing view of Anglo-Saxon poetic diction. The traditional view is that Anglo-Saxon poetry made use of a special vocabulary, peculiar to the poetic texts, and not found in the prose texts. But this view has remained vague and unanalysed, and in discussion it tends to be confused on one hand with the question of the poetic technique of compounding, and on the other with the use of kennings. My main purpose in the following pages is to make a detailed analysis of the nature of Anglo-Saxon poetic diction, and to show that the three main features which distinguish the language of poetry from the language of prose are, firstly, the use of a special vocabulary of single element words found only in the poetic texts, secondly, the frequent formation of compounds in poetry contrasted with their infrequent use in prose, and thirdly, the wide use of kennings, or metaphorical expressions and circumlocutions.

In the thirty thousand lines of extant Anglo-Saxon poetry there is probably more correspondence and parallelism of word and phrase than in any other similarly random sample of an equal size, belonging to a specific period of history. It is this which has persuaded some critics to advance the theory that the bulk of Anglo-Saxon poetry was written by a single author. For example,

Sarrazin (Beowulf and Cynewulf) - Anglia IX 1886) attributes

the authorship of Beowulf to Cynewulf and suggests also that

Cynewulf may be responsible for the authorship of the last part

of Genesis, the whole of Exodus, Christ and Satan, Judith, The

Fates of Men, The Fates of the Apostles etc. The support he

brings to this theory is the large number of similarities and

exact correspondences of words and phrases. Though his general

conclusion is improbable and has been largely discredited, the

details of the correspondences which inclined him to this

conclusion have an important bearing on the style of Anglo-Saxon

poetry as a whole. Fritzche ("Das Angelsächsische Gedicht 'Andreas'

und Cynewulf" Anglia 1870) attacks the type of approach which

argues from verbal similarities to identity of authorship and

says : -

> "Uns ist nicht recht klar wie man von einer Phrase,
> die bei einem Dichter in dessen sicheren Werken einmal
> (resp. zweimal) vorkommt, sagen kann, er liebe sie und aus
> dem gleichzeitigen Vorkommen derselben oder einer ihr
> ähnlichen in einem anderen Werke, die Annahme ein und
> desselben Dichters auch nur stützen zu können meint . - -
> höchstens konnte man darauf hinweisen ob nicht manche dieser
> übereinstimmungen in den Kreis der epischen Formeln gehört.
>
> Es ergibt sich - - - - nur, dass eine geringe
> Anzahl von Wörtern dem Andreas und Cynewulf gemein sind,
> während es sich bei übereinstimmungen ganzer Gedanken
> und Verse immer noch fragt, was Gemeingut der Angelsachsen
> und was Eigentum des Dichters ist."

Translation: -
> "It is not quite clear to us how one can claim from
> the fact that a phrase occurs once or twice in the proved
> works of a poet that it is a favourite with him, or how,
> from the coincidental presence of the same phrase, or one
> similar to it, in another work, one can support the
> supposition of one and the same author - - - - at the most it
> indicates that many of these similarities belong in the realm
> of epic formulae.
>
> The only conclusion which can be reached - - -,
> is that a small number of words are common to Andreas and
> Cynewulf, while the parallelism of whole ideas and phrases

suggests the question "How much is the common heritage of the Anglo-Saxons, and how much the particular property of the poet ?".

Much of the verbal parallelism, which is made so much of in controversial questions of authorship, can be attributed to a common poetic tradition. The verse form of Anglo-Saxon poetry was governed by a number of strict rules, and in order to fit the necessary steps of the narrative into the formal and intricate pattern demanded, the Anglo-Saxon poet had perfected a number of techniques, such as the use of formulaic phrases, of appositions and repetitions, and the free formation of compounds to fit the alliterative pattern and to make up the half-line. In addition, the poetic outlook was governed by a number of clearly defined moral principles, - the heroic code of behaviour. (The effect of this uniformity of moral outlook on the style of the poems will be discussed in detail in a later section.) It is not surprising therefore that so large a number of verbal correspondences have been found to occur throughout the poetic literature.

Now let us consider what is meant by the term "poetic diction" in relation to Anglo-Saxon poetry. That it is regarded as of considerable importance is indicated by the fact that compilers of dictionaries and glossaries take pains to separate the poetic from the ordinary prose words by the use of some arbitrarily selected symbol. (That most usually adopted to mark poetic words is the dagger (†)). The use of this symbol with a word means that the word is found in the poetry, but does not occur in the prose texts. It is possible to say of an Anglo-Saxon word, with a great degree of objective certainty whether it is poetic in this sense, because the number of the surviving Anglo-Saxon texts is limited,

thus making a complete list of words and occurrences possible.
The entire poetic literature has been generally estimated to be
about thirty thousand lines.[1] (That is about ten times as long
as 'Beowulf'). Complete glosses exist for all the poems.
The prose literature is much more extensive. Although the glossing
of the prose literature is not quite complete, it is possible to
say, with a small probability of error, whether a particular word
is found only in the poetry. X

The possibility of using such objective criteria for
testing the extent and nature of the use of poetic diction has many
advantages. The poetry which can most closely be compared is that
of eighteenth century England, for both the use of a rigid verse
form, and of a distinctively poetic vocabulary. But any discussion
of Eighteenth Century poetic diction must be general and subjective
only, and it would be very difficult to mark a particular word
as poetic only, because of the almost unlimited nature of the texts
which comprise eighteenth century literature.

I therefore set myself the task of making a thorough
analysis of the nature of the words found only in the poetic texts,
of the extent to which they are used, and of the constructions into
which they enter. To do this, I made a complete card index of the

1. For example W.J.Sedgefield "An Anglo-Saxon Book of Verse and
   Prose" Page 125.

   X   Footnote: It should be borne in mind that the effect of the
   production of a complete list of words and occurrences for
   Anglo-Saxon literature could be to diminish slightly the number
   of exclusively poetic words, for words formerly considered poetic
   only might be discovered in the unglossed prose texts. This
   possibility should not be given undue weight, as the amount of
   difference it could make to general considerations is negligible.

words guaranteed to occur in poetic texts only in a sample of eight poems, selected as being in some way representative.

The poems thus selected were Beowulf, Judith, Daniel,

2.

Exodus, Genesis B, Juliana, Andreas' and the Battle of Maldon.

The sample selected comprises more than one quarter of the total extant poetic literature. The eight poems make up a total of 8,280 lines, and the approximate total number of lines of extant poetry is thirty thousand. These 8,280 lines are made up in the following way: —

Footnote 2. The index was compiled by using the following editions of the poems concerned: -

Beowulf and the Fight at Finnsburg – ed. Fr.Klaeber
                     Third edition 1941. D.C.Heath & Co.
Judith – ed. A.S.Cook 2nd edition - 1889 – D.C.Heath & Co.
Exodus and Daniel - ed. Francis A.Blackburn - 1907 -
                     D.C.Heath & Co.
The Later Genesis - ed B.J.Timmer - 1948 - Oxford
Juliana – ed. Wm. Strunk Jr. 1904 - D.C.Heath & Co.
The Battle of Maldon and short poems from the Saxon
Chronicle - ed. W.G.Sedgefield - 1904 . D.C.Heath & Co.
Andreas and the Fates of the Apostles - ed. G.P.Krapp
                     1906 Ginn & Co.

All of these editions have excellent complete glossaries, with the exception of Blackburn's edition of 'Exodus and Daniel". When the work was nearly finished it was found that Blackburn's glossary was incomplete as he had omitted " compounds whose meaning is clear from the elements." Therefore, in the case of these two poems the index of poetic words has been completed by working through the text.

Poem	Line length
Beowulf	3,182
Judith	350
Daniel	764
Exodus	591
Genesis B	615
Juliana	731
Andreas	1,722
Maldon	325
Total	8,280

Not only is this sample over one quarter of the existing poetic literature, it is also by far the most significant and interesting quarter. It naturally includes Beowulf as the great example of the heroic epic. Exodus and Genesis B are examples of Old Testament stories in which the heroic element is present to a high degree. Daniel is a fairly pedestrian paraphrase of the Old Testament book. The heroic element is present, but to a lesser degree than in Exodus and Genesis B. Judith is a version of the apocryphal story narrated with all the stylistic embellishments of the best and most heroic battle poetry. Juliana serves as an example of a signed Cynewulfian poem. Andreas tells the life of the saint in the Cynewulfian manner, but is even more strongly imbued with the style, spirit and ideals of the earlier battle poetry. And finally, "the Battle of

Maldon" is a battle poem composed at a late date to celebrate

a contemporary event. All the stylistic features of the earlier

poetry are present in it, and it voices the best and the most

concise expression of the heroic code of behaviour in our

literature.

The remainder of the Anglo-Saxon poetic literature

is on the whole more fragmentary and less interesting. The sample

thus includes the greater part of the best and most heroic Anglo-

Saxon poetry and is a sample which can be expected to show the

general characteristics of the poetic style in the highest degree.

The vocabulary of these eight poems was checked in the

Clark Hall dictionary², which has a convention of marking all

words which occur only in the poetic texts. Poetic words which

occur only once are marked differently from those which occur more

than once.

A card was made for each words thus guaranteed to occur

only in poetical texts, and a distinction was made on the cards

between words occurring only once and those which occur more than

once.

One of the glossaries used, the excellent Klaeber

glossary to Beowulf has itself a detailed system of marking words

occurring only in poetic texts. I considered it unwise to ignore

this extremely accurate work.

In the vast majority of cases, there is agreement between

Clark Hall and Klaeber about the poetic words. However, a card

has been made if either authority indicates that the word is found

only in poetry, and the few cases of disagreement have been noted

2. J.R.Clark Hall:"A Concise Anglo-Saxon Dictionary " Third Edition
    Cambridge 1931.

on the cards.

Henceforth the words agreed on by Klaeber and Clark Hall as <u>occurring only in poetic texts will be referred to as poetic words,</u> and the subdivision of these which occur <u>once only in all extant Anglo-Saxon literature will be referred to as once words.</u>

The procedure described above gave an index of approximately 2,200 different poetic words in the sample. These were made up in the following way : -

Single element once words (including suffixes)	100 ^{X}
Other single element poetic words (including suffixes)	313
Words with prefixes	230 ^{X}
Compound once words	845
Other poetic compounds	735

X = approximate figure only.

The most striking feature of this table is the extremely large number of compound poetic words (1580), compared with the number of single element words, which, even when words with suffixes and prefixes are added totals no more than 650. The 1580 poetic compounds should however really be compared with the 313 single element poetic words. Single element once words, and words with

Footnote: There are 45 single element words (approximately) and 40 compound words about which Klaeber and Clark Hall disagree. This is a very small proportion and these words have been disregarded.

prefixes have been excluded from the general consideration for reasons that will be discussed in the next two sections.

The figures in the table above give some indication of the two most important features of the vocabulary of Anglo-Saxon poetry, namely,

(a) the extensive use of a limited special vocabulary of single element words.

(b) the heavy use of a <u>free</u> technique of compounding.

These two points will be supported in much greater detail in subsequent sections.

(ii) Single element once words.

There are in the sample a number of single element words which are guaranteed to occur once only in the existing Anglo-Saxon texts. These have been excluded from the general consideration because they cannot be said to belong to the stock of poetic diction in the same way as words which occur several or many times in the poetry and which are not found in the prose. A single element once word is characteristic of neither the poetic nor the prose vocabulary. It is merely a word which has chanced to survive in one occurrence only, and from this we can deduce nothing as to its behaviour elsewhere. There are about 100 such words in the sample. These words are fairly evenly distributed across the different word classes. They are often words found in some doubtful or hard to decipher part of the manuscript, and, as they are not found elsewhere, their meaning is frequently unclear, e.g. hlytm B3123, ypping - Ex. 499, heofon - Ex.46, spiowian - Jul.476, orcneas - B113, icge - B1108, incge - B2575, nep - Ex. 470.

Single element once words are thus unimportant, and in this they differ strikingly from the once compounds which are, in some respects, the most important part of the poetic vocabulary. Also, while the meaning of the single element once words is frequently doubtful, that of the compounds is clear from the elements. It may be noted that less than one quarter of the single element poetic words are once words, whereas considerably more than half of the poetic compounds are once compounds.

(iii) Prefixes.

Words with prefixes which are marked as poetic only have been excluded from the following discussion. They fall midway between single element words and compounds. There are about 230 such words and they are distributed across the word classes, roughly in the following proportions - Nouns - 7, Adjectives - 7, Verbs - 8, Adverbs - 1. The main feature to be noted about this distribution is the high proportion of verbs, compared with the predominance of nouns, and, to a lesser extent, adjectives in the word class distribution of the single element poetic words, and the exclusive limitation of the compounds to nouns and adjectives. (see subsequent sections).

It must be admitted that the limitation of the compounds to nouns and adjectives results to a certain extent from the list of elements which I have arbitrarily chosen to consider as prefixes.

The following elements have been treated as prefixes ael -(ele-, el-) -(foreign), aer-, aet-, an-, be-, big-, eall-(al), ead - (yd, ed), efn-, eft -, ellor, fela-, feor -, for-, fore-, ford-, gear-, gegn-, geond-, her-, hin-, hind-, in-, iu-(geo-), lang-, mis-, niw-, of-, ofer-, on-, ond- (and-), or-, od-, sin-, to-, durh-, un-, up-, ut-, ud-, wel-, wid(e)-, wid-, wider-, ymb-.

It will be noted that these elements range from genuine prefixes which do not occur alone, such as be-, mis-, un-, to elements which frequently stand alone in adverbial or prepositional functions, such as geond, to, ofer, ellor.

They include all the combining elements of an adverbial or prepositional nature (hence the predominance of verbs), and these have throughout been regarded as prefixes even when they

combine with nouns, e.g. ellorsiđ - journey elsewhere

ymbsittende - neighbouring peoples

upweg - way up, ascent.

The use of none of these prefixes is restricted to the poetic literature. In addition they are usually found to combine with ordinary prose words. e.g. oferhelmian, widfaran, offerian. It is difficult to see what particular feature of the style is reflected in the fact that these 230 odd words are found in the poetic texts only, though it is true that some of the prefixes, e.g aer-, in aerfaeder, aerwela, aergod, seem to be deliberately employed for the purpose of elevating and adding dignity to the style.

T A B L E   I.

Details of the distribution of the single element poetic words across the eight poems in the sample.

N= Noun,   A= Adjective   V= Verb, D= Adverb   P= Pronoun.

Θ = found in special meaning in poetry.

Ӿ = word occurring once only in extant Anglo- Saxon texts.

The arrangement is alphabetical. There may be some irregularity in the treatment of 'ge-' which, as a general rule has been disregarded in the alphabetical arrangement.

Separate entries have been made for words spelt the same but belonging to different word classes e.g. blat N and blat A

torn N and torn A

As a general rule once words have been excluded from the table, but they have been included when they closely resemble some other poetic word which occurs more than once e.g. Ӿ geocre D is included because of its similarity to geocor A and Ӿ hador N is included because of hador A and hadre D etc.

Words with prefixes have been excluded.

Words with suffixes have been included in order to keep together sets such as 'dreor' N, dreorig A, eoten N, eotenisc - A, holm N, holmig A, torht A, torhte D, torhtlic A, torhtlice D, dryd N, drydful A, etc.   The following elements have been considered to be suffixes - dom (N), -had (N), -scipe(N), -ful (A), - ig (A), -isc(A), -leas (A), -lic (A), -e (D), - lice (D),

Words claimed as poetic by only Clark Hall or only Klaeber have generally been ignored, except when the word closely resembles in form and meaning some other word which is agreed to be poetic.

For example, sael - hall (Klaeber only) has been included

because of its similarity to sele - which has the same meaning.

POETIC SINGLE ELEMENT WORDS

	Beo.	Jud.	Dan.	Ex.	Gen.B.	Jul.	An.	Mal.	Total	Occurring in compound in sample
geaclian (v)						1	1		2	
acol (A)			2	1		2	2		7	Yes
aeled (N)	1		2				1		4	Yes
aeppled (A)						1			1	
⊖ aesc (N)	1						1	2	4	Yes
aglaec (N)			1						1	Yes
aglaeca (N)	21					3	3		27	
ahliehhan(V)	1					1	1		3	
ahycgan (V)			2						2	
alimpan (V)	2								2	
apostolhad (N)						1			1	
ar(messenger)(N)	2		1		1	1	6	1	12	
asaelan (V)				1					1	
aswebban (V)	1	1		1		1	1		5	
awa (D)	1	1		1					3	
⊖ baelc (N)		1							1	
beadu (N)	3	2				1	2	1	9	Yes
ealdor (N)	2	4				1	1		8	
bealu (N)	4						1		5	Yes
benn (N)	1		1						2	Yes
⊖ beorn (N)	10	3	4	3		3	18	15	56	Yes
betlic (A)	2								2	
blanca (N)	1								1	
blat (A)							1		1	Yes
blat (N) x							1		1	

x in special meaning only

	Beo.	Jud.	Dan.	Ex.	Gen.B.	Jul.	An.	Mal.	Total	Occurring in compound in sample
(ge)blond (N)				1			1		2	Yes
bodscipe (N)					2				2	
Θ bord (N)	3	3		1		1	1	12	21	Yes
brego (N)	3	2	3			1	3		12	Yes
breotan (V)	1					1			2	
brim (N)	5			3			8		16	Yes
bront (A)	2						1		3	Yes
Θ bryd (N)	1								1	(in compound in prose meaning)
brytta (N)	7	3					2		12	
Θ bune (N)	2	1							3	
byre (N)	7								7	
cellod (A)								1	1	
corđer (N)	2		1	2		1	5		11	
Θ (ge)cost (A)		1					1		2	
(ge)cringan (V)	6			1			1	4	12	(cring) Yes
cumbol (N)	1	1	1	1			1		5	Yes
cwanian (V)						1	1		2	
cymlic (A)	1						1		2	
darođ (N)	1						1	2	4	Yes
deall (A)	1						1		2	
deoran (V)				1					1	
domian (V)			2						2	
domleas (A)	1						1		2	

Θ in special meaning only

	Beo.	Jud.	Dan.	Ex.	Gen.B.	Jul.	An.	Mal.	Total	Occurring in compound in sample
dreamleas (A)	1		1						2	
dreor (N)	1			1			3		5	Yes
θ dreorig (A)	2								2	Yes
dreorung (N)			1						1	
drepe (N)	1						2		3	Yes
gedrep (N)							1		1	
drusian (V)	1								1	
dryhtscipe (N)	1					1			2	
drysmian (V)	1			1					2	
gedwolen (A)							1		1	
ead (N)		1	1	1	1				4	Yes
eafora (N)	15		1	1	3	1	3		24	
eafod (N)	8					1	2		11	
θ ealdor (N)	30	4	4	1			4	6	49	Yes
ealh (N)				1					1	Yes
θ ear (N)			1						1	Yes
edwenden (N)	3								3	
elland (N)	1								1	
ellor (D)	2	1			1				4	
elra (A)	1								1	
eoh (N)								1	1	
eorlscipe (N)	6								6	
eormen (yrmen)(A)							1		1	Yes
eoten (N)	4								4	Yes

θ in special meaning only

	Beo.	Jud.	Dan.	Ex.	Gen.	B.	Jul.	An.	Mal	Total	Occurring in compound in sample
eotenisc (A)	3									3	
edelleas (A)				2				1		3	
Θ faet (N)	2									2	Yes
faeted (A)	8							1		9	
farod (N)	3							2		5	Yes
fengel (N)	4									4	
ferend (N)							1			1	Yes
ferhd (N)	7		1	2			6	5		21	Yes
gefeterian (V)				1						1	
finta (N)							1			1	
firas (N)	5	2		1	1		3	9		21	
folm (N)	7	2		3				2	3	17	Yes
fraet (A)								2		2	
frea (N)	17	1	7	2	1	2		10	5	45	Yes
freme (A)	1									1	
freod (N)	3							2	1	6	
freorig (A)		1						2		3	
fricgan (V) Θ	1									1	
gefricgan (V)	3		1	1						5	
friclan (V)	1									1	
frigu (N)							1			1	
frod (A)	14		1	2	1		3	2		23	
gad (N)	2		1	1						4	
gaedeling (N)	3		1							4	
gamol (A)				1						1	Yes

Θ in special meaning only

	Beo.	Jud.	Dan.	Ex.	Gen.B.	Jul.	An.	Mal.	Total	Occurring in compound in sample
gar (N)	7	1		2	1	2	6	9	28	Yes
geador (D)	2					1	2		5	
θ gearwe (N)				2	1				3	Yes
geatolic (A)	5								5	
gead (N)						1			1	Yes
gebodscipe (N)					1				1	
gedraeg (N)	1						2		3	
gedryht (N)	6		1	1					8	Yes
gefraege (N)	5			1			1		7	
gegnum (D)	2	1							3	
gehlid (N)					1				1	
gelac (N)	2						1		3	Yes
geniela (N)						1			1	Yes
geoc (N)	4		1				4		9	-
geocend (N)							2		2	
geocor (A)	1		1						2	
geocre (D) ✗			1						1	
geofon (N)	4			2			8		14	
geselda (N)	1								1	
geswing (N)	1						1		2	Yes
gifede (N)	1						2		3	
gifede (A)	6	1							7	
ginn(A)	2	2					1		5	Yes

θ in special meaning only

	Beo.	Jud.	Dan.	Ex.	Gen.B.	Jul.	An.	Mal.	Total	Occurring in compounds in sample
gin (N) ✗				1					1	
giohðo (N)	3			1		1	4		9	
θ gladian (V)	1								1	
glaem (N)						1			1	
gnorn (N)	1								1	Yes
gnorn (A)				1					1	
gombe (N)	1								1	
gre(o)tan (V)	1								1	
gegrind (N)				1			1		2	
gryre (N)	5		4	2					11	Yes
gryrelic (A)	2						1		3	
guma (N)	36	10	14	2	3	3	10	1	80	Yes
guð (N)	21	2		2		2	6	8	41	Yes
gyrn (N)	2					2	2		6	Yes
hador (N) ✗	1								1	
hador (A)	1						3		4	
hadre (D)	1								1	
haef (N)	2								2	
haeled (N)	33	7	9	9	4	4	33	3	102	
haest (N)		1							1	
haeste (D)	1					1			2	
haestlice (D)						1			1	
hafela (N)	13						1		14	Yes

θ in special meaning only

	Beo.	Jud.	Dan.	Ex.	Gen.	B.	Jul.	An.	Mal.	Total	Occurring in compound in sample
hafenian (V)	1							2		3	
halor (N)							3			3	
hasu (A)				1						1	
hearra (N)		1	1		26				1	29	
gehegan (V)	2		1						4	7	
θ helm (N)	8		1				1		4	14	Yes
heolfor (N)	4			2					2	8	
heolfrig (A)		2								2	
heore (A)	1									1	
heoru (N)	1									1	Yes
hettend (N)	2			1			1	1		5	Yes
hyge (N)	5	1	6	1	19		6	10	2	50	Yes
hild (N)	16	2		4				3	8	33	Yes
hleo (N)	10		2	1	1		2	7	1	24	Yes
hleoleas (A)									1	1	
hlimman (V)		1							1	2	
hlynsian (V)	1								1	2	
hoðma (N)	1									1	
θ holm (N)	12			2			1		2	17	Yes
holmeg (A) ✱				1						1	
hreman (V)			1							1	
hremig (A)	4								2	6	
hreowig (A)						1				1	Yes
hreð (N)	1		1							2	Yes

θ in special meaning only

	Beo.	Jud.	Dan.	Ex.	Gen.B.	Jul.	An.	Mal.	Total	Occurring in compound in sample
hreðan (V) ✗				1					1	
hreðer (N)	11	1		1			5		18	Yes
hringed (A)	2								2	Yes
hropan (V)				2		1			3	
hroðor (N)	2					3	3		8	
hruse (N)	7		1						8	
θ hwearf (N)		1							1	
hyhtlic (A)						1			1	
hyrst (N)	3	1				1			5	(hyrsted) Yes
hyrstan (V) (KL only)	1					1			2	
hyse (N)	1		7				3	7	18	
ides (N) θ	8	8			6	1	1		24	
iede (A)			1						1	
θ iren (isen)(N)	13						1	1	15	Yes
inflede (A)						1			1	
θ lacan (V)	1					2			3	
lenge (A)	1								1	
θ leod (N)	13								13	(in compounds in prose meaning only)
lid (N)							3		3	Yes
lignan (V)			1						1	
θ lind (N)	3	3		4			1	2	13	Yes
lufen (N)	1		1						2	
lungor (A) ✗	1								1	
lungre (D)	4	2			1		15		22	

θ in special meaning only

	Beo.	Jud.	Dan.	Ex.	Gen.B.	Jul.	An.	Mal.	Total	Occurring in compound in sample
lysu (A)							1		1	
maecg (N)			1				3		4	Yes
maega (N)	4	10							14	
Θ mael (N)	9							1	10	Yes
(ge)maelan (V)				1	3		2	4	10	
maga (N)	7			2			4		13	
mago (N)	3								3	Yes
madelian (V)	26				3		1	2	32	
mearh (N)	9			1			1	2	13	Yes
meowle (N)		2		1					3	
Θ mere (N)	1			2			4		7	Yes
metod (N)	11	2	26	4	2	6	22	2	75	Yes
mede (A)							3		3	Yes
Θ medel (maedel)(N)	1		1	1			4		7	Yes
missere (N)	4			1					5	
Θ mund (N)	5	1					2		8	Yes
myne (N)	1					2	1		4	
naca (N)	4						2		6	Yes
(ge)naegan (V)	4			2					6	
nathwylc (P)	5								5	
(ge)nipan (V)	2			1					3 -	
niddas (N)	2		2				1		5	
Θ nose (N)	2								2	
noð (N)						1			1	
oncyðð (N)	2								2	Yes

Θ in special meaning only

	Beo.	Jud.	Dan.	Ex.	Gen.B.	Jul.	An.	Mal.	Total	Occurring in compound in sample
? (N)	3		1	1		1	3		9	
etta (N)	2						3		5	Yes
claeg (N)			1				.		1	Yes
aeswa (N)	1	2	4	1			4		12	Yes
eonig (A)						1			1	Yes
eotan (V)	1						1		2	
of (A)	6	2		2	1		7		18	Yes
rond (N)	10			2			2	1	15	Yes
aecc (N)	14						1		15	
ael (N) k1 only	4						2		6	Yes
gesaelan (V) (e)	3	1	1	1	1				7	
aeld (N)	1								1	Yes
saeld (N)					1				1	
sceada (N)	2	1			1	1	2		7	Yes
θ sceada (N)					1				1	
(ge)sceon (V)			1	2					3	
sceotend (N)	3	1		1					5	
scrid (A)							1		1	
scur (N)		2							2	(in compound in base meaning)
secg (N)	29	1				1	4	2	37	Yes
eld (N)			4						4	Yes
ele (N)	11		1				2		14	Yes
eomian (V)	3			1		1	1		6	
ep(p)an (V)							1		1	
igel (N) in special meaning only	1								1	

	Beo.	Jud.	Dan.	Ex.	Gen.B.	Jul.	An.	Mal.	Total	Occurring in compoun[d] in sample
sinc (N)	18	2	1	1				1	23	Yes
sinnan (V)							1		1	
slide (A)	2								2	Yes
sneome (D)					1		1		2	
sneowan (V)							3		3	
snyrian (V)	1								1	
(ge)stepan (V)	2		1	1					4	
stincan (V)	1								1	
θ sund (N)	7			1			3		11	Yes
swancor (A)	1								1	
θ swat (N)	3						5		8	Yes
swatig (A)	1	1					1		3	
θ swebban (V)	2								2	
θ swefan (V)	12			2			1		15	
swegel (N)	4	5		2	1		10		22	Yes
swegle (A)	1								1	
sweot (N)		1		4					5	Yes
θ swingan (V)	1								1	
swidian (V)				1					1	
swylt (N)	2					1	3		6	Yes
tiber (N)				1					1	Yes
tir (N)	1	4	1				2	1	9	Yes
tirleas (A) ✗	1								1	
tohte (N)		1							1	

θ in special meaning only

	Beo.	Jud.	Dan.	Ex.	Gen.B.	Jul.	An.	Mal.	Total	Occurring in compound in sample
torht (A) (kl only)	1	1					2		4	Yes
torhte (D)(kl only)							1		1	
torhtlic (A)		1							1	
torhtlice (D)							1		1	
torn (N) (kl only)	4	1							5	Yes
torn (A) (kl only)	1					1			2	Yes
torne (D)		1				1			2	
θ traef (N)							1		1	Yes
treddian (V)	2		1						3	
tremm(trym) (N)	1							1	2	
ðengel (N)	1			1					2	
ðracu (N)				1		2			3	Yes
θ geðruen (A)	1								1	
ðrymful (A)		1					1		2	
ðrymma (N) X							1		1	Yes
ðryð (N)	1			1			2		4	Yes
ðryðful (A)						1	1		2	
θ waege (N)	3					1			4	Yes
θ waer (N)							2		2	
waerleas (A)						2	1		3	
waerlice (D) X					1				1	
walca (N) X							1		1	
θ warian (V)			4						4	
waeð (N)			2				1		3	Yes

θ in special meaning only

	Beo.	Jud.	Dan.	Ex.	Gen.B.	Jul.	An.	Mal.	Total	Occurring in compoun[d] in sample
waduma (N)				1			1		2	
welhwylc (P)	3								3	
geweorp (N)							1		1	
θ wered (N)	1								1	
wicg (N)	6						1	1	8	
wig (weoh)(N) θ			2			1			3	Yes
wiggend (N)	10	5		2			12	1	30	Yes
wine (N)	16				1		4	2	23	Yes
wineleas (A)	1	1							2	
wir (N)	2						1		3	
wisa (N)	1		4	2					7	Yes
witig (A)	4						1		5	
widre (N)	1								1	
wlatian (V)	1								1	
wlitan (V)	3	1			1			1	6	
wliteleas (A) X							1		1	
gewlitigean (V)							2		2	
wod ( ) (N)							1		1	
wraett (N)	4								4	
wraetlic (A) (kl only)	5			1			5		11	
wradlic (A)					1				1	
wradlice (D)	1								1	
wynleas (A)	2								2	
ylde (ielde)(N)	11		2		2	1	2		18	

θ in special meaning only   313 words.

(iv) Single element words occurring only in poetry.

If I were asked to define the term ' poetic diction',
I would say that it is the use in poetic writing of a special
vocabulary to convey ideas which are normally conveyed by other
words in prose, for example, the use of the word "steed" in
poetry when "horse" is normally used in prose.   It is the single
element words which occur more than once and only in poetry which
fit in most nearly with this conception of poetic diction, and
it is to these that the idea of a poetic, as distinct from a prose
vocabulary is best applicable.   It is here that we find a number
of words which parallel other words commonly used in prose.
For example, we find 'guma' in poetry only, roughly corresponding
to the prose word 'mann',   'holm' corresponding to 'sae', 'folm'
to ' hand', 'aeled' to 'fyr', 'beadu' and 'gud' to 'wig' etc.
The ordinary prose words are of course also found in poetry but
the poetic words never occur in prose texts.   They make up a special
extra vocabulary which is employed only in poetic writing.

Table I (pages 13- 27) sets out all the single element
words occurring in poetry only (excluding most once words, and
words with prefixes) and shows the details of their distribution
across the poems in the sample.   It also shows whether these words
occur in compounds in the sample or not.

It is misleading to deduce from the fact that there are
in the sample well over two thousand words which are guaranteed
not to occur in prose, that the Anglo-Saxon poet had at his
disposal an enormous extra stock of words to be drawn on in poetic
writing.   Nearly three quarters of these words are accounted for by
a technique of freely compounding ordinary single element prose

words and/or single element poetic words.   There is no doubt
however that the three hundred and thirteen words in Table I
constitute a special extra vocabulary which might be drawn from
only in poetic writing.

(a) <u>Words found with special meanings in the poetic texts.</u>

Most of Table I is composed of words which are exclusively
poetic, that is, these words never occur in prose texts.   However,
Table I also includes a limited number of words which, while they
are also found in prose texts, have a special meaning in their
poetic occurrences which they do not have in prose. Such words
may be divided into two classes : -

(1) Those with an entirely different meaning from the prose word.
   These are separate words which just happen to have the same
   form, for example, 'wig' meaning war which is found in prose
   texts and 'wig' meaning 'idol' which is found only in poetic
   texts.

(2) Those whose poetic meaning is connected with their basic prose
   meaning. Usually the poetic meaning is a metaphor transferred
   from the prose meaning. For example the prose meaning of 'aesc'
   is 'ashtree', and the poetic meaning of 'spear' is a metaphor
   drawn from the fact that spears were made from the wood of the
   ash-tree.   The following list of these words will give some
   idea of the way in which the metaphorical transference takes
   place.

Word .	Ordinary Prose Meaning .	Special poetic Meaning.
aesc	ash-tree	spear
bord	board, plank, table	shield
bryd	bride	woman
helm	protection, defence, helmet	protector, lord.
ides	virgin	lady, queen
iren	iron	sword
leod	man	chief, prince, king
lind	lime-tree	shield
mere	pond, pool	sea
medel	council, meeting	speech
nose	nose	promontory
rond	border, edge	rim of shield, shield
scrid	chariot	quick, fleet
scur	shower, storm	shower of blows
sund	swimming	sea
swat	sweat	blood
swebban	put to sleep	kill
swefan	sleep	die
traef	tent	dwelling, building
gedruen	churned	forged.

The tendency to use the name of the material from which an object is made to refer to the object itself e.g. aesc, bord, iren, lind, is fairly widespread.

Another tendency is to elevate the meaning of the word. Thus the name of an ordinary prosaic object refers to something much nobler and more lofty when found in poetry. For example 'mere'

which in prose means ' pool','pond' or 'cistern', in poetry
has the meaning sea, and 'nose' which has the prose meaning 'nose'
in poetry means 'promontory'. A similar tendency can be
seen in the prose and poetic meanings of 'leod', 'ides' and
'traef'.

It is of course a widely accepted fact that the use of
metaphorical expressions or kennings is one of the most
characteristic features of Anglo-Saxon poetry. In the meaning
shifts between prose and poetry illustrated above we see yet
another manifestation of the fondness of Anglo-Saxon poets for
metaphorical expression. χ

However, a serious criticism may be made of the
way in which Clark Hall, and, to a lesser extent Klaeber, make
it a general principle to attribute a more elevated meaning to a
word found in poetry than to the same word when it occurs in
prose. The beginning of this tendency may be seen in the meaning
shift above of 'leod', 'swebban' and 'swefan'. Thus 'leod' which
in prose has the meaning 'man' is said to have the special
meaning in poetry of 'chief','prince', or 'king'. This is
obviously as ridiculous as if, in Modern English, we were to say
that the word 'man' meant 'man' when it occurred in prose writing

χ Footnote: I have frequently noticed that a single element
word which has a special poetic meaning may be found in a poetic
compound in its basic sense while the whole compound forms a
metaphor.
     e.g. hwaelmere= whale-pond = sea ·
          aescholt = ash-wood = spear.
This shows the intermediate stage of the process we have seen
above in its final stage, in which 'mere' alone is used to mean
'sea', and 'aesc' to mean 'spear'.

but when it occurred in poetic writing, it meant 'hero',
or as if when we found the moon referred to in poetry as a
'candle' we claimed that 'candle' had the special poetic meaning
'moon'.

Although all the words listed above seem genuine cases of
use with a special meaning, the following examples seem to me to
illustrate the weakness of extending this line of reasoning.
In all the following cases Clark Hall claims that a special poetic
meaning exists.

Word	Prose meaning	Special poetic meaning claimed by Clark Hall
ecg	edge	sword
freo	free	noble
fruma	creator	prince, lord
geslyht	slaughter	battle
weard	guardian	lord, king

When we find the word 'weard' which in prose means 'guardian'
in a poetic text there is no reason to suppose that it has
changed this basic meaning.   Rather is it used in this basic
sense, with a metaphorical application to the leader.   Similarly
with the other words given as examples.

The difficulty lies in deciding the dividing line between
a metaphor which has 'died' and has thus become just another name
for the object as 'bord' = 'shield' and a word in which the
metaphor is still very much alive, for example 'ecg' used to refer
to a sword, or 'weard' used to refer to a leader.   With a 'dead'
language like Anglo-Saxon, it is of course almost impossible to
make a decision of this sort.   The remedy is to treat the idea of
'special poetic meaning' with the utmost caution, except in a

limited number of clear-cut cases. Otherwise the difference between the language of prose and the language of poetry is overemphasised and the tendency is to assign a 'special poetic meaning' in a large number of unwarranted cases.

Disagreement about 'poetic meaning' underlies a great deal of the difference of marking in Klaeber and Clark Hall.

(b) Distribution of single element poetic words across the word classes.

The 313 poetic singles are distributed across the word classes in the following way : -

TABLE I (a)

Nouns	178
Adjectives	66
Verbs	52
Adverbs	15
Pronouns	2
Total	313

From this table we see that nouns predominate, making up well over half the total. There are two poetic ~~prepositions~~ pronouns 'nathwylc' and 'welhwylc' and a small number of poetic adverbs (15.). The remainder (over one third) is approximately equally divided between the word classes of adjective and verb. (If adjectives formed by means of the suffixes -ig, -lic,-leas, -isc , are excluded, the number of adjectives approximates even more closely to the number of verbs).

The predominance of nouns means that by far the greater part of the special poetic vocabulary consists of names of objects, for which usually some other word exists in the prose language. The Anglo-Saxon poet thus had at his disposal a greater number of synonyms which enabled him to ring the changes on a given word by using appositions and repetitions.

The same applies to a lesser extent to the large number of poetic adjectives.

This single element poetic vocabulary also provides the poet with a means of varying the words with a more functional use in the construction of the sentence and the advancement of the story, i.e. verbs, adverbs and pronouns.

This distribution should be compared with that of the poetic compounds which are restricted to nouns and adjectives, and in which nouns exceed adjectives in approximately the ratio 5: 1.

(c) Distribution of the poetic single element words across the eight poems.

A casual glance at Table I gives the impression that the special poetic vocabulary is widely and fairly evenly distributed across the eight poems in the sample. The following table (Ib) gives the details of this distribution, and was compiled by counting and adding vertically the figures in Table I.

TABLE   I   (b)

	Number of lines	Number of different single element poetic words	Total number of occurrences of these words.
	(i)	(ii)	(iii)
Beowulf	3182	207	922
Judith	350	62(16)	133
Daniel	764	62(16)	154
Exodus	591	83(18)	133
Genesis B.	615	37(11)	97
Juliana	731	66(17)	110
Andreas	1722	155(26)	457
Maldon	325	38(2)	115
Total	8280	313	2121

A word of explanation of the figures in column (ii) is needed. The individual figures show the number of different poetic single element words in each of the poems and the figures in brackets represent the number of additional poetic words found in each poem and not included in the words in the poems listed above it.   Thus, there are sixty two different single element poetic words in Judith and, of these, sixteen are not included in the two hundred and seven such words in Beowulf. Daniel has sixty two such poetic words and adds sixteen to those found in Beowulf plus Judith.   Exodus has eighty three different poetic singles and adds eighteen to those in Beowulf plus Judith plus Daniel.

The figure at the foot of column (ii) is the cumulative total of the two hundred and seven poetic words in Beowulf plus the figures in brackets, thus giving the total of three hundred and thirteen different poetic singles in the eight thousand two hundred and eighty lines of the sample.

From this table we can draw certain conclusions about the frequency with which Anglo -Saxon poetic writing in general, or any poem in particular, makes use of this special stock of poetic words.

In the total sample of eight thousand two hundred and eighty lines, there are two thousand one hundred and twenty one occurrences of single element poetic words, that is, there is approximately one occurrence of a poetic single to every 3.9 lines. The corresponding ratios for the individual poems are as follows: —

Judith : one occurrence of a poetic single element word to every
2.6 lines

Maldon: one occurrence of a poetic single element word to every
2.8 lines

Beowulf: one occurrence of a poetic single element word to every
3.5 lines

Andreas: one occurrence of a poetic single element word to every
3.8 lines

Exodus: one occurrence of a poetic single element word to every
4.4 lines

Daniel: one occurrence of a poetic single element word to every
5.0 lines

Genesis B: one occurrence of a poetic single element word to every
6.3 lines

Juliana: one occurrence of a poetic single element word to every
6.6 lines

In this list, the poems are ranked in the descending order of frequency of the poetic singles. 'Judith,'the 'Battle of Maldon'

and to a lesser extent 'Beowulf' make the heaviest use of this
special poetic vocabulary and 'Genesis B.' and 'Juliana' draw
on it least.

It is interesting to note that the ranking of the
poems supports a subjective impression of the relative extent to
which each poem conforms to the heroic ideals and treatment of
theme.

The rate at which the poems make use of the poetic
singles has no relation to the size of the poem concerned, for
'Judith' and 'The Battle of Maldon', the shortest poems are
closely followed by the longest i.e. 'Beowulf'.   The figures
show that the antiquity of the poem has no bearing on the extent
to which the special stock of poetic words is used, for 'The Battle
of Maldon', known to be the latest composed of the poems ranks
between 'Judith' and 'Beowulf' which are both of early date.

The above list shows very clearly the exact frequency
with which the special poetic diction of Anglo-Saxon appears in
the individual poems in the sample, and the rate at which it
appears in general in the poetic texts.   However, as the poems
were deliberately selected for heroic and poetic qualities it is
quite possible (even probable) that the frequency of the poetic
single element words for texts not included in the sample is
slightly less than one to every 3.9 lines.

We may, however, safely claim that one of the most
characteristic features of the Anglo-Saxon poetic style is the
heavy use of a special vocabulary not used in prose writing.
When we consider that these words are never found in prose the
frequency with which they are used in even 'Juliana', with one

occurrence to every 6.6 lines, is very striking. It is unlikely that the figure for the total poetic literature would fall much below this figure, while the overall figure for our sample of eight thousand two hundred and eighty lines of one occurrence in every 3.9 lines is very high indeed.

We have just seen how the figures in column (iii) of Table I (b) stand in relation to column (i) i.e. the frequency. Now let us consider the figures in column (ii), that is, the number of <u>different</u> single element poetic words in each poem. Everything about the figures in column (ii) indicates that we are dealing with a limited stock of words which are used again and again.

While the number of different poetic singles used in a particular poem varies rather erratically in poems of less than one thousand lines in length, for example, there are sixty two different poetic words in the seven hundred and sixty four lines of 'Daniel', compared with eighty three in the five hundred and ninety one lines of 'Exodus', once the line length exceeds one thousand, the rate of increase in the number of different single element poetic words falls off rapidly. There are one hundred and fifty five such words in the one thousand seven hundred and twenty two lines of 'Andreas' or approximately one different word in eleven lines. In the three thousand one hundred and eighty two lines of 'Beowulf' there are two hundred and seven different poetic singles or approximately one in seventeen lines. The total of three hundred and thirteen different poetic singles to the entire sample of eight thousand two hundred and eighty lines gives a ratio of one different word to every twenty-six lines.

The overlap in the different single element poetic words in the individual poems supports the idea that the stock of such words is limited. The amount of overlap is indicated by the figures in brackets in column (ii). Now a graph may be drawn from the figures in columns (i) and (ii) of Table I(b) which will show how the rate of increase in the number of different single element poetic words used falls off over a continually increasing sample. Taking 'Beowulf' with two hundred and seven different poetic words in three thousand one hundred and eighty two lines, we increase the sample to three thousand five hundred and thirty two lines ('Beowulf' plus 'Judith') giving two hundred and twenty three different poetic singles. Then we add Daniel taking the total line length to four thousand two hundred and ninety six lines and two hundred and thirty nine different poetic singles, and continue with this process till the final figure of three hundred and thirteen different single element poetic words in the total sample of eight thousand two hundred and eighty lines is reached.

The following figures are those from which the graph I(c) is plotted

	Cumulative line-length of sample	Cumulative number of different poetic singles	
1.	3182	207	Beo.
2.	3532	223	Beo.+Jud.
3.	4296	239	Beo.+Jud.+Dan.
4.	4887	257	Beo.+Jud.+Dan.+Ex.
5.	5502	268	Beo.+Jud.+Dan.+Ex.+Gen.B.
6.	6233	285	Beo.+Jud.+Dan.+Ex.+Gen.B+Ju
7.	7955	311	Beo.+Jud.+Dan.+Ex.+Gen.B+ Jul.+An.
8.	8280	313	Beo.+Jud.+Dan.+Ex.+Gen.B+ Jul.+An.+Mal.

GRAPH I (c)
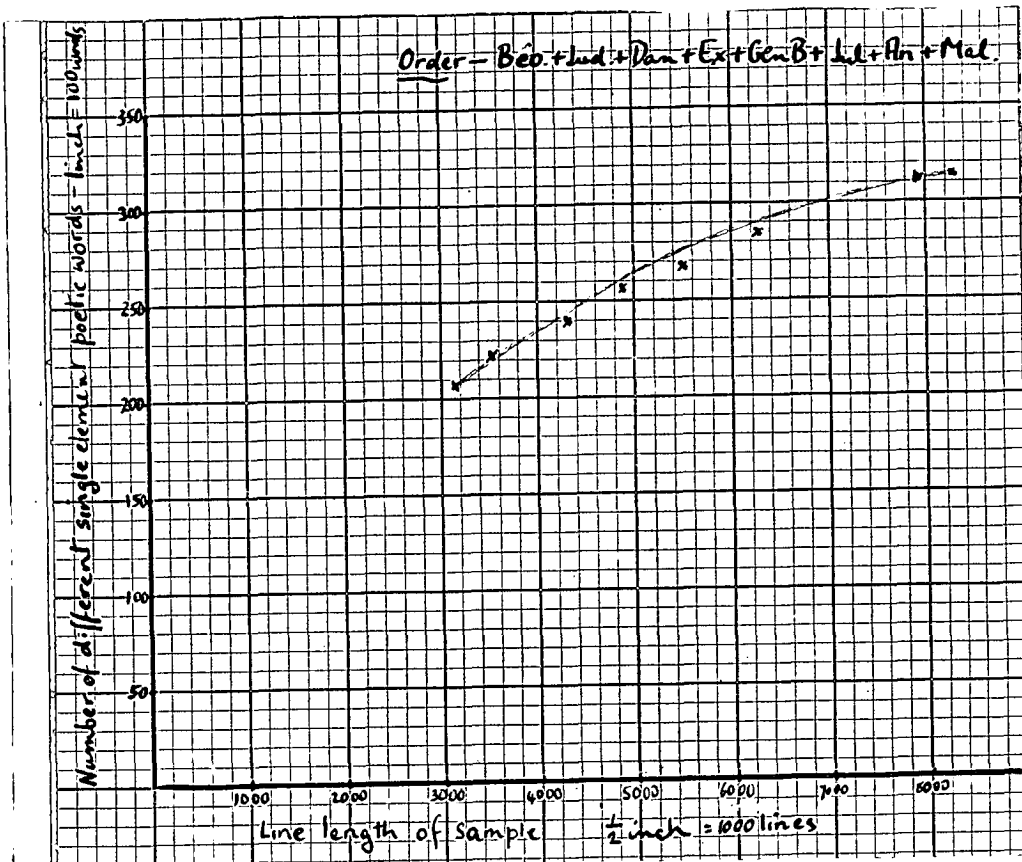
NOTE: It should be borne in mind that the order in which the poems have been taken is quite arbitrary. This order was taken directly from the order of Table I which was to some extent influenced by historical considerations. As many graphs of a similar nature may be worked out from Table I as there are ways of ordering the eight poems. Another way of drawing a graph would be to start with the shortest poem, 'the Battle of Maldon' and to add the other poems in increasing sizes or to start with the longest poem and add in descending order of size. The final point of all these possible graphs would of course be the same, and the graph would probably be in the same form, but, if we started with the smallest sample, it would begin nearer the lower left hand corner.

The form of the graph I (c) supports the view that the stock of single element poetic words was limited, and that there is a considerable amount of overlap in their use in the different poems.   If the sample were extended to cover the remaining Anglo-Saxon poetic texts, it is probable that the number of poetic single element words would be found to total about four hundred or even lower, considering that these texts were especially chosen for their heroic and poetic qualities.

From the foregoing section we may draw the conclusion that the Anglo-Saxon poet had at his disposal a small but very important stock of single element words which were not used in prose, but which it was traditional to use heavily in poetry.

NOTE: Should a similar graph be drawn with the occurrences instead of the number of poetic singles as the vertical variable it would be found to approximate to a straight line rather than a curve, for as we have seen, the rate of occurrence is not influenced by the size of the sample but varies above and below the average of one occurrence to every 3.9 lines.

(d) <u>Semantic groupings of the poetic single element words with</u>
<u>the highest frequency.</u>

   The following is a list of the single element poetic
words with ten occurrences or more ranked in descending order of
frequency. The figure following the word gives its total
frequency in the sample. When a figure is given in brackets
following the frequency figure it means that most of the
occurrences are found in one poem, otherwise the occurrences are
well spread across all the poems.

haeled	102	wine	23	saecc	15
guma	80	sinc	23 (Beo.18)	geofon	14
metod	75	frod	23	hafela	14(Beo.13
beorn	56	lungre	22	helm	14
hyge	50	swegel	22	maega	14(Jud.10
ealdor	49	bord	21	sele	14
frea	45	ferhd	21	leod	13
gud	41	<u>firas</u>	<u>21</u>	lind	13
secg	37	hreder	18	maga	13
hild	33	hyse	18	mearh	13
madelian	32 (Beo.26)	rof	18	ar	12
wiggend	30	ylde	18	brego	12
hearra	29 (Gen.B.26)	folm	17	brytta	12
gar	28	holm	17	gecringan	12
aglaeca	27	brim	16	raeswa	12
hleo	24	iren	15	corder	11
ides	24	rond	15	eafod	11
eafora	24	swefan	15	gryre	11

sund   11

wraetlic   11

mael   10

(ge)maelan 10.

It is significant that the single element poetic word
with the total highest frequency is 'haeled' 'hero'.   The
most striking semantic feature of these high frequency poetic
words is that such a large number are words for 'man', either
as a warrior, or in his position in the heroic structure of society.

Thus in the group with a frequency of over twenty we
find 'beorn' - hero, warrior, 'frea' - ruler, lord, 'guma' - man,
hero, 'haeled' - hero, 'hearra' - lord, 'hleo' - protector,
lord, 'secg' - man, warrior, 'wiggend' - warrior, 'wine' - friend,
lord.

In the group with a frequency of between ten and twenty
we find 'brego' - ruler, king, brytta - dispenser, giver, lord,
helm - protector, lord, hyse - young man, warrior, 'leod' -
prince, ruler, 'maga' - young man, 'raeswa' - leader, counsellor,
'ar' - messenger.

Related poetic words are 'firas' and 'ylde' both
meaning 'men', 'human beings' or 'mankind'.

Thus nineteen of the fifty-eight most frequent single
element poetic words are poetic substitutes for 'man' or 'men'.
Most frequently the man is placed in his position in the social
framework, as a leader, in which case he is a protector, a
treasure-giver, a counsellor, a hero and a friend, or as a
retainer, in which case he is a young man, a warrior and a hero.
The idea of man as a warrior is apparent everywhere.

The large number of synonyms of this type for 'man'
is a widespread feature of the poetic vocabulary which extends
through the poetic compounds and will be discussed again later
in connection with these.

Other semantic groupings are: -

(a) <u>words for the sea</u> - '<u>holm</u>' - 17, '<u>brim</u>',16 '<u>geofon</u>'-14 ,
    '<u>sund</u>' - 11

(b) <u>words for weapons</u> - '<u>gar</u>'- 28 - spear, '<u>bord</u>'-21-shield,
    '<u>iren</u>'-15-sword, '<u>rond</u>' - 15 - shield, '<u>lind</u>'-13-shield.

(c) <u>Two high frequency words meaning 'war'</u> -'<u>gud</u>'- 41,'<u>hild</u>'-33.

(d) <u>Heart, Mind, Spirit</u> '<u>hyge</u>' - 50,'<u>ferhd</u>'-21,'<u>hreder</u>'- 18

(e) <u>Two verbs meaning 'to speak'</u>, used in introducing the
    many speeches which are a feature of the poetic style -
    '<u>madelian</u>'-32,'<u>(ge)maelan</u>'-10.

These six semantic groups, together with the high
frequency poetic word for God - '<u>Metod</u>'- 75, reflect the most
important spheres of interest of the heroic poetry.   Most of
these semantic groups will be found to occur again frequently in
the poetic compounds.

(e) <u>The frequency distribution of the single element poetic words.</u>

The following is a detailed account of the frequency distribution of the three hundred and thirteen words in Table I. To save space, blank rows are omitted.

Table I(d)

Frequency range – X	Number of single element poetic words occurring X times in sample.
1	98
2	51
3	34
4	19
5	19
6	10
7	10
8	8
9	6
10	2
11	5
12	5
13	4
14	5
15	4
16	1
17	2
18	4
21	3
22	2

Frequency range - X	Number of single element poetic words occurring X times in sample.
23	3
24	3
27	1
28	1
29	1
30	1
32	1
33	1
37	1
41	1
45	1
49	1
50	1
56	1
75	1
80	1
102	1
	313

We see from this table that the most frequently occurring word contributes nearly 5% of the total occurrences and that only fifteen words or less than 1/20th of the total single element poetic vocabulary, contribute over one third of the total frequency. The number of words occurring once is considerably less than it would be if once words had not been eliminated from

the consideration.   Note that if this survey were completed for the remaining Anglo-Saxon poetic texts, the number of words occurring once would all by definition be once words. Nevertheless, in the sample, the largest number is that of words occurring once and this number diminishes fairly rapidly as the frequency rises to ten.

This distribution table is included primarily so that the frequency range of the poetic singles may be compared with that of the poetic compounds in a later section.   It will be seen no poetic compounds occur very frequently and that almost without exception they occur less than ten times.

NOTE: This distribution may be compared with the noun frequency charts in Yule's "The Statistical Study of Literary Vocabulary" (Cambridge 1944), principally those in Chapter 2, which in form are very similar to this.

(f) Occurrence of the poetic single element words in the poetic compounds.

In the extreme right-hand column of Table I, I have indicated when a word is also found in a poetic compound in the sample. One hundred and seven, or about one third of the total three hundred and thirteen single element poetic words also enter as elements into one or more poetic compounds.

When a word has been included in Table I because of a special poetic meaning and is found in a compound in the sample in its basic prose meaning, this has been noted in the column, but the word is not included in the total of one hundred and seven.

It must be remembered that a number of words, such as verbs, adverbs and prepositions are prevented by their nature from entering into compounds, which are made up exclusively of nouns, adjectives and verbal participles. However, when for example a closely related noun form of a verb such as 'cring' (verb - 'cringan') occurs in a compound this has been counted as an occurrence of the verb and included in the total of one hundred and seven.

Also, when there are connected forms belonging to different word-classes, usually only one form is found in the compounds, e.g. of torht, torhte, torhtlic, torhtlice, only 'torht' is found in compounds.

The details of the way in which these one hundred and seven poetic single element words enter into the structure of the compounds will be found in Section VI. It is sufficient to notice at this stage that approximately one word in three of the single element poetic vocabulary occurs again as an element of

a poetic compound, and that these are, with a few notable
exceptions, the most frequent of the poetic singles.

Table I (e) gives the details of the frequency range
of the poetic single element words occurring in poetic compounds.

TABLE I (e)

Number of single element poetic words	Number of these in poetic compounds	Frequency as singles
26	18	over 20
32	19	between 10 and 20
255	70	below 10
313	107	

Thus we see that of the twenty six poetic singles
occurring twenty times or more in the sample, eighteen, or
approximately two out of every three are also found in poetic
compounds. Of the thirty two words which occur between ten and
twenty times, nineteen, or slightly more than one in every two,
are found in poetic compounds. When we drop below ten in
frequency, we find that of these two hundred and fifty five
words only seventy or slightly more than one in four also enter
into poetic compounds.

However frequency is not the only factor which
influences the occurrence or non-occurrence of a word in
compounds. 'Haeled' , the most frequent of the poetic single
element words with one hundred and two occurrences, is found in
no poetic compounds. To a lesser extent it is surprising that

'eafora' -24, 'firas' - 21, 'frod' - 23, and 'ides'- 24

enter into no poetic compounds in the sample.

It seems probable that, for some reason not apparent

to me, some words are not free to enter into compounds. It

cannot be a restriction of meaning as 'haeled ' corresponds in

meaning to a number of words which are frequently found as

elements of poetic compounds.

(g) Conclusion.

From the foregoing section we may conclude that the

Anglo-Saxon poet had at his disposal a limited special vocabulary

of single element words. It was customary to draw on these

words heavily and at a fairly uniform rate throughout the poetry.

The use of these words was part of the formal, inherited, poetic

tradition of Anglo-Saxon.

Primarily, these words provided a number of poetic

synonyms, sometimes of a metaphorical nature, for ideas connected

with the sphere of heroic interests and activities. The use of

such words was thus an aid in varying the expression and in

fitting the sense of the narrative into the rigorous, alliterative

mould demanded by the verse form. Thus for example if the sense

demanded a word meaning 'sea', the poet had the choice of an

alliterative pattern with 'h','b' or 'g', 'holm', 'brim',or

'geofon' in addition to the 's' of the ordinary prose word 'sae'.

Similarly with 'haeled', 'frea','beorn' etc.

The frequent use of such non-prose words accords well with the formal verse pattern, the elevated subject matter and the stylized treatment of theme which run through the Anglo-Saxon poetic literature.

V.   THE USE OF COMPOUND WORDS IN POETRY.

(a) Introduction.

"Composition is one of the most striking and inherently significant elements of the diction."
<p style="text-align:right">Klaeber - Introduction to Beowulf Page lxiv.</p>

"During centuries of cultivation not only had strict rules been worked out for this metre, but a definite poetic diction had evolved itself and a distinct poetic vocabulary enlarged greatly by the free formation of compounds."
<p style="text-align:right">E.E.Wardale: Old English Literature Page 14.</p>

The use of a free technique of combining elements from the normal prose language or from the special poetic diction enabled the Anglo-Saxon poet to fit his narrative to the rigid requirements of the alliterative verse pattern by building up a number of freely interchangeable synonyms for the frequently encountered subject matter and concepts.

Heroic poetry is primarily an oral art dealing with a limited range of subjects.

"Much heroic poetry is not only recited but actually improvised. The bard who recites a poem composes it in the act of recitation." [1]

While we need not assume that the extant Anglo-Saxon poetic texts were composed by improvisation, there is no doubt that the poetic style was affected by it. Thus we find that the poet makes heavy use of what have been called "elements of production", that is of freely adapted techniques which enable him to rise immediately to most needs that his subject forces on

1. C.M.Bowra "Heroic Poetry" (Macmillan 1952) Page 216.

him.   In improvised composition, there is no time for
hesitation in finding the right word.   So the poet draws upon
his "elements of production", which may be traditional formulaic
phrases, or conventionally applied epithets, or compound words
formed in accordance with the specific requirements of the
verse.   Of these, the most important in the Anglo-Saxon
poetic style is the compound word, although we also find
frequent instances of recurrent formulaic half-lines like

>   eafod ond ellen - strength and courage
>
>   heard hondlocen - hard, linked by hand
>
>   goldwine gumena - gold friend of men
>
>   bord ond brad swyrd - shield and broad sword

or of the conventional use of an epithet with a noun as

>   iren aergod -   excellent sword,

which is applied to Beowulf's sword even when it has failed him
in battle, or

>   haeled higerof - the hero brave of spirit
>
>   Frea aelmihtig - Almighty God
>
>   sele dam hean - the lofty hall .

A detailed study of the way in which these two features
are distributed through the Anglo-Saxon poetic texts would
require an entire and separate investigation. They are, as
the Chadwicks have shown, in Volume I of "The Growth of
Literature", characteristic of Greek as well as Germanic heroic
poetry.   The heavy use of freely formed compounds is however
peculiar to the Germanic poetry, and it is with the use of
compounds in Anglo-Saxon poetry that the following section will
deal.

On an average, the Anglo-Saxon poet uses one compound
word to every two or three lines. (occurrences - not words).
These compounds are made up by a process of free analogical
combination.   Thus in the meaning of 'the sea' we have the
compound "brimstream" - sea stream, which may be varied by
changing the first element, giving us 'merestream - sea stream,
or the second element giving 'brimwylm' - sea surge, and the
changes may be further rung in 'mereflod' - sea flood,
'flodwylm' - flood surge, 'holmwylm' - wave surge,
'saewylm' - sea surge, 'saeholm" - sea wave, 'saestream' -
sea stream and 'streamwylm'-stream surge.   Thus by combining
seven different elements, brim, stream , mere,, wylm, flod ,
holm and sae in various ways we get ten variant compound
expressions for the sea, and this does not exhaust the
possibilities.   In the best of the poetry a great deal of
subtlety and artistic feeling is involved in the choice of a
compound for a particular context, for the many synonyms for a
concept such as 'sea' are by no means mechanically
interchangeable or equivalent in their emotional effect.
'Wylm' - surge and 'flod' - flood are fittingly used when the
dangers and cruelty of the sea are emphasized, 'mere' which
has the prose meaning of 'lake' or 'pond' is used when the
mood of the sea is more peaceful.   It is interesting to note
that there is no occurrence of a compound 'merewylm' for
although the analogical process would favour the formation
of this compound, the implications of the two elements are
contradictory.   Nor does mere combine with two other
elements frequently found when the description is of a storm

gewinn - conflict and gebland - confusion.

The description of the storm in Andreas abounds in synonyms for the sea formed from flod, wylm, gewinn, gebland, egesa and broga (the last two meaning terror).

375   Waeteregesa stod

        ðreata ðryðum.

514 "Hwilum us on yðum   earfoðlice

        gesaeleð on saewe,   ðeh we sið nesan

        frecne geferan   Flodwylm ne maeg

        manna aenigne   ofer meotudes est

        lungre gelettan "

Note also the extremely good description of the stilling of the storm.

449.   ða seo menigo ongan

        clypian on ceole,   cyning sona aras,

        engla eadgiefa,   yðum stilde,

        waeteres waelmum.   Windas ðreade,

        sae sessade,   smylte wurdon

        merestreama gemeotu.

The phrase "waeteres waelmum " - "the raging of the water" is followed in the next sentence by three parallel expressions describing the storm subsiding - " he rebuked the winds, the sea subsided, the expanse of the ocean streams became calm." In this context the compound 'merestreamas' is the perfect contrast for 'waeteres waelmum'.

We may compare with these passages the use of
compounds in the description of the calm and successful
voyage of Beowulf and his followers back to their native land

B1905.   " ða waes be maeste   merehraegla sum

                    segl sale faest;   sundwudu ðunede;

                    no ðaer wegflotan   wind   ofer yðum

                    siðes getwaefde;   saegenga   for,

                    fleat famigheals   forð ofer yðe

                    bundenstefna   ofer brimstreamas

                    ðaet hie Geata clifu   ongitan meahton,

                    cuðe naessas;   ceol up geðrang

                    lyftgeswenced   on lande   stod."

In this short passage of nine lines there are eight
different compound words.   We may note also that in every case
the first element of the compound is essential to the
alliterative pattern.   Here as elsewhere in the Anglo-Saxon
poetic writing "the abundance of compounds used testifies to
the creative possibilities of the alliterative style."(Klaeber
lxiii).   However the passages quoted above show more than the
mechanical choice of a correctly alliterating compound.
In line 1910 brimwylmas which would be equally correct from a
formal point of view is avoided in favour of the less troubled
'brimstreamas'.   The choice of the two compound adjectives
'lyftgeswenced' and 'famigheals' is most happy, implying as they
do the favourableness of the elements , with the wind driving
the ship swiftly on her course, and the sun catching the foam
at her prow.

The freedom of the compounding technique similarly provides large numbers of analogically formed expressions for the other main spheres of interest, - for warriors, leaders, battle, death, wounds weapons, the hall and enemies.

Thus the heroic lord is, in the hall, the 'beaggyfa' 'goldgiefa' 'sincgiefa' or 'symbelgiefa' - the giver of rings, gold, treasure or banquets, but in battle he may become the 'beorncyning' - warrior king,'folctoga ' - leader of the people, 'guðcyning' - war-king,'hildfruma ' - battle leader, maegenwisa - mighty leader, segncyning - banner king, or sigedrihten - victory lord.

The art of the Anglo-Saxon poet resided to a very large degree in the skill with which he shaped his synonymous compound expressions and the ease with which he fitted them to the alliterative verse without distorting the narrative. The choice of an artistically suitable compound expression for a particular context called for a high degree of literary ability. But just as in his free formation or selection of compound words the Anglo-Saxon poet could best show his powers of originality or artistic skill, so the mere mechanical use of this technique became the source of his worst faults. The mechanical piling up of repetitious compounds produces the most boring and obscure of verse. But at its best this device is strikingly effective.

The large and varied number of compound words found throughout the poetic texts result from the most striking characteristic of the Anglo-Saxon poetic style, namely the repetition of thought with a variation of expression.

The whole of the quotation we have given above from Beowulf is an elaboration of the plain account. "Then a sail was fastened to the mast by a rope. The ship sailed over the waves, driven by the wind until they could see the Geatish cliffs, where they landed." But by a series of repetitions and appositional compounds, this becomes "Then to the mast a sail was fastened by a rope, a mighty sea cloth. The sea timbers groaned, the wind over the waves did not throw the wave-floater off her course. The sea-goer journeyed on, the ship with the twisted prow floated, foamy-necked, forth over the waves, the streams of the sea, until they could perceive the Geatish cliffs, the well-known headlands. The keel pressed forward, driven by the wind; it stood upon the land."

Thus the main ideas are repeated and amplified in several ways, but each repetition adds something to the general effect. Professor Tolman described this striking characteristic of the poetic style in the following way

"The Anglo-Saxon poet - - repeats his ideas in every possible way, but not his words. The remorseless energy of the alliterative metre uses up, devours, the thought so rapidly that repetition becomes a necessity. Thus Anglo-Saxon poetry progresses like a spirited horse, which takes a few long bounds forward, only to follow that by much prancing and tossing without any advance. But this repetition of the main idea is made enjoyable by the constant variation of the language. Each repetition must emphasize some new phase or characteristic by the use of new terms."

(Tolman A.H. The Style of Anglo-Saxon poetry. Modern Languages Association of America. Transactions.Volume III 1887 Page 23).

Although the poet sometimes repeats and varies the whole expression, including the verbal idea, as above, overwhelmingly the most frequent device is to repeat and amplify only the substantival part of the sentence, thus giving a poetic mode of expression which contains a far higher proportion of nouns and adjectives than the corresponding prose expression.

Note the amplifications and repetitions of the two substantival ideas Hrothgar and the sword, in the following passage.

Beowulf 1677
ᵭa waes gylden hilt   gamelum rince
harum <u>hildfruman</u>   on hand gyfen
enta aergeweorc;   hit on aeht gehwearf
aefter deofla hryre Denigan frean
<u>wundorsmiᵭa</u> geweorc; ond ᵭa ᵭas worold
                                ofgeaf
<u>gromheort</u> guma, Godes andsaca,
morᵭres scyldig,   ond his modor eac
on geweald gehwearf <u>woroldcyninga</u>
ᵭaem selestan   be saem tweonum
ᵭara ᵭe on Scedenigge   sceattas daelde.

Note also the emphasis on the substantival repetition in the following passage from the Battle of Brunanburh.

144   Gylpan ne ᵭorfte
beorn <u>blandenfex</u>   <u>billgeslyhtes</u>
eald inwitta,   ne Anlaf ᵭe ma;
mid heora <u>herelafum</u> hlihnan ne ᵭorftan
ᵭaet hie <u>beadoweorca</u> beteran wurdan

> on campstede   cumbolgehnastes
>
> garmittinge,   gumena gemotes,
>
> waepengewrixles, ĕaes hie on waelfelda
>
> wiđ Eadweardes   eaforan plegodan.

(Incidentally, this latter passage seems to me to suffer from the fault I have mentioned before, that is the mechanical piling up of synonymous compound expressions, fitting the alliterative pattern but adding little to the poetic effect).

It is obvious from the extracts quoted that the device most frequently used in repeating and elaborating the substantival ideas was word compounding, either appositional compound nouns, or qualifying compound adjectives.

The remaining part of this section will be a detailed study of the compounds found in poetry, showing the freedom with which they are formed, the principles underlying their composition, and the chief meaning groups into which they fall. ~~On pages~~ In the Appendix complete lists of the compounds occurring in the sample of poetry outlined on Page 6 are given. As these lists provide the material and the illustrations for the following discussion, in the same way as Table I did for the preceding sub-section (IV), they should frequently be referred to and consulted.

(b) Restriction of the use of most compounds to the poetic texts.

The heavy use in poetry of a free technique of compounding greatly enlarges the list of words whose use is restricted to poetic texts. Since the prose style does not repeat and elaborate the subject matter to the same extent as the poetry, it does not need such a store of synonyms and thus many of these compound words are never found outside poetry.

As the table on page 8 shows between two-thirds and three quarters (i.e. 1580 words) of the exclusively poetic vocabulary of the sample is made up of compounds.

However, a sharp distinction should be drawn between the single element poetic vocabulary, which represents a true 'poetic diction', and the poetic compounds which result from the use of a technique not required in prose writing. The single element words occur frequently in the poetic writing but never in the prose because they are felt to belong to the lofty and elevated language of poetry. The poetic compounds on the other hand are formed on the same model as prose compounds, but are much more widely and freely formed in poetry because the repetitious narrative style demands large numbers of synonyms which may be easily adapted to any alliterative pattern.

The total number of **different** compound words in the sample of 8280 lines is 1855, of which as we have seen 1580 are restricted to the poetic texts. The details are as follows:-

62.

Table II (a)   Compounds in the Sample.

Poetic compounds	Once compounds	845	
	Compounds found elsewhere in poetry	735	1580

Compounds found elsewhere in

    prose   235

Doubtful   40

                 1855

We may note that the largest number of compounds, 845, are found in the one occurrence only in all extant Anglo-Saxon texts, which supports the theory that Anglo-Saxon poetic compounds were freely formed to fill a specific need in the context and often were not used again.

Of the 1010 compounds in the sample which occur more than once in the extant Anglo-Saxon texts, i.e. which are not once words, only 235 definitely occur in some prose text. A further forty words are doubtful, usually because there is a prose occurrence of a very similar compound, or because of some difference of meaning between the prose and the poetic occurrences. Thus the maximum number of compounds which can be said to occur elsewhere in prose texts is 275, compared with 735 which occur elsewhere in poetic texts only, and 845 once words.

These figures support the generally accepted view, namely, that the free use of a technique of word compounding was a characteristic of the poetic rather than the prose writing. The large number of once formations supports the view of a _free_ technique, and the large number of compounds whose use is limited to poetic texts supports the view that it was a

distinctively <u>poetic</u> technique.

(c) A comparison of the amount of compounding in representative prose and poetic texts.

From the table on the preceding page we see that there are 1855 different compound words and 1580 poetic compounds in the sample of 8280 lines, or, on an average there is one different compound to every four and a half lines and one different poetic compound to every 5.2 lines.

When we come to consider the frequency distribution of these compounds we will find that the average rate at which these compounds <u>occur</u> in our sample of poetry is one compound to every 2.6 lines and one poetic compound to every 3.3 lines.

It is clear then that compounds are used extremely frequently in poetic writing.

Let us now consider the extent to which compounds are used in a typical example of the prose writing.

The Anglo-Saxon Chronicle, "the greatest prose work of the Old English period and the best known"[1], provides an excellent example of the normal prose writing concerned with the reporting of facts.

I made a rough check of the amount of compounding in the Parker Chronicle between the years of 832 and 900, using the edition by A.H.Smith. (Methuen's Old English Library). Now there are only forty four different compound words in this amount of prose writing, which I estimated to be approximately

1. E.E.Wardale "Old English Literature" Page 277.

5970 words of running text. (Assuming an average of ten words to a line in this edition). This means that there is, on an average, one different compound to every 136 words of running text.

Now in our sample of poetry there are, as we have seen, 1855 different compounds in 3280 lines. Assuming between five and six words to the line, we find that there is, at an approximate estimate, one different compound to every twenty-five words of running text.

The difference between the amount of compounding thus indicated in factual prose writing and poetic writing is very striking. Between five and six times as much compounding in poetry as in the normal prose writing is indicated.

Before proceeding further, we may also consider an example of unusual and highly rhetorical prose writing. The style of Wulfstan approximates more closely than that of any other prose writer to the style of the poetry. He has a strikingly rich vocabulary which closely resembles the language of poetry. " - - - - he has borrowed from the poetic language in his use of alliteration and the poetic compound."[2]   The "Sermo Lupi ad Anglos" (ed. Dorothy Whitelock - Methuens Old English Library) is the best known and most important of Wulfstan's Sermons, in which the special characteristics of his style are most strikingly seen. In this piece of prose writing there are 58 different compound words, or, roughly, one different compound

2. Wardale "Old English Literature" Page 276.

to thirty-six words of running text. (Again, assuming an average of ten words to a line in this edition).

Thus the amount of compounding in the "Sermo Lupi" is very much higher than that in the Chronicle between the years 832 and 900, but it is nevertheless not so high as the average for our sample of poetry.

Assuming that the sample of the Chronicle is typical of the normal prose style and the sample of poetry is typical of the poetic style, it is apparent that there is a very great contrast between the amount of compounding in poetry and in prose. The prose of Wulfstan is, in this respect, closer to the language of poetry, and it is probable that he was consciously imitating the more elevated compounding technique of poetry for rhetorical effect.

As the majority of the compound words used are nouns we can look at the question of the relative amount of compounding in prose and poetic texts in another way. We can consider the relation between the single nouns and the compound nouns in comparable prose and poetic texts. Thus we may decide whether there is a greater likelihood that a compound noun will be used in preference to a single noun in a poetic text.

The poem 'Andreas' and the prose version of the legend of St. Andrew, ('S.Andreas', E.E.T.S. The Blickling Homilies of the Tenth Century - Pages 229-249) are ultimately based on the same Greek source. The subject matter is therefore identical, and the details and order of the narrative differ

only in minor points. The most striking difference between the two is that the poetic version is approximately twice the length of the prose version. [1]

Bearing in mind the much greater length of the poetic version, we may make the following comparison of the total number of different nouns in the prose and poetic versions of the legend.

Table II (b) Total number of different nouns in the prose S. Andreas and the poetic 'Andreas'.

	Prose	Poetry
Single nouns	144	558
Compound nouns	13	393

Thus, in the prose version , there are approximately eleven different single nouns to one different compound noun. In the poetry, however, the relationship is less than three different single nouns to two different compound nouns.

A comparison of the frequency of these nouns provides a similarly striking contrast.

[1] Footnote: The main reasons for the greatly extended length of the poetic version must be attributed to the characteristics of the poetic style which I have outlined in the introduction to this sub-section, namely, repetition and elaboration of the main substantival ideas. A detailed comparison of the style of the factual prose narrative with that of the poetic version will be given in Section II.

Table II (c) Total number of occurrences of nouns in the prose 'S.Andreas' and the poetic 'Andreas' .

	Prose	Poetry
Single nouns	571	2450
Compound nouns	26	556

Here we see that, in the prose version, there are approximately twenty-two occurrences of single nouns for every one occurrence of a compound noun.   However, in the poetry there are less than five occurrences of single nouns for every one occurrence of a compound noun.

From the foregoing comparisons of compounding in prose and poetic texts we may conclude that the use of compound words was normal but comparatively infrequent in the ordinary prose writing, whereas, in poetry, it was customary to make heavey use of the ease with which compounds could be formed.

Footnote: Tables II (b) and (c) contain the figures of the only count I have made which is restricted to nouns. They contain an interesting piece of support for what has been mentioned as a characteristic of the poetic style in the introduction to this sub-section, that is, "the preponderance of the nominal over the verbal element " (Klaeber Introduction Page lxv).   As I have mentioned the elaborations and repetition are concentrated in the main, on the substantival ideas. "Thus, for example, the simple' ond he (the Lord) astag on heofenas" 1. of the prose version of the legend of St. Andrew becomes in the poetry: -

> "Gewat him ða se halga healdend ond wealdend
> upengla fruma,   eðel secan
> middangeardes weard   ðone maeran ham,
> ðaer soðfaestra   sawla moton
> aefter lices hryre   lifes brucan ".   2

1. Page 231 The Blickling Homilies E.E.T.S.
2. Andreas lines 225-229.

Thus the simple subject 'he' of the prose becomes
in the poetry "se halga – healdend ond wealdend – upengla
fruma – middangeardes weard", and the simple noun 'heofenas'
becomes "edel – done maeran ham daer sodfaestra sawla moton
aefter lices hryre lifes brucan."

It is not surprising, with this type of repetition of the
substantival ideas, that the proportion of nouns used in the
poetic text is far higher than that in the corresponding prose
text.

Thus we see from Table II (b) that there are 157 different
nouns in the prose version of the story of St. Andrew compared
with 951 different nouns in the poetic version. Again, from
Table II(c) we see that the total number of noun occurrences
in the prose is 597 compared with the total 3006 occurrences
in the poetry. The fact that the poetic version is more than
twice as long as the prose does not account for a difference
as great as this, for there are six times as many nouns in the
poetry as in the prose, and over five times the number of
occurrences.

This stylistic feature will be further illustrated in
Section II.

(d) The Frequency Distribution of Compounds in the Poetic Texts.

In Modern English many compounds are fixed combinations, that is they are invariable, and are used by the speaker as a single unit. Examples of such fixed combinations are blackberry, blackbird, postman, headmaster, goldfish. Such compounds may contain a meaning additional to the meaning contained in a combination of the two elements. For example, a blackberry is a particular kind of fruit, not merely a black berry, and when a blackberry is unripe it may in fact be red. Similarly a goldfish is a particular kind of fish, not merely a gold fish.

The Danish grammarian Otto Jespersen draws a distinction between a formation of this type, which he calls a formula, and free expressions.

"While in handling formulas memory is everything, free expressions involve another kind of mental activity, they have to be created in each case anew by the speaker, who inserts the words that fit the particular situation and shapes and arranges them according to certain patterns." 1.

The majority of the compounds found in Anglo-Saxon poetry are, as I have already suggested, not formulas, but in every sense free expressions , "created in each case anew by the speaker, - - - and shaped and arranged according to certain patterns. "

We do not expect freely formed compounds to behave in the same way as formulaic compounds. The main difference

1. O. Jespersen "Essentials of English Grammar" Page 18 (Allen and Unwin).

is that formulaic compounds are invariable and are found again
and again in a text <u>in the same form.</u>   The frequency
distribution of formulaic compounds is similar to that of
single element words.   For all practical purposes a formulaic
compound may be treated as a single word.   But, with a
freely formed compound we find that one or other of the elements
may be varied and that frequently the compound never occurs
again in precisely the same form.   Thus battle may be called
<u>billhete</u> - sword hate, or this may be varied to <u>ecghete</u> - sword
(edge) hate, or again <u>ecgplega</u> - swordplay, or <u>aescplega</u> -
spear (ash) play.   Three of these four compounds, billhete,
ecgplega, and aescplega occur only the once in the extant
Anglo-Saxon texts, thus lending strong support to the view
that they were freely formed to fill a specific need in the
context.

 We expect compounds formed in accordance with a free
analogical process of this kind to have a uniformly low rate
of occurrence.

 The following, then, is a statement of the frequency
distribution in the sample of the 1580 compounds whose use
is restricted to the poetic texts.ˣ Compounds occurring once
only in the sample have been subdivided into those which
have only this occurrence in the surviving Anglo-Saxon texts

ˣ Footnote: In the word frequency tables compiled for Modern
English texts by Yule (The Statistical Study of Literary
Vocabulary), compound and single element nouns are not
distinguished. But this would be most impractical in a
frequency count of Anglo-Saxon poetry, as the behaviour of the
compound words is so different from that of the singles.

(once words X) and those which occur elsewhere in poetic

texts.

Frequency range – X	Number of poetic compounds occurring X times in sample
1 { X	845 }
1 { 1	258 } 1103
2	271
3	109
4	44
5	24
6	12
7	6
8	2
9	3
10	–
11	2
12	4
	1580

The contrast between this frequency distribution and that

of the single element poetic words (given on pages 45 and 46) is

very striking. No poetic compound occurs more than twelve

times, whereas between one sixth and one seventh of the total

single element poetic vocabulary occurs more than twelve times.

The total number of occurrences contributed by the single

element word with the highest frequency is 104, or nearly

5% of the total occurrences of single element poetic words.

Only fifteen single element poetic words, or less than one-

twentieth of the total single element poetic vocabulary,

contribute more than one-third of the total occurrences.

With the poetic compounds on the other hand, the frequency of the individual words is uniformly low. Eight hundred and forty-five, or more than half, occur nowhere else in the surviving Anglo-Saxon texts, and though it is impossible to say how much this is due to the chance survival of some manuscripts rather than others, the number is nevertheless suggestively large when compared with the number of single element once words. (see page 10). The average number of times which each of the poetic compounds occurs in the sample is between one and two, which is to be expected if it is true that the combinations are freely formed from a vast number of alternative elements to fit into a specific context and a specific alliterative pattern.

The difference between the rate of occurrence of the single element poetic words and the poetic compounds may be stated in the following way. There are three hundred and thirteen single element poetic words and on the average each occurs 6.8 times in the sample. There is on the average one occurrence of a single element poetic word to every 3.9 lines of the sample.

On the other hand there are 1580 poetic compounds and on the average each of these occurs 1.6 times in the sample. On the average, there is one occurrence of a poetic compound to every 3.3 lines of the sample.

Thus a small single element vocabulary contributes almost as many total occurrences as a compound vocabulary almost five times as large. X

X Footnote: I have throughout used the terms vocabulary and occurrences as they are used by G.Udny Yule in "The Statistical Study of Literary Vocabulary" Page 32. "By the vocabulary of an author I mean the list of words (or it may be nouns or other special class of words) that he uses. Elliptically one may also use the term vocabulary for the number of words in that list

The frequency distribution of the single element poetic words is very similar to the normal distribution of nouns in a given text. (Compare the distributions in Yule Chapter 2). The distribution of the compound words however is very unusual and the uniformly low rate of occurrence is to be attributed to a technique of free composition in accordance with a specific requirement of the text. Such compounds are created anew each time they are used and are therefore not comparable to formulas or fixed combinations or to single words which are invariable and occur in the same form every time.

It is probable however that the seventeen poetic compounds which occur more than six times in the sample in the same form were well on the way to being felt as formulas or fixed combinations. These compounds are <u>folctoga</u> - leader of the people, <u>magodegn</u> - retainer, <u>modsefa</u> - mind, heart or spirit, <u>mondryhten</u> - lord, master (each of which occurs twelve times), <u>werdeod</u> - folk, people, nation, <u>wuldorcyning</u> - king of glory (eleven occurrences) <u>winedryhten</u> - friendly lord,

Footnote (contd): - - - - in the sense in which one may write (the vocabulary of nouns in the 'Imitatio' is 1168. For the aggregate of words that occur it is often sufficient to use such terms as 'the text', 'the nouns in the text', - - -: but more often one is only concerned with the <u>number</u> of such words and I find it more distinctive to speak of this as "the number of occurrences', i.e. of a word or a noun or whatever it may be".

However it should be remembered that I have used the term 'once-word' in a much more specialized sense than Yule's. Yule uses this term of any word which occurs once in a given sample of text. I have however restricted the use of this term to those words which occur once only in the extant Anglo-Saxon texts while I refer to words which occur once twice etc. in a given text as words occurring once, twice etc.

swiðmod – stout hearted, brave, feasceaft – destitute
(deprived of riches) (nine occurrences) ellenweorc – mighty
work, guðrinc – warrior (eight occurrences), hilderinc – warrior
hleoðorcwide – words of proclamation, merestream – ocean
stream, meðelstede – place of assembly, tireadig – glorious
(rich in glory), collenferhð – proud of spirit (from
cwellan – to swell) (seven occurrences).

The following is the frequency distribution of the 235
compounds in the sample which occur elsewhere in prose texts.
To save space, blank rows are omitted.

Frequency range – X	Number of prose compounds occurring X times in sample.
1	130
2	54
3	20
4	10
5	7
6	5
7	2
9	1
12	1
16	1
17	1
21	1
27	1
28	1
	235

This distribution is very similar to the distribution of the compounds whose use is restricted to poetry, in that the average rate of occurrence, 2.3 times in the sample, is low, and indicates a large amount of freedom in the composition of these forms. However, while none of the poetic compounds occur more than twelve times, five of the prose compounds, <u>moncynn</u> - mankind - 28, <u>heofonrice</u> - kingdom of heaven - 27, <u>heofoncyning</u> - king of heaven -21, <u>siðfaet</u> - voyage, journey - 17 <u>soðfaest</u> - true, honest (firm in truth) 16, occur more than this number of times.

Most of the occurrences of <u>heofonrice</u> and <u>heofoncyning</u> are contributed by the one poem, Genesis B, but the occurrences of the other high frequency prose compounds are w ell spread across the poems, and there seems little doubt that they, and <u>lichoma</u>body (bodyhome) - 12 occurrences, <u>weorðmynd</u> mark of distinction - 9 occurrences and <u>saemann</u> - seaman and <u>wildeor</u>- wild animal - each seven occurrences, were felt to a certain extent as invariable fixed combinations. Of these <u>moncynn</u> at least occurs very frequently throughout the prose writing. It provides an example of a formation which may originally have been the result of a free process but which has certainly become, in our texts, fixed and formulaic. The other prose compounds which occur frequently show this tendency to a lesser extent.

<u>Footnote</u>: There are also forty compounds in the sample whose limitation to the prose texts is doubtful. To complete the statement of the frequency distribution of the compounds in the sample, here is the statement for these forty words. (contd).

On page 13 I have listed the elements which I have chosen
to treat as suffixes. Of these, it is true -dom and -scipe could
be treated as nouns, and - ful, - leas , and - lic as
adjectives, and words in which any of these five elements
occur could be considered compounds. These five suffixes
have survived in Modern English in the forms - dom, -ship,
-ful, -less, and - lic survives in two forms, - like and -ly.
There is no doubt that the use of these elements as noun and
adjective forming suffixes originated with their use as the
second element in Anglo-Saxon compounds (In the syntactic
patterns NN=N and NA=A   see pages *109* , *117*   ).
However even in the texts of the period with which this
analysis is concerned, the use of these elements has become rigid

Footnote:(contd).

Frequency range - X	Number of doubtfully poetic compounds occurring X times in sample.
1	15
2	9
3	7
4	2
5	1
6	1
8	2
9	2
11	1
	40

Those which occur more than six times are ellenrof - courageous
-11 occurrences, hordweard - guardian of treasure - 9
occurrences, hildedeor - bold in battle - 9 occurrences,
deodcyning - people's king - 8 occurrences, wordcwide - words,
speech - 8 occurrences.   The average number of times
each of these forty compounds occurs in the sample is 2.9.

and they are used merely as suffixes rather than in their
full sense as elements of compound words. They are freely
used in both the prose and the poetic language as noun and
adjective forming suffixes. To consider them in this survey
as full word elements of compounds would mean that the
number of compounds which also occur in prose and the number of
high frequency compounds would be greatly increased. It would
also be possible to treat the - cynn (Modern English
equivalent - kind) of moncynn as a suffix, but although in
this form it has become fixed, it does not seem to me to have
developed as far towards being a pure suffix as the other
elements quoted.

The high frequency and the invariability of the formation
moncynn can probably be attributed to the fact that it
expresses a frequently used idea for which there is no single
element equivalent. The other high frequency compounds in
the main provide additional synonyms for some of the principal
meaning groups, i. e. the heroic lord, warriors, God, and
the sea.

Footnote: In an article entitled "A Note on Compounds in
Beowulf" (Journal of English and Germanic Philology XXXI 1932
Pages 504-508) J.R.Hulbert quotes extensively from a dissertat-
ion by Dr. Otto Krackow. "Die Nominalcomposita als
Kunstmittel im altenglishen Epos" (Weimar,1903). I have
unfortunately been unable to obtain this dissertation from any
Australian library, so I am unable to say how much Krackow's
treatment of compounds coincides with my own. One of the
passages quoted by Hulbert seems to have some bearing on this
discussion of the frequency distribution of compounds (Page 508)
Krackow obviously realizes the importance of the wide
variety of different low frequency compounds and the command of
language which it indicates. "Nur 233 Cpp, also ca 18 per
cent finden sich mehr als einmal im BW, und auch von diesen
sind 153 (also etwa $\frac{3}{4}$) nur einmal wiederholt".

Footnote: (contd).
(Translation: Only 233 compounds, or about 18 per cent
are found more than once in Beowulf, and of these 153 (or about
¾) are only repeated once).

However Krackow explains the higher frequency of the
remaining compounds in the following way: -

"Da natürlicherweise die Phantasie auf den Gebieten
wo das Interesse am schwachsten ist am unproduhtivsten ist,
so finden sich auch wenig gebrauchte Begriffe unter den
Wiederholungen z. B mancynn 5, modsefa -5, Einige Begriffe
eignen sich nicht zu Variation: medubenc, lichama - 5,
mundgripe - 4 u.a.m. oder der Dichter versteht sie nicht zu
variieren: swidferhd - 4, sorhful - 3, widferhd ".

(Translation: As the imagination is naturally most
unproductive in the spheres where the interest is weakest, so
infrequently used ideas are found amongst the repeated words,
for example mancynn - 5, modsefa - 5, Some ideas are not
adapted to variation : medubenc, lichama -5, mundgripe - 4
or the poet does not know how to vary them: swidferhd -4,
sorhful - 3, widferhd ")

It seems to me quite incorrect to say that it is the
compound words for infrequently used ideas which are invariable.
Krackow's example of this 'modsefa' - heart, mind, spirit
is one of the most frequent ideas in Anglo-Saxon poetry and
many other expressions for this idea are to be found e.g. the
compounds breostcofa, breosthord, breostsefa, ferhdloca
hygedanc etc. and the single element words ferhd , mod, hyge ,
etc.

Krackow does not seem to appreciate that the compounds
which occur again and again in the same form, as for example
'mancynn'have become fixed and formulaic and resemble compounds
of the blackbird type in Modern English.

Note that Krackow treats as elements of compounds forms
which I have chosen to treat as suffixes, eg - ful).

We have seen (Page **63**) that there is in our large
sample of poetry one occurrence of a compound word to every
2.6 lines and one different compound to every 4.5 lines.
The average number of times each compound occurs in the sample
is thus less than two (approximately 1.7). This wide
variety of compound expressions, the majority of which are used
only once, points to a facile command of a technique of
manufacturing compounds in accordance with certain principles
and the requirements of the situation. The vast majority of the
Anglo-Saxon compounds found in the poetic texts result from the
free use of a creative technique of this kind. However a
small number, approximately 30, have become, to a greater or
lesser extent, fixed and invariable combinations similar to
Modern English compounds, headmaster, goldfish etc. The most
formulaic of the Anglo-Saxon compounds, e.g. <u>moncynn</u>, <u>siðfaet</u>,
are not limited in their use to the poetic texts, but also
occur frequently in the prose writings. However the large
number of compounds whose use is limited to the poetic texts
are almost without exception of low frequency, "created in
each case anew by the speaker and shaped and arranged according
to certain patterns" (Jespersen Page 18).

(e) <u>The Frequency Distribution of Nouns in the prose and poetic versions of the legend of St. Andrew.</u>

The frequency tables given by Yule (The Statistical
Study of Literary Vocabulary) are limited to nouns only,
because these show most clearly the special characteristics
of an author's style, and because the inclusion of the

frequently occurring function words, prepositions, pronouns etc, would distort the frequency distribution. Yule's tables do not provide separate frequency statements for compound and single element nouns because, in the texts he analyses, compounds are not sufficiently numerous to make such an analysis significant or necessary. The following is a frequency distribution table of all nouns in the prose 'St. Andreas' and the poetic 'Andreas'. The frequency statement is split for compound nouns and single element nouns. Proper names have been excluded from the count. Drihten and Haelend in the prose are not considered proper names and are included. To save space blank rows are omitted. When single and compound nouns are combined, this table is strictly comparable with those of Yule Chapter II.

Frequency range - X	Prose		Poetry	
	Single Nouns	Compound Nouns	Single Nouns	Compound Nouns
1	64	6	219	285
2	23	4	100	79
3	19	2	73	16
4	9		51	7
5	7		28	4
6	4	1	23	1
7	2		23	
8	3		9	
9	1		5	
10			10	
11	2		2	1 (mancynn)
12	1		7	
13	3		6	
14			2	
15			4	
16			4	
17			2	
19			3	
20	1		2	
21	1		1	
22			3	
23			1	
25			3	
26	1			
27			1	
30	1(ceaster)			
33	1(Haelend)		1	
34			1	
40			1	
42			1	
53			1(god)	
70	1(Drihten)			
71			1(word)	
Total	144	13	588	393

This table provides a striking illustration of the main features of the
use of compound words, which have been discussed in subsections V(b),
(c) and (d).

The most noticeable feature is the large proportion
of compound nouns in the poetic text (see page 66).

Next we notice that, whereas in both texts the single
element nouns are spread fairly evenly over a frequency
range of up to 71, no compound noun, with the exception of
the formulaic mancynn_ occurs more than six times.

In the prose text the number of compounds is
inconsiderable at all the frequency levels. In the poetry
however more than half of the nouns occurring once only are
compounds, as are nearly half of those occurring twice.
Of the nouns occurring between three and six times, only
about one-sixth are compounds, and there is only one
compound among the nearly 100 nouns which occur more than
six times.

Thus the prose text contains a small number of low
frequency compounds, while approximately two thirds of the
nouns in the poetic version are compounds.   The compounds
in the poetic text are remarkable for the large number which
occur once and the rapid rate at which their frequency falls
off.   This extremely large number of low frequency compounds
contrasts sharply with the distribution of the single element
nouns which closely resembles the normal distribution of nouns
in a text as set out by Yule in "The Statistical Study of
Literary Vocabulary" Chapter II.

(f) The rate at which compounds occur in the individual poems.

In subsection IV(c) we saw how the individual poems in the sample varied in their use of the special single element poetic diction. We found that all the poems in the sample made heavy use of this special vocabulary at a rate which varied from one occurrence to every 2.6 lines in Judith to one occurrence to every 6.6 lines in Juliana, with an average occurrence for the whole sample of one occurrence to every 3.9 lines. (Page 36).

Let us now examine the extent to which the individual poems make use of the other main characteristic of the vocabulary of poetry, namely word compounding.

The following table gives the details of the number of different compounds and the number of occurrences of these compounds in each of the poems in the sample. The main figures in the columns refer to the poetic compounds. The figures in brackets refer to the number of additional words and occurrences contributed by the compounds which also occur in prose texts.

(This table may contain a slight error, approximately twelve, in the total occurrences).

TABLE   II (d)

	Number of lines	Number of different compounds	Total number of occurrences of these compounds
	(i)	(ii)	(iii)
Beowulf	3182	877(114)	1192 (184)
Judith	350	108(26)	131 (29)
Daniel	764	108(47)	136 (72)
Exodus	591	212(56)	239 (74)
Genesis B	615	48(13)	54(52)
Juliana	731	143(47)	158 (78)
Andreas	1722	400(90)	554 (151)
Maldon	325	39(12)	43 (18)
Total	8280	1580(275)	2507 (658)

The main figures in columns (ii) and (iii) refer to poetic

compounds, those in brackets to prose compounds.

This table may be compared with Table I(b) on Page 35 which

gives the corresponding figures for the single element poetic words.

(I have however not calculated the extent to which the compounds used

in Beowulf are repeated in the remaining poems as I did for Table I(b))

Footnote: The discrepancy between the total number of different
compounds in my count for Beowulf, 991, and the number given by Klaeber
1070, is due to the wider criterion used by Klaeber in his definition
of a compound. He considers as elements of compounds many forms
which I have chosen to treat as prefixes or suffixes.   I do not
know whether Klaeber includes in his total the compound proper names
such as Saegeatas, Gardene, Sigescyldingas etc, which he indexes
separately. As it is so difficult to separate a compound folk-name
from a genuine proper name I have not included them in my survey of
compounds. If they were included Beowulf would probably rank first
for the use of compounds. A good study of these compound proper names
is W.F.Bryan's Epithetic Compound Folk-names in Beowulf"
(Studies in English Philology. A Miscellany in Honor of Frederick
(contd).

From Table II (d) we can calculate the rate at which the whole sample and the individual poems make use of compound words.

Thus we see that for the total sample there is an average of one different compound to every 4.5 lines, and one occurrence of a compound to every 2.6 lines. The following is a statement of the corresponding ratios for the individual poems.

	One different compound to every - lines	One occurrence of a compound to every - lines.
Exodus	2.2	1.9
Judith	2.6	2.2
Beowulf	3.2	2.3
Andreas	3.5	2.4
Juliana	3.8	3.1
Daniel	4.9	3.7
Maldon	6.4	5.3
Genesis B.	10	5.8

In this list the poems are ranked in descending order of the frequency of the use of compounds in the texts. Thus Exodus uses the highest proportion of different compounds with the greatest frequency, while Genesis B uses the lowest proportion with the lowest frequency.

This statement ranks the poems for their use of all compound words, both prose and poetic. As the number of prose compounds in each case is relatively small, the ranking for the use of compounds

Footnote(contd):Klaeber Minnesota 1929 Pages 120-134). In this article Bryan discusses the artistic feeling displayed by the poet in his choice of the first elements of these words and concludes that in most instances the epithets forming folk-name compounds were most happily chosen by the poet with especial reference to the specific situation in which they are used."(Pages 122-123). This feature, the use of compound proper names, is peculiar to Beowulf.

whose use is restricted to poetry would be very similar.

Note that the ranking of the poems according to the proportion of different compounds used, and the rate at which they occur is identical. In each case, except Genesis B, the rate of occurrence of all compounds is slightly higher than the rate at which different compounds occur. The wider discrepancy in the case of Genesis B. is due to the high frequency in this text of two prose compounds, heofonrice - kingdom of heaven, which occurs eighteen times, and heofoncyning- king of heaven, which occurs fourteen times. The close and parallel relation between the rate of occurrence of all compounds and the rate of occurrence of different compounds in the other poems reflects the uniformly low rate of frequency of the compound words.

As Yule points out, the number of different words in a text does not increase at a uniform rate as the size of the sample is increased. Rather, the total vocabulary is "a function of the size of the sample", that is as the size of the sample is increased, the number of different words used increases but at a diminishing rate. Thus many of the same words are used again and again throughout a text and as the size of sample is extended an increasingly smaller number of new words is added. However by a consideration of the total number of occurrences of a special vocabulary rather than the number of different words in it we can arrive at the rate at which a certain text makes use of this special vocabulary, and this type of statement is independent of the size of the sample. This is clearly illustrated in (IV) c and in Tables I(b) and

I (c).   Here we found that the single element poetic
vocabulary had a fairly constant rate of occurrence in the
different poems of varying sizes and in the total sample (Page
36).   However, we also found (Pages 39-40 I (c)) that the
rate of increase in the number of different single element poetic
words fell off rapidly as the size of sample was increased.   This
diminishing rate of increase was so rapid that it implied a very
limited number of words in the special poetic vocabulary.
However, when we consider the compound words we find that (Page 84)
not only do compounds occur at a fairly constant rate,
independent of the size of the sample, but the rate of increase
in the number of different compounds used does not noticeably
fall off as the size of the sample is increased.   This fairly
constant rate of occurrence of different compounds (with the
exception of Genesis B) in poems of varying sizes is very
unusual and is just another indication that the technique at the
disposal of the Anglo-Saxon poet gave him practically limitless
opportunities to compose new and appropriate compounds as the
situation demanded it.

The ranking of the poems which make up the sample with
regard to the rate at which they use compound words provides an
interesting comparison with the ranking of the poems according
to the rate at which they use the special single element poetic
diction (Page 36).   Judith, Beowulf and Andreas rank in the top
half of the list in both cases, and Daniel, Juliana and Genesis
are found in the lower half of both lists.   However, Exodus, which
ranks fifth for the use of the poetic single element words,
contains the highest rate of occurrence of compounds, and the

Battle of Maldon, which ranks second for the use of the single element poetic words, drops to seventh position when we consider the rate of occurrence of compound words.

On page 37 I pointed out that the rate at which the poetic single element vocabulary occurs in the different poems apparently has no connection with their date, for a poem which can with certainty be dated late, The Battle of Maldon, ranks second, between Judith and Beowulf which are considered to be much older. However, it seems possible that there is some connection between early date and heavy use of the compounding technique, for Beowulf is usually dated about the year 700, and Exodus and Judith are generally, with some dissent[1] assigned to the early Caedmonian school of poetry. Juliana is a signed poem of Cynewulf, and Andreas, if not by Cynewulf, is generally believed to be by an imitator of his, and these poems are therefore usually dated at about the year 800. Genesis B has been assigned to round about the year 900 and The Battle of Maldon must have been composed shortly after the year 991 when the incident the poem celebrates took place. Daniel is found in the same manuscript as Exodus, but is generally considered to have been written at a somewhat later date. Thus the ranking of the poems according to the rate at which they use compounds follows roughly the generally accepted chronological order. Bearing in mind that, apart from the fact that the Battle of Maldon must be the latest of the poems in the sample, there can be no certainty in this chronological order, I would tentatively

1. A.S.Cook believes Judith to be a late poem in the Cynewulfian tradition.

advance the theory that compounds are most heavily used in the
earlier poems, but that, in the later poems, this technique shows
signs of falling into disuse.

In later poems there is a tendency to use a two word or three
word phrase where in the older poems a single compound word would
have been used. Thus in Andreas we find the phrase "cininga wuldor'
(line 171) - glory of kings, as a kenning for God, whereas in the
earlier Beowulf, a single word compound 'cyningwuldor' (line 665)
is used.

Similarly in Andreas, as well as 'hranrad' whale- road, and
'swanrad' - swan road, the single word kennings which also occur
in Beowulf, we find the two word phrases 'hwaeles edel' - the home
of the whale (line 274) and 'fisces baed" - the bath of the fish
(line 293).   The Battle of Maldon abounds in such phrases as
'on waele laeg', 'aet gude sloh', 'weard aet hilde forheawen',
'on here cringan', 'on hilde gecranc' for 'to die or kill in battle'
where the older poetry would perhaps prefer to use a verb with a
compound noun meaning 'to suffer battle-death' or 'to be borne off
by battle death' as in Beowulf line 695.

> 'waeldead fornam
>
> Denigea leode.'

or line 2249   'guddead fornam

> feorhbealo frecne   fyra gehwylcne
>
> leoda minre.'

or again line 2265   'Bealocwealm hafad

> fela feorhcynna   ford onsended'.

Again it seems that there is a growing tendency in the later poetry
to use an inflected adjective with a noun where in the earlier poetry

1. Page   2 Page

1.

an adjective- noun compound would have been used, or to use a

phrase such as 'aeses georn' (M 107) or 'wiges heard'(M 130)

.2

where the older poetry uses a noun -adjective compound

such as 'domgeorn' (An) or 'fyrheard' (B305). x

However, like all questions which depend upon the controversial

and uncertain question of the dating of manuscripts, the theory

that the very heavy use of compound words is characteristic of

the older poetry and is used less in the later poems, being

replaced to a certain extent by phrases, must be treated with a

great deal of caution.

It must be emphasized that compounds occur frequently in all

the poems in the sample, for even in Genesis B, which contains

the lowest rate of occurrence of compound words, there is an

average of one occurence of a compound to every 5.8 lines. The

average rate of occurrence for the whole sample is one occurrence

1. Page 115   2. Page 117

x Footnote: A detailed quantitative study of the syntactic
structures which replace the compound types outlined in subsection
V (i (ii)) should prove interesting. It should be possible with a
certain amount of indexing to obtain a statement of the phrase
structures in Daniel, The Battle of Maldon, Genesis B, etc, which
express the meanings contained in the compounds in Beowulf,
Exodus, Judith etc. Thus, for example, it seems, on a cursory
examination that in the later poetry the noun-noun compound is to
a certain extent replaced by two separate nouns of which the first
is inflected in the genitive case as in 'hwaeles mere' instead of
'hwaelmere', or by a noun followed by a prepositional phrase as in
'guman to gude' (M) instead of 'gudwigan' (B). The adjective-
noun = noun compound is apparently replaced by an inflected
adjective, with a noun, as 'min ealda faeder' (M) instead of
'min ealdfaeder' (B), and the noun-adjective = adjective compound
by an adjective with an inflected noun as 'mode rof' instead of
'modrof' or by an adjective with a prepositional phrase as 'on
helle fus' instead of 'hellfus'.

to every 2.6 lines.   Thus the use of compound words is an even
more striking characteristic of the language of poetry than the
use of a special poetic diction of single element words which
occur on the average once in every 3.9 lines.

(g) Once compounds.

The originality and artistic skill of the poet may most
readily be seen in the ease with which he adapts the compounding
technique to fit his own particular requirements, and the ease
with which he forms compounds of his own.

There are 1855 different compounds in the sample, of which
1580 never occur outside the poetic texts, and of these 845
occur only once in the surviving Anglo-Saxon texts.

Klaeber writes of the once-formations in Beowulf:
"A good many terms are nowhere recorded outside of 'Beowulf'
and not a few of these may be confidently set down as of the
poet's own coinage".[1]

E.E.Wardale writes "   - - -   the poet of Beowulf makes full
use of the ease with which compounds could be made.   Doubtless
many of those he employs were already established, but some give
the impression of having been created for the moment".[2]

Because of the small body of heroic poetry preserved in
Anglo-Saxon and the lack of any certainty in the dating of poems,
it is impossible to guess which of the once compounds were
actually original with the authors of the poems in which they
occur, but in any case, it is clear that a large number of once
compounds indicates mastery of an extensive vocabulary.

1. Beowulf - Introduction Page lxiii   2. 'Old English Literature'
        Page 103.

The individual poems in the sample differ drastically in the proportion of once compounds used.

The following table gives the number of once compounds in each of the poems.

<p style="text-align:center"><u>TABLE II (e)</u>.</p>

<u>Poem</u>	<u>Line length</u>	<u>Number of once compounds</u> .
Beowulf	3182	473
Judith	350	33
Daniel	764	20
Exodus	591	119
Genesis B.	615	20
Juliana	731	51
Andreas	1722	118
Maldon	325	11
Total	8280	845.

It is evident from this table that there is a very striking difference between the amount of original compound formation in, for example, Exodus, a poem of 591 lines in which 119 once compounds are found, and Daniel which is 764 lines in length and contains only 20 once compounds.

The poems may be ranked in the following way according to the proportion of once compounds they contain.

Exodus: one once compound to every 5.0 lines

Beowulf: one once compound to every 6.7 lines

Judith: one once compound to every 10.6 lines

Juliana: one once compound to every 14.3 lines

Andreas: one once compound to every 14.6 lines

Maldon: one once compound to every 29.5 lines

Genesis B: one once compound to every 30.8 lines

Daniel: one once compound to every 38.2 lines.

This ranking supports to a certain extent what is subjectively felt about the merits of these poems as original compositions.   Beowulf, Exodus, and Judith are usually felt to be fine and original poems, displaying an excellent sense of craftsmanship in the choice of words.   Juliana and Daniel are inferior poems with much merely mechanical repetition. Andreas, though a capable work of art, borrows words and phrases liberally from Beowulf. The Battle of Maldon and Genesis B, though giving evidence of high literary ability in their authors, owe their low ranking for the use of once compounds to the fact that they make less use of the technique of compounding in general.

(h) Comparative Study of the use of the stylistic features discussed in the individual poems in the sample.

We are now in a position to make a quick survey of the poems in the sample noting the extent to which each uses the two main characteristics of the Anglo-Saxon poetic vocabulary, i.e. a special vocabulary of single element words and a free compounding technique.

On pages 36,85 and 93 are the details of the ranking of the poems for their use of the special single element poetic diction, compound words, and once compounds.

Beowulf .   " - - - not only the most important epic of Germanic origin, but by far the most important poem of pre- Conquest times "   1

"Conscious skill is shown in the development of the theme as a whole, as well as in the treatment of individual episodes" 2

"If the poet of Beowulf has shown skill as a story teller, he has proved his poetic quality no less in the richness of his vocabulary and in his brilliant use of the devices of the kenning and variation."   3

We have seen that "Beowulf" ranks third for the use of the single element poetic diction with one such word to every 3.5 lines, and third for the use of compounds with one to every 2.3 lines. This poem also ranks second for the use of once compounds, with one to every 6.7 lines.

Thus Beowulf uses both characteristics of the poetic vocabulary very frequently. In addition the high proportion of once compounds indicates originality and mastery of the technique of compound formation.

1. Wardale Old English Literature Page 78
2. Wardale Page 98
3. Wardale Page 102.

Judith. "Unfortunately only the closing sections of this poem have survived. It is a work of remarkable power and beauty". 1

The artistic excellence of this fragment is apparent in the dramatic sense displayed and in the brilliant choice of words.

As we have seen, Judith ranks first for its use of single element poetic words, with one to every 2.6 lines, and second for the use of compounds, with one to every 2.2 lines. It uses a high proportion of once compounds, ranking third after Exodus and Beowulf, with one to every 10.6 lines.

Daniel . " - - - lacks these elements of strength and originality (i.e. of Exodus) and cannot be ranked high in poetic quality. It is a collection of stories, well told, to be sure, but in rather a prosaic way, and owing their merit as stories, when all is said, chiefly to the original." 2

The subjective judgment of the poem as dull, repetitive and uninspired is supported by its low ranking for the use of the poetic vocabulary. It ranks sixth for the use of the single element poetic diction, with one occurrence of a poetic single to every five lines, and sixth for the use of compound words, with one to every 3.7 lines. This poem uses the lowest proportion of once compounds, only one to every 38.2 lines, or a total of twenty in all. These figures support the usual literary assessment of this poem as lacking "elements of strength and originality."

Exodus. "The poet's imagination has been fired by one episode, the crossing of the Red Sea, and he has treated his theme as he would have done a native story of the kind, telling it with great wealth of detail and vigour of description and giving us pictures full of life and movement." 3.

1. R.K.Gordon "Anglo-Saxon Poetry" Page 352
2. Blackburn "Exodus and Daniel" Introduction Page xxxiii
3. Wardale "Old English Literature" Page 125

The artistry of the Exodus poet depends more on the choice of suitable compound words, than on the use of the single element poetic diction.   The poem ranks fifth for the use of the single element poetic vocabulary, with one occurrence to every 4.4 lines, but contains the highest proportion of compound words in the sample, one to every 1.9 lines.   Exodus also contains the highest proportion of once compounds, one to every five lines.   On the whole these compound words are formed and used with a great deal of originality and skill.

Genesis B.   "In places the vocabulary, syntax and alliterative structure of Genesis B are Old Saxon rather than Old English".   1

    "Considered as a whole, the Genesis is uneven in quality. The section in which the poetic narrative attains to highest excellence in action and characterization (i.e. Genesis B) is, as we have seen, an inset which reflects the merits of an Old Saxon original".   2.

    This poem ranks low for the use of the principal characteristics of the poetic vocabulary, not because it is a dull or inartistic poem, but because it is outside the main Anglo-Saxon stylistic tradition.

    Thus the lines of this poem are longer than those of the other poems in the sample, and the metre is at times slightly different.   A great number of words in Genesis B are either not Anglo-Saxon at all, or used in a way which is different from normal Anglo-Saxon

    The poem is now known to be a translation of an Old Saxon original, of which only a fragment remains.   Most of the

1. Kennedy: "The Earliest English Poetry" (Oxford 1943)Page 162
2. Kennedy Page 175.

strangeness of vocabulary, verse structure etc. is due to resemblance to Old Saxon rather than Anglo-Saxon.

Genesis B is a strikingly dramatic and powerful composition similar in theme to Milton's 'Paradise Lost'.

Nevertheless because it is so indebted to an Old Saxon original it ranks only seventh for the use of the single element poetic words (one to every 6.3 lines) and eighth for the use of compounds (one to every 5.8 lines). It also ranks seventh for the use of once compounds (one to every 30.8 lines).

Juliana: "Juliana is a typical saints' life and less interesting
than Andreas or Guthlac. It follows its Latin source fairly closely.
The saint suffers the same torments, displays the same constancy,
and wins the same glory of martyrdom, as other saints whose lives
were written and read throughout mediaeval Christendom." 1

Juliana ranks lowest of all the poems in the sample for the use of the single element poetic vocabulary, with one occurrence to every 6.6 lines. It ranks fifth for the use of compounds, with one occurrence to every 3.1 lines and fourth for the use of once compounds with one to every 14.3 lines.

This poem which contains the runic signature of Cynewulf, has little literary merit, and its low ranking for the use of the poetic vocabulary seems to have some relation to this.

Andreas. "In determining the extent to which Andreas was indebted to
specific Anglo-Saxon poems, the first place must be given to Beowulf.
Not only are phrases and words borrowed liberally, but general
situations are made to recall those of the earlier poem. The whole
narrative framework of Andreas plainly suggests the first part of
Beowulf."   2.

1. Gordon Page 182
2. Krapp "Andreas and the Fates of the Apostles" Introduction Page lv

" - - - the truly noteworthy passages in Andreas are those where the motif of the sea appears." 1.

This account of the adventures of St. Andrew in the land of the Mermedonians is much more vigorously told and more interesting than Juliana or Daniel. 'Andreas' ranks fourth for both the use of the single element poetic vocabulary and for the use of compounds. There is one occurrence of a poetic single element word to every 3.8 lines, and one occurrence of a compound to every 2.4 lines. However, Andreas drops to fifth position for the use of once compounds, with one to every 14.6 lines. This is, to a very large extent, due to the wholesale borrowing of vocabulary from Beowulf. A very large number of compounds are common to Beowulf and Andreas, but are found nowhere else.

The Battle of Maldon.   "It is hard to escape the conviction that the poem of Maldon, late as it is, has uttered the spirit and essence of the Northern heroic literature in its reserved and simple story, and its invincible expression of heroic faith." 2

This poem is generally agreed to be one of the great literary achievements of the Anglo-Saxon period. It ranks second among the poems of the sample for the use of the poetic single element words, with one occurrence to every 2.8 lines. However, it drops to seventh position for the use of compounds, with one occurrence to every 5.3 lines, and to sixth position for the use of once compounds, with one to every 29.5 lines.

While the heavy use of the single element poetic diction reflects the high artistic merit of the poem, the comparatively infrequent use of compounds may be due, as I have suggested to the very free use of the compounding technique, characteristic of

1.Anderson "The Literature of the Anglo-Saxons" Page 135
2. W.P.Ker "Epic and Romance" Page 57 (London 1926)

Beowulf and the earlier poems, having fallen into comparative
disuse by the end of the tenth century.   But it may also be
due to the conscious avoidance of this device by the poet.   This
recital of indomitable loyalty and heroism in the face of defeat
gains immensely in effect by its simplicity.   Were the
narrative style as full of repetitions and compounds as that of
Beowulf or Exodus, the simple account would become an epic recital
of perhaps twice or three times the length, but it would lose
something in the process.   Thus the simple narrative technique,
which prefers to say " he fell in battle" rather than "he
suffered battle-death, the worst of war-harms", is much more
effective for the subject matter of Maldon, but whether this is
due to conscious literary device, or to the late date of
composition, is difficult to say.

It is clear, from this short survey, that the poems which
rank highest in literary merit tend to make the heaviest use
of the special poetic vocabulary of single element words.   In
the case of Genesis B, the low ranking is due to the fact that
this poem is outside the Anglo-Saxon poetic tradition and is
influenced by the vocabulary of Old Saxon.   Where the poems make
heavy use of compound words, a high proportion of once formations
is also a sign of originality and mastery of vocabulary.
However, when compounds are mechanically multiplied to fill up
the alliterative pattern but with little thought for their
suitability, the use of compound words may become an artistic
fault.   There is thus no connection between the literary merit
of the poems in the sample and the extent to which they use

compound words, for everything depends on the way in which these words are used. In Beowulf and Judith, and to a lesser extent in Exodus, compounds are in general chosen or formed with artistic sense and in some cases with originality and striking effect. However, in parts of Daniel and Juliana, the use is conventional and mechanically determined and tends to impede and obscure the flow of the narrative. In "The Battle of Maldon", the more simple narrative style with a lower proportion of compound words is extremely effective.

(i) The structure of the Anglo-Saxon compounds.

The compound words in the sample are, with a small number of exceptions, made up of two different elements, each of which occurs independently. ✗

✗ <u>Footnote 1</u>: In a few compounds, one or other of the elements never occurs independently in the extant Anglo-Saxon texts but is found only as an element of one or more compound words. For example, <u>wosa</u> is found only in the compound <u>herewosa</u> , <u>wrig</u> is found only in two compounds <u>wrigfedere</u> and <u>wriglast</u>, <u>scerwen</u> is found only in <u>ealuscerwen</u> and <u>meduscerwen,</u> <u>saeta</u> is found only in compounds but may be connected with the verb <u>sitten</u> , and <u>headu</u> never occurs independently, but is the first element of twenty different poetic compounds in our sample alone.

The number of compounds containing such an element is, however, not sufficiently large to affect general conclusions.

✗ <u>Footnote 2</u>: The complete list of compounds in the sample, which forms the Appendix, should be referred to frequently for examples.

We may look at the way in which the compounds are made up in two different ways.

(1) We may examine the way in which the compounds are composed of elements drawn from the normal language of prose or from the special poetic diction.

(2) We may consider the word classes to which the elements of the compounds belong, and thus we may establish the syntactic models on which the compounds are formed.

The following tables II (f),(g) and (h) show the details of the structure of the 1855 compounds in the sample. Table II (f) shows the composition of the 1580 poetic compounds and is subdivided into once compounds and other poetic compounds. Table II (g) shows the composition of the 235 compounds which also occur in prose, and Table II (h) shows the composition of the 40 doubtful compounds.

In every case the horizontal columns give the details of the composition from poetic and non-poetic elements, and the vertical columns give the details of the syntactic structure.

Table II (f) (102v)

Table showing details of the composition of the 1580 compound poetic words (including once compounds) in the sample of eight poems:

		NN=N	NA=A	AN=N	AN=A	NVend=N	NVend=A	AA=A	VdN=A	NVd=A	VdN=N	AVend=A	AVd=A	AVend=N	Total	
Once Compounds	XX	19	2			1					1				23	
	XY	141	24	4	3	3	3		1	1					180	845
	YX	54	8	3	3	1			1						70	
	YY	433	65	31	10	7	5	5	5	4	4	1	1	1	572	
Other Poetic Compounds	XX	19	7			2	1								29	
	XY	102	21	4	6	8	3	2		1					147	735
	YX	46	6	5	4	1			2						64	
	YY	359	47	26	19	15	9	7	3	4	2	4			495	
	Total	1173	180	73	45	38	21	14	12	10	7	5	1	1	1580	

N = Noun, A = Adjective, Vend = Verbal form in end (agent Noun or present participle, $V\frac{e}{1}d$ = past participle

X = poetic element, Y = non poetic element.

Table II (g)

Table showing details of the composition of the 235
<u>non-poetic compounds</u> occurring in the sample of eight
poems.

	NN=N	NA=A	AN=N	AN=A	NVend=N	NVend=A	AA=A	NVd=A	AVd=A	VendN=N	Total
XX	1										1
XY	6										6
YX	4									1	5
YY	158	23	22	12	1	1	3	2	1		223
Total	169	23	22	12	1	1	3	2	1	1	235

X= poetic element , Y= non poetic element N= Noun,
A= Adjective, Vend = verbal form in end(e) (Agent noun or present
participle) Vd= past participle.

Table II (h)

Table showing details of the composition of the 40
compounds occurring in the sample of eight poems about
which there is doubt or disagreement as to whether they
are exclusively poetic.

	NN = N	NA = A	AN = N	AN=A	NVend=N	AA=A	Total
XX							-
XY		1					1
YX	1	1					2
YY	26	4	2	3	1	1	37
Total	27	6	2	3	1	1	40

X= poetic element   Y= non poetic element   N= Noun, A=Adjective
Vend = verbal form in end(e) (agent noun or present participle)

(i) Poetic and non-poetic elements in the compounds.

In the tables II (f), II (g) and II (h), Y symbolizes an element drawn from the normal prose vocabulary and X symbolizes an element from the special single element poetic diction. Thus XX symbolizes a compound made up of two elements from the special poetic diction, XY symbolizes a compound made up of an element from the special poetic diction in first position followed by an element from the ordinary prose language in second position etc.

When we look at Table II(f) which deals with the 1580 poetic compounds, we notice immediately that slightly more than two-thirds of these or 1067 are made up of two elements from the prose language.   There remain 513 compounds not found outside the poetic writings, into whose composition one or more elements from the special poetic diction enter.   The majority of these, 327, are made up of a poetic element in first position, followed by a prose element in second position.   A further 134 are made up of a prose element followed by a poetic element, and the remaining 52 compounds are made up of two elements, both drawn from the special poetic vocabulary.

It is interesting to note that these proportions are approximately the same in the once compounds and the remainder of the poetic compounds, and in the syntactic subdivisions. Once words outnumber by a small proportion the other poetic compounds in all the subdivisions except XX.

The use of all these compounds is restricted to the poetic texts.   We would expect that all the compounds which are found in prose texts would be composed exclusively of elements which

occur independently in the prose language.

On the whole, this is the case.   However, fifteen of the 275 prose compounds and doubtful compounds (Tables II 'g' and 'h') contain elements whose independent use is restricted to the poetic writings.

These fifteen words are: - dryht<u>guma</u>, ellen<u>rof</u>, and <u>hilde</u>deor which are usually poetic but which occur incidentally in prose texts, and agend<u>frea</u>, bryd<u>guma</u>, <u>gud</u>fana, <u>hyge</u>least, <u>hyse</u>beordor, <u>mundb</u>ora, <u>mund</u>byrd, raed<u>bora</u>, sae<u>lida</u>, <u>sige</u>waran, undern<u>mael</u>, <u>wig</u>(=weoh)gyld.

Some of these elements, it is true, are not found frequently in the poetic texts. The forms <u>bora</u> and <u>lida</u> and once words, the former in Saturn and the latter in the Gnomic verse, and <u>mael</u> and <u>mund</u> are poetic in meaning only.   However, it is strange that such frequent and undoubtedly poetic elements as <u>rof</u>, <u>frea</u>, <u>guma</u>, <u>gud</u>, and <u>hyge</u> should be elements of compounds which are found in prose texts.   Frequently the prose occurrence of these compounds is unusual and is found only in the literary 'poetic' prose of Aelfric or Wulfstan.   A high proportion of the doubtful compounds occur only once in a literary prose text by one of these authors.

More than two-thirds of the compounds in the sample are formed by freely combining two elements from the familiar vocabulary of prose. However in slightly less than one compound in three, an element from the special poetic diction enters into the structure of the compound.   Of these, the compounds in which the poetic element occurs in first position outnumber those in which a prose element is followed by the poetic element in second

position in the proportions of approximately three to one.

The explanation for the fact that, when a poetic element enters into the structure of a compound, it favours the first position, is to be found in the usual meaning relation between the first and second elements.

"--- the first parts give a certain 'hue' to the second, which is semantically the dominant element." 1

The function of the second element is to convey the main meaning (primary rank in Jespersen's terminology) while the function of the first element is usually descriptive (secondary rank). For example beadufolm - warhand, brimclif - sea-cliff, gryresið - terror-journey, gúðrof - war brave etc. etc. The second element is important to the narrative and the advance of the story, while the first element heightens the emotional or poetic tone by qualifying the meaning contained in the second element in someway or by bringing it into relation with the two dominant spheres of interest, war and the sea.

It is therefore not surprising that when elements from the special poetic diction enter into the structure of poetic compounds they favour the first position in this descriptive or emotionally heightening function.

(ii) Syntactic sub-classes.

The vertical columns in Tables II (f) (g) and (h) give the details of the syntactic models on which the compounds are formed and the number of compounds belonging to each sub-class. The columns are arranged in the descending order of the total number of compounds belonging to each sub-class.

1. J.R.Hulbert: "A Note on Compounds in Beowulf" Page 505
   J.E.G.P xxxl 1932

The following symbols have been used-N= Noun A=Adjective Vend= the verbal form in end or ende (agent noun or present participle), Vd= past participle, NN=N symbolizes a noun in first position followed by a noun in second position giving a resultant compound noun. NA=A symbolizes a noun in first position followed by an adjective in second position giving a resultant compound adjective.

The grammatical feature (in Leonard Bloomfield's terminology 'class-cleavage' (Language)) whereby one form may belong to more than one word-class is a pronounced characteristic of the structure of Modern English. Thus amount and touch belong to the wordclasses of noun and verb, bare to verb and adjective, and light and fit may be nouns, verbs or adjectives. But in the Anglo-Saxon language class-cleavage is a comparatively minor feature. Due in part to the much greater importance of inflections most forms belong exclusively to one word class. There is however a certain amount of overlap between the wordclasses of noun and adjective e.g. dol= folly (noun) or foolish(adjective), gȝorn= sadness, sorrow (noun) or sad (adjective). When a genuine ambiguity of this kind exists the general principle has been to classify the form as a noun rather than an adjective, e.g. gȝornhof has been included with the NN=N compounds.

All the compound words in the sample are either resultant nouns or resultant adjectives. Of the 1580 poetic compounds, there are 1292 compound nouns and 288 compound adjectives, and of the 275 prose and doubtful compounds, there are 223 nouns and 52 adjectives. There are therefore between four and five times as many compound nouns as adjectives, but the number of

compound adjectives is nevertheless considerably large. These figures may be compared with those in Table I(a) on page 33 which gives the word-class distribution of the single element poetic words. These were distributed across the word-classes of noun, adjective and verb, with a small number of adverbs and pronouns. The largest number were nouns.

The extremely large number of different compound nouns, and, to a lesser extent, of adjectives, reflects the nominal character of the poetic style and provides almost limitless means of varying and modifying the principal substantival ideas.

Let us now consider the syntactic compound types, first the compound nouns and then the compound adjectives.

NN=N

This is overwhelmingly the most important compound type, for nearly three quarters of all the compounds in the sample, 1369, are formed on this model.

As we have seen the second noun in this pattern conveys the main meaning while the noun in the first position acts as a modifier. In Jespersen's terminology, the second noun has primary rank and the first one has secondary rank or is an adjunct to the other. For example, note the difference in meaning between sweordbealu - swordevil and bealusweord - evil sword, cynedrymm - kingly glory and drymcyning - glorious king.

This construction occurs very frequently in Modern English, e.g. coal-shed, egg-cup, typewriter, mudguard, hospital gardens etc. The Modern English construction may be written as a one word compound e.g. mudguard, but the two word construction in which the first noun is an adjunct to the second is more frequent e.g. hospital gardens.

<u>evening papers.</u>

In Anglo-Saxon the NN construction results in a
<u>one-word compound</u>, e.g. <u>gudleod</u>, <u>hwaelmere</u>. Sometimes there is
a two-word equivalent with the first noun inflected in the
genitive case, e.g. <u>hwaeles mere</u>.   But more often than not,
such a conversion is not possible.

As in Modern English the meaning relation between the two
nouns is extremely varied.

" - - - we have already seen that the logical relation
between adjunct and primary is not always the same, and not
always so simple as in <u>a red rose</u> which means the same thing
as <u>a rose that is red</u>." 1

Thus a <u>coal-shed</u> is <u>a shed for coal</u> a <u>mudguard</u> is
<u>a guard against mud</u>, the <u>hospital gardens</u> are <u>the gardens of or</u>
<u>belonging to the hospital</u> and the <u>evening papers</u> are <u>the papers</u>
<u>sold(?) in the evening.</u>

The meaning relation between the two elements in the
Anglo-Saxon NN=N compound type is just as varied.   Consider
the relation in the following words, <u>adfaru</u> - way to the funeral
pyre, <u>gudleod</u> - warsong, <u>hildecumbor</u> battle-banner, <u>scadugenga</u> -
shadow goer, <u>flodweg</u> - path through the sea, <u>lagustream</u> - sea
stream, <u>sincfaet</u> - treasure cup, <u>winreced</u> - wine hall, <u>aescholt</u>-
ashwood (=spear), <u>batweard</u> - boat-guard, <u>goldgiefa</u> - gold-giver,
<u>selerest</u> - hall-bed, <u>ambihtsecg</u> - servantman (= servant,
minister) <u>hleodorcwide</u> - discourse (literally speech speech).

Thus the relationships range from <u>bed in a hall</u>, <u>giver of</u>
<u>gold</u>, <u>banner borne in battle</u>, <u>hall where wine is drunk</u> to
<u>a man who is a servant</u> and the untranslatable tautological
relationship of <u>hleodorcwide</u>.   The reader should refer to the

1. Jespersen "Essentials of English Grammar" Page 92.

complete list of NN=N compounds in the Appendix for many further examples.

In addition most of the compound proper names found in Beowulf are formed on this model, e.g. Saegeatas = sea Geats, Sige-Scyldingas = victory Scyldings, Hringdene - ring Danes, etc.

The type of modification contained in the first elements of the NN=N compounds ranges from adding some definite meaning to the whole, through emotive description, to tautologous repetition. Thus in adfaru - path to the funeral pyre, seleweard - hall guardian, meredead - seadeath (= drowning), sweordbealu - swordevil, selerest - hall bed, uhtfloga - twilight flier, sodcyning - king of truth, goldgiefa -gold giver and many others, the first element adds some necessary meaning and marks off a subclass of the meaning of the second element. Thus meredead, drowning, may be contrasted in meaning with guddead - death in battle. Note that in some of these compounds e.g. goldgiefa, seleweard, the first noun stands in the relation of an object to a verbal idea contained in the second element (compare N Vend= N).

However, in a vast number of cases, the meaning of the first element does not restrict the meaning of the second element, but merely adds some emotional or descriptive overtone. (Jespersen's "non-restrictive adjunct"). Although the dividing line between this and the first type is not clear cut, but a difference of degree, the non-restrictive use of the first element is best seen in the general practice of the Anglo-Saxon poet of relating everything possible to the two dominant spheres

of interest, war and the sea.

"Er hat das Bedürfnis alles zum Kampf in Beziehung zu
bringen. Seine-bewusste oder unbewusste Frage ist bei jedem
Begriff, der ihm begegnet: Was bedeutet er für den Kampf?
Der Drache fliegt beim Kampfe: guðfloga, das Schwert ist das
Licht das im Kampfe blitzt: hildeleoma. Oder der Dichter
hat seine Freude daran, auch da, wo es fast überflüssig ist,
festzustellen, dass ein Gegenstand zum Kampfe geeignet oder
nötig sei: hildebil, hildebord, hildedeor u.s.w.

Man sieht, es ist nicht Erschöpfung, sondern übersprudelnde
Begeisterung für alles, was den Kampf angeht. Andere Lieblings-
vorstellungen sind: sae-, mere-, sele-, -cyning. " 1

(Translation: He (the poet) feels the need to bring
everything in relation to battle. His conscious or
unconscious question about every idea he encounters is : What
has this to do with battle? The dragon flies in battle:
guðfloga, the sword is the light that flashes in battle:
hildeleoma. Or the poet takes pleasure in stating, even when
it is almost superflous, that an object belongs or is necessary
to battle: hildebil, hildebord, hildedeor etc.

It can be seen that it is not lack of inventiveness but
overflowing enthusiasm for everything that concerns battle. Other
favourite ideas are: sae-, mere-, sele-, -cyning.")

Thus in many cases one of the numerous expressions for

battle or for the sea is placed in front of a noun which it is

superfluous to connect with either thus acting as a non-

restrictive adjunct e.g. aegflota - wave floater, flodyð -

floodwave, wigbill - war-sword, guðwiga - battle warrior,

heoruwaepen - battle weapon, guðhelm - warhelmet, waegstream -

wave-stream, merebat - sea boat, saewaeg - sea-wave,

guðsweord - war sword, guðgewinn - war conflict, waelspere -

slaughter spear etc.

This pressing need to relate ideas to war or the sea

can be seen in many other of the syntactic compound

subdivisions principally NA=A.   It will be discussed in

detail in a later section.

1. Krackow "Die Nominalcomposita als Kunstmittel im altenglishen
   Epos". quoted by Hulbert Page 506 J.E.G.P.1932.

There are a number of NN=N compounds in which the first element seems to add nothing to the meaning of the second element but merely to provide a synonymous variant for it. The intermediate stages of this tendency are seen in some of the examples given above, i.e. saewaeg, flodyd, gudgewinn. Further examples of such tautologous compounds are healaern, maegenellen, aehtgesteald, sincmaddum , bealucwealm, saeholm, hleodorcwide.

It should not be forgotten however that much of our feeling that the two elements are synonymous may be due to the fact that Modern English does not provide sufficiently varied expressions to translate the many synonymous expressions for the dominant fields of interest in Anglo-Saxon poetry. Thus the many Anglo-Saxon forms which are translated by the one word 'the sea' probably all possessed a different emotional connotation for an Anglo-Saxon audience, e.g. mere, sae, wylm, sund, brim etc. Similarly hleodorcwide which is compounded from two nouns which are roughly translated as 'speech', probably had the meaning 'formal or chanting speech', as hleodrian is used to mean 'to chant or proclaim'.

In such repetitive or non-restrictive compounds it is sometimes possible to reverse the order without much altering the basic sense, e.g. cwealmbealu, bealucwealm, wielmfyr , fyrwylm, maegwine, winemaeg. Compare this with the difference of meaning which results if the positions are altered when the function of the first element is restrictive, e.g. bealusweord,- evil sword, sweordbealu - sword evil.

The undoubted preference of the Anglo-Saxon poet for expressing himself by means of the more elevated and formal compound in preference to a single element word is seen in such compounds as <u>garholt</u>, <u>bengeat</u>, <u>geogudfeorh</u> or <u>ambihtsecg</u>, where the second element possesses such a highly general meaning that it adds little to the meaning of the first element.

One of the most frequently used functions of the descriptive first element is to heighten the emotional tone by expressing approval of the heroes or condemnation of their opponents in any one of a number of ways. Thus nouns frequently used in the first position of this pattern to express approval are <u>ellen, dryd</u>, <u>size, wulder</u>, <u>wil(l)</u>, <u>maegen</u>, and to imply horror or general condemnation, <u>bael</u>, <u>bealu</u>, <u>cwealm, gryre</u>, <u>mord</u>(or), <u>nearo, nid, inwit</u>. (This will be discussed in more detail in a later section, when we come to consider the list of elements from which the compounds are formed).

N Vend = N

A total of forty compound forms belong to this pattern which could be considered a subclass of the NN= N type. The Vend form in this construction is the agent noun and, with the Ver form substituted, this construction is found very frequently in Modern English.

Modern English parallel constructions are: -
1).tea-drinker, man-killer, lion-hunter, story-teller
2).sea-farer, city-dweller, film-actor, radio-announcer.
In (1) the conversion to one who drinks tea, kills men, hunts lions or tells stories is possible. The noun in the first position stands in the relation of direct object to the verbal idea in the

agent noun. In (2) on the other hand, the first noun is not the direct object, and the conversion requires a prepositional phrase, e.g. one who fares <u>on</u> the sea, dwells <u>in</u> a city, acts <u>in</u> films, announces <u>on</u> or <u>per medium</u> of the radio.

The same distinction may be made in the Anglo-Saxon N Vend = N compounds. In such compounds as <u>bordhaebbend,</u> <u>ealudrincend,</u> <u>sawlberend,</u> <u>guðfremmend,</u> <u>boldagend,</u> <u>helmberend</u> etc. the relationship is of the first type and the literal conversions are one who has a shield, drinks ale, bears a soul, etc.

However, in the compounds <u>bencsittend,</u> <u>merelidend, scipferend,</u> <u>healsittend,</u> <u>seleraedend,</u> <u>sweordwigend,</u> the conversion is more complicated and resembles that of the second type, i.e. one who sits <u>on</u> a bench, voyages <u>on</u> the sea, travels <u>in</u> a ship, sits <u>in</u> a hall, counsels <u>in</u> a hall, wages war <u>with</u> a sword.

Vend N= N

This pattern is similar to the NN= N construction. There is only one compound formed on this model, <u>agendfrea</u> - owner lord, a word which is also found in prose texts. The conversion is ' a lord who owns or is an owner'. This construction is rare in Modern English but examples are found, e.g. washerwoman, fisherman, modifier clause,

AN = N

The other major compound noun syntactic pattern besides NN=N is that formed with an adjective in first position followed by a noun in second position. The same compound construction occurs in Modern English in, for example, the forms <u>blackbird,</u> <u>redhead,</u> <u>stronghold,</u> <u>nobleman</u> , <u>madman.</u> This pattern in Anglo-Saxon poetry is much less important than the NN= N. A total of 97

compounds belong to this sub-class.   In meaning, the members of this sub-class are extremely simple, for the adjective stands in the relation of modifier or adjunct to the noun, and the conversion to "N which is A" is usually possible.   Typical examples of the members of this class are beorhtrodor , bright sky, ealdfeond - ancient foe, freoburh - free or noble town, geomorgidd -sad song, elegy, heahreced - lofty hall, ladsid - painful journey, death, sidfolc - great throng, aedelcyning- noble king.

In Modern English, the compound noun formed by combining an adjective and a noun usually differs slightly in meaning from the two word adjective noun construction.   The main difference is that when the construction is written as a single word compound, it contains an additional and more specialized meaning than that contained in the two elements.   Thus a blackbird is a species of bird, not merely a black bird.

In the Anglo-Saxon constructions, there seems to be no such difference, for there is no distinction between the meaning of, for example, the compound noun eormengrund (B859) and the inflected adjective with a noun yrmenne grund (Jul.10).

The use of a compound of this type seems to have been favoured more in the earlier poetry, and in the later poems the tendency is to replace this construction by a two word adjective noun phrase.

The repetition of some adjectives as the first elements of different compounds suggests that these forms favoured the compound construction, e.g. eald, freo, frum, heah, lad.

Vd N =N

This pattern, with a total of only seven members, is a subclass of the AN= N pattern.   The first element is the past participle of a verb and stands in the relation of a direct

adjectival modifier to the noun in second position, e.g.
bundenstefna - (ship with) bound prow, hyrstedgold - wrought
gold, brogdenmael - damascened sword.

A Vend = N

One compound only, ealdhettend - ancient persecutor,
consists of an adjective followed by an agent noun in end.
This is the same construction as the AN= N. It can only be
parelleled in Modern English by the two-word phrase, careful driver
etc.

Now let us consider the syntactic patterns of the compound
adjective.

NA= A

This pattern is formed by a noun in first position followed
by an adjective in second position giving a resultant compound
adjective. The adjective is the primary or head-word in this
construction, and the prefixing of the noun expresses modification
of the adjectival idea in a number of different ways.   A total
of 209 compounds belong to this type, which is, therefore, after
the NN = N, the most frequent Anglo-Saxon compound pattern. It is
a comparatively rare construction in Modern English, but some
examples are found: ice-cold, iron-grey, snow-white. Usually
however this Anglo-Saxon compound pattern must be converted into
Modern English by an adjective followed by a prepositional phrase
(A prep. N).

A great variety of prepositional relations are covered by the
compounds in the sample, e.g. aecraeftig - learned in the law,
aefengrom - fierce at evening, beaghroden - adorned with rings,

deadfaege - doomed to death, ecgheard - hard of edge, domgeorn - eager for glory, deadwerig - weary to death, lidwerig - weary of voyaging, ferhdgrimm - savage in mind, fyrheard - hardened by fire, heofonbeorht - bright like heaven, horngeap - broad between the gables, irenheard - hard as iron, winegeomor - sad about one's friend, etc.

As with the NN= N pattern, the noun in first position, which is of secondary rank may often be used in a way which adds little to the essential meaning but which heightens the emotional effect, or brings the adjectival idea in relation to battle or the sea. Note the number of compounds which mean 'brave in battle': gudfrec, gudmodig , hildedeor, hildfrom, wigdrist, gudrof, headudeor, beadurof, headorof. A sword is described as 'sharp in battle': beaduscearp, headuscearp, although the reference to battle is superfluous, and Beowulf's ship is described as saegeap - sea spacious

Note also the emotive rather than descriptive use of the first element in the following compounds: bregorof, nidgrimm, gryrefah, heorugraedig , sigerof, hygerof, modgiomor.

N Vend = A

There are twenty-two compounds which consist of a noun in first position followed by the present participle of the verb, forming a compound adjective.

As in the N Vend = N compounds a distinction may be made between

(1) the compounds in which the noun is the direct object of the verb contained in the Vend form, and

(2) those in which this is not the case.

Modern English examples of this construction are: -

(1) a <u>man-eating</u> tiger, a <u>heart-breaking</u> result, the <u>book-selling</u> trade (= a tiger which eats men, etc.)

(2) a <u>sea-going</u> ship, a <u>law-abiding</u> citizen (= a ship which goes <u>to</u> sea, citizen who abides <u>by</u> the law).

The Anglo-Saxon equivalents are: -

(1) <u>rihtfremmende</u> - doing right, <u>winedearfende</u> - needing a friend, <u>medelhegende</u> - holding a meeting.

(2) <u>drymsittende</u> - dwelling <u>in</u> glory

<u>heoruweallende</u> - welling <u>with</u> destruction. ✗

N Vd = A

There are twelve compounds formed on this model, which is a sub-group of NA = A. A similar construction is found in Modern English e.g. God-given, care-worn, bloodshot, homemade, handmade, heartfelt, etc., and the conversion possible is the same as that for the NA = A group, i.e. Vd preposition N,

✗ <u>Footnote:</u> This construction is similar to N Vend=N, except that in one case it is used attributively or as a secondary, and in the other as a primary. Usually it is possible to separate the adjectival (present participle) use of this construction from the noun (agent noun) by taking consideration of the inflections. However ambiguity is possible in the genitive singular, and the entire plural because here the inflections of the agent noun and the present participle are the same.

The form is obviously a noun when it must serve as the subject or object of the sentence, or is in some other way necessary to the completion of the sense, e.g. B568, 3156-8, An 353, or when it is qualified by an adjective, e.g. B2517 hwate helmberend.

When however, as frequently occurs, the construction is used to repeat or to amplify an already used noun, there is sometimes a possible ambiguity
e.g. An.417 "Gif du degn sie drymsittendes wuldorcyninges." Although <u>drymsittendes</u> is usually glossed as an adjective (giving the translation) "If thou art a servant of the king of heaven, dwelling in glory", it is equally possible to consider it as a compound noun, with the translation "If thou art a servant of the dweller in glory, the king of heaven". Alternative translations are also possible in B.1787-9 and An 1096-9 .

given by God, worn with care, made at home etc.

Examples of these compounds are: -

<u>goldhroden</u> -   gold-adorned, adorned with gold

<u>sweglwered</u> - clothed in radiance

<u>lyftgeswenced</u> -   driven by the wind, etc.

A distinction may be made between compounds in which the noun may be converted into the subject of the verb in the Vd form and those in which this is not the case, e.g. <u>lyftgeswenced</u> - driven by the wind and <u>feasceaft</u> - deprived of possessions (God-given and home-made).

<u>AN = A.</u>

There are sixty examples of this compound pattern in the sample. The same compound construction is not found in Modern English, but the AN-ed construction is very similar, e.g. blue-eyed, long-haired, high-spirited, short-sighted. The meaning of these Anglo-Saxon compounds may be translated into Modern English by the AN-ed construction or by the phrase 'with AN(s)',e.g. <u>fealohilte</u> - 'golden-hilted' or 'with a golden hilt', <u>blachleor</u>- 'pale-cheeked', or 'with pale cheeks', <u>stearcheort</u> - 'stout-hearted' or 'with a stout heart' etc.

The noun in this pattern is the head word of the construction and is directly modified by the preceding adjective, and together they form a compound adjective.

The compounds belonging to this group may be divided into two groups, (a) those which describe characteristics (of a person, ship, weapon, animal or bird) and (b) those which describe emotions.

Examples of the first type of compound are <u>gearofolm</u> - with a ready hand, <u>heahstefn</u> - with a lofty prow, <u>fealohilte</u>-golden hilted,

graegmael - grey-coated, salwigpad - with dark plumage. The
noun in these compounds is the name of a part of the body, ship,
sword etc.

More than half the An=A compounds describe feelings or
emotions and have for their second element mod,ferhd, or heort.
There are 26 compounds formed with mod, six with ferhd and six
with heort e.g. werigmod - weary, stidferhd -resolute,
cealdheort - cold (hearted). Note that the meaning of these
compounds of ferhd, mod and heort is little more than that of the
simple adjective, for werigferhd and werigmod may be translated
by 'weary-spirited' or 'with a weary mind', but they mean little
more than 'weary' and acolmod - means the same as acol -frightened.

The word 'ferhd' is poetic when it occurs alone and enters
into the composition only of compounds whose use is restricted to
the poetic texts.

The preference of the poetic style for using a compound word
instead of a single element one is illustrated by the fact that the
use of so many of these words is restricted to poetry. Also,
although basically yrre and yrremod mean the same, it is probable
that the associations of the latter were more poetic, just as
'angry in spirit' is more elevated style in Modern English than 'angry'

Vd N=A.

This pattern may be considered a sub-type of AN=A. The first
element is a verbal past participle used as a direct adjectival
modifier of the noun in second position. There are twelve compounds
of this type in the sample, and this number includes three compounds
formed with ferhd, and one with mod as the second element describing

emotions e.g. bolgenmod - enraged.

The remaining compounds, like the AN=A compounds, describe personal characteristics etc e.g. wundenfeax - with braided hair, bundenheord - with bound hair, wreoðenhilt - with twisted hilt.

Note that these compounds must be translated into Modern English by the prepositional phrase, "with Vd N", as the alternative for the AN=A compounds "braided-Haired" is impossible for reasons of euphony.

AA = A

Only eighteen compound adjectives in the sample are composed of two adjective elements. This is a rare construction in Modern English also, but examples of it are found, e.g. blue-black, icy-cold, red-hot, wide-awake, rosy-red.

In a few cases, the meaning of the Anglo-Saxon compound is a combination of the meaning of the two elements e.g. brunwann combines the meaning of brun and wann and means apparently an indeterminate dark or dusky shade. In the same way eacencraeftig combines the meanings 'huge' and 'powerful'. (compare 'blue-black', 'red-hot').

In other compounds, however, the first element is definitely subordinate in rank to the second element, e.g. gearodoncol - ready-witted, ealdwerig (=wearg) accursed of old, brunfag - of a brown colour, gramhydig - with hostile purpose, wonsaelig- unhappy. (compare 'wide-awake', 'icy-cold' = icily cold).

In some cases the second adjective resembles a present or a past participle, e.g. gramhydig, ðristhydig (cf hycgende), sidfaeðme(d).

A Vend = A

Five compounds in the sample are formed on this model which resembles the AA = A pattern. All five of these compounds have for their second element the form hycgende, which closely resembles the form hydig the second element of a number of AA =A compounds. Thus we have the compounds gleawhydig and gleawhycgende meaning 'wise (thinking) and stiðhydig and stiðhycgende meaning resolute (thinking).

This group adds still more words to the large number of compounds which refer to feelings and emotions.

A Vd = A.

Two compounds scirmaeled – brightly adorned and earmsceapen – wretched, are formed on this model, a subdivision of AA = A.

Thus we see that the Anglo-Saxon poet formed compound nouns and adjectives according to a limited number of syntactic models. Of these the NN= N model is by far the most important containing approximately three quarters of the total compounds in the sample. Other major syntactic compound models are AN = N, NA=A, AN = A and AA = A. The remaining patterns may be considered sub-classes of these.

Of the major patterns, the AA = A model has by far the smallest number of members, and it is probable, that while the analogical process worked freely in creating new compounds on the other syntactic models, this pattern was neither so established nor so adapted to the formation of fresh compounds.

It is interesting to note that the compounds in the sample which are also found in prose texts are formed on the same models as the exclusively poetic compounds. The relative importance of the major syntactic models is approximately the same for the poetic

and the prose compounds.   They vary only in their use of a small number of minor patterns.

Thus, while the Anglo-Saxon poet formed and used a very much higher proportion of compound words than were used in the prose, he formed them according to syntactic patterns that were clearly established in the prose writing, and he added no syntactic models peculiar to the poetic writing.

The compounds of poetry differ from prose compounds mainly in the range of meanings which they cover and in the fact that approximately one in three contains as an element a form whose use is restricted to the poetic texts.

As we have seen elements from the poetic diction tend to favour the first position of a compound, mainly because this is the descriptive rather than the informative position.   Poetic elements used in this position often heighten the emotional effect by expressing approval or condemnation, or else provide additional ways of relating the primary ideas to battle or the sea.

(j) Recurrent elements in the poetic compounds.

"Diese vielfache Verwendung desselben Wortes zur Bildung mehrerer Cpp. ist nicht auf eine Erlahmung der Phantasie des Dichters zurückzuführen.   Denn die am häufigsten gebrauchten Wörten sind gerade diejenigen, welche sich als seine Lieblingsbegriffe herausgestellt haben ". 1

Translation: This frequent repetition of the same word in the formation of several compounds is not to be attributed to a lameness of the imagination of the poet.   For the most frequently used words are just those which have showed themselves to be his favourite ideas.

1. Krackow – quoted by Hulbert Page 506 J.E.G.P. XXXI

"A modern reader of Beowulf is almost inevitably struck by what seems like an excessive use of certain words as the first element of different nominal compounds; for example, guð figures as the first element of thirty different compounds, of which not a few give the impression of having been created mainly for the sake of the alliteration." 1

"The resources of compound formation are illustrated by the observation that guð is employed as the first element of different compounds 30 times, wael -24, hild(e) - 25, heaðu - 20, wig-16, here - 14, beadu - 12, heoro - 7, sae- 19, medu - 11, maegen -9, hyge - 8 times " 2.

(Note: These figures apply of course to Beowulf. There seems some error in Klaeber's figures for medu and maegen which should be respectively 10 and 8.)

The compounds which are used so frequently in Anglo-Saxon poetry are made up of a limited number of elements, some of which are repeated again and again. The repetition of first elements has been commented on often (see above), but perhaps because of the alphabetical arrangement, it has been less frequently noted that there is a considerable amount of repetition of second elements.

The Anglo-Saxon poet formed compound words freely by a process of analogy as his story and the verse form required it. The analogical process worked, as we have seen, within a number of clearly defined syntactic models. The fields of interest to the poet of Anglo-Saxon times were strictly limited and his moral judgments were always clear-cut. He therefore needed to express over and over again a number of basic ideas and relationships and these had to be fitted into a rigid alliterative mould.

1. Francis P. Magoun Jr. :"Recurring First Elements in Different Nominal Compounds in Beowulf and the Elder Edda" Page 73 Klaeber Studies 1929

2. Klaeber: Introduction to Beowulf Page lxiv Footnote 1.

His basic ideas were usually conveyed by the second element of the compound, and the relationships into which he brought them were conveyed by the first element. A host of synonyms provided by the prose and the poetic language gave him the means of varying the expression and the alliterative possibilities of any basic idea.

Table II (ii) gives the details of the elements which make up the 1580 poetic compounds in the sample. The elements are arranged in alphabetical order.

The figures in the left-hand column refer to the number of different compounds into which the element enters in first position, while the figures in the right hand column refer to the second position. Thus 5 grund 2 means that this form is found as the first element of five different compounds and as the second element of two.

Table II (i)

Alphabetic table of elements making up the 1580 compound poetic words (including once compounds), in the sample of eight poems, giving the number of different compounds each makes by combining in the first or the second position

1st	Element	2nd	1st	Element	2nd
A			$\frac{32}{2}$	attor (ater)	$\underline{13}$
2	aclaec		1	adum	
1	acol		B		
2	ad		5	bael	
2	ae		1	baed	
5	aefen		7	ban	
3	aeht	2	1	bat	3
1	aeled			beacen	1
1	aelf		18	beadu	
1	aeppel		6	beag	1
1	aer(en) (brazen)			beald	2
1	aerend		8	bealu	12
	aern	4		beam	5
6	aesc		1	bearn	3
	aeta	1		bebod	1
	aedeling	1	1	bed (d)	6
	aedelu	1		gebedda	1
	agend(e)	4	3	benc	2
3	anbyht (ombiht)			bend	9
1	ancor		1	benn	6
2	ar		2	beod	
$\overline{32}$		$\overline{13}$	$\overline{89}$		$\overline{65}$

1st	Element	2nd	1st	Element	2nd
89/4	beor	65	110		104
1	(ge)beorg	5		boda	2
1	beorht	5		boga	4
1	beorn	2		bogen	1
2	beo(t)		2	bold	1
	berend	5	1	bolgen	
1	berhtm			bolster	1
1	bid		1	bona (bana)	6
2	bill	3		bora	2
	gebind	1	6	bord	3
	bite	2		bosm	1
	biter	1		brad	1
1	blac	3	2	brand	
2	blaed	2		gebrec	1
	gebland	4		bregd	1
	bleat	1	2	brego	
	blead	1	9	breost	
	blind	2	13	brim	
	blid	1		broga	3
3	blod		1	brogden	
1	blodig		1	brodor	2
1	blonden		3	brun	
	blys	1	1	brycg	
110		104	152		133

1st	Element	2nd	1st	Element	2nd
<u>152</u>		<u>133</u>	<u>175</u>		<u>178</u>
1	bryd			cir	1
2	bryne	1	1	cire	
	buend	4		cleofa	2
2	bunden			clif	4
1	bur			clomm	1
5	burg(h)	9	1	clustor	
	byme	1		cneow	1
	gebyrdo	1	1	cniht	
	gebyrgea	1		cofa	4
3	byrn(e)	4		colla	1
	byrden	2	1	collen	
	bysig	3		colu	1
C				craeft	12
	calla	1		craeftig	6
2	camp		1	cring	
	candell	4		gecrod	1
1	ceald	2		cuma	1
	cearig	3	3	cumbol(cumbor)	1
3	cear(u)	5		cwalu	3
	ceasega	1	2	cwealm	4
2	ceaster			cwen	1
	cempa	1		cwide	8
	cene	2	1	cwild	
1	cin		1	cyle	
<u>175</u>		<u>178</u>	<u>187</u>		<u>230</u>

1st	Element	2nd	1st	Element	2nd
187		230	235		292
5	cyning(cyne)	13	1	drenc	
	cynn	7	1	dreor	3
	cyst	4		dreorig	1
D				drepe	1
6	daed	6		dries	1
4	daeg (dagas)	7		(ge)driht	3
1	daegred			drincend	1
	gedal	3	6	dryht(en)	6
1	darod			drync	1
13	dead	4		dugud	1
1	deaw		1	dun	
1	deawig		1	duru	1
	dema	1	E		
2	deofol		5	ea	
1	deor	2	1	eacen	1
1	dim		6	ead	
1	dogor	1		eadig	4
4	dol		1	eagor	
3	dolg	2	10	eald	
3	dom		7	ealdor (life)	
	dor	1	2	ealdor(chief)	
	draca	4	1	ealh	
1	dream	7	4	ealu	
235		292	282		316

1st	Element	2nd	1st	Element	2nd
282		316	339		330
3	ear(ar=sea)		1	faeder	1
1	eard			faege	2
3	earfoð (feðe)	1		faehð	1
1	earh (arrow)		8	faer(faru)	7
1	earm			faest	4
1	east		1	faesten	2
1	eaxl		1	faet	5
6	ecg	3	2	faeted	
	edor	1		faeðm	1
2	edwit			faeðme(d)	1
3	eg (aeg,ieg)			fag	13
	egesa	6	2	famig	
7	ellen	1		fara	2
5	ende	1	3	faroð	4
1	engel	1	1	fealo(u)	1
1	eorclan			feax	3
1	eored		1	feld	1
3	eorl		4	fen	
3	eormen(yrmen)			feng	1
5	eorð		4	feoh	1
1	eoten		1	feol	
7	eðel		2	feond	1
F			17	feorh	1
1	facen			ferend	1
339		330	387		383

1st	Element	2nd	1st	Element	2nd
387		383	439		417
7	ferhð	9		freca	4
1	fetel			fremmend(e)	5
1	fetor		5	freo	
4	fede (feða)	1	2	freond	
1	feðer(e)(feather)	2	4	freoðo	1
1	fifel			from	2
	fisc	2	6	frum	
1	flaesc			fruma	8
2	flan			fugol	2
1	fleoh			full(cup)	2
3	flet			fultum	1
	geflit	1	1	fus	1
6	flod	2	1	fyll(o)	3
	floga	3	7	fyr	4
1	flot		9	fyrd	
	flota	3	4	fyren(firen)	
1	foddor		3	fyrgen	
14	folc	4	9	fyrn	
3	fold		G.		
	folm	2	2	gal	2
1	fot		1	gamol	
4	frea	3	12	gar	2
	frec	2	4	gast (gaest)	7
439		417	509		461

1st	Element	2nd	1st	Element	2nd
<u>509</u>		<u>461</u>	<u>524</u>		<u>504</u>
	gealdor	1		gimm	1
1	gealg		1	gin	
	geap	2	1	glaed	1
	geard	2	2	gleaw	4
2	gearo		1	gled	
	gearwe	1	1	gleo	
	geat	3		gnast	1
	geatwe	3	3	gnorn	
	genga	3	2	god(N)	
1	geogue		1	god(A-good)	1
1	geolo		12	gold	2
1	geomor	2	2	gomen (gamen)	1
	georn	1		graedig	2
1	geosceaft			graef	2
	gicel	2	1	graeg	
	gidd	2	2	graes	
	gidding	1	1	gram (grom)	1
	giefa	8		grap	2
	giefre	2		grima	2
	giefu	5	1	grim(m)	7
1	giest (gest)	2		gripe	4
3	gift	2	1	grorn	1
<u>4</u>	gilp (gylp)	<u>1</u>	<u>5</u>	grund	<u>2</u>
524		504	561		538

1st	Element	2nd	1st	Element	2nd
561		538	649		565
7	gryre	4	11	heah	1
8	gum(a)	2		heald	1
42	guð			healdend	1
	gyld	1	6	heal(l)	2
1	gyrd		3	heal(s)	2
3	gyrn		1	hean	
1	gyte			heap	4
H			2	heard	11
	haebbend	5	6	hearm	
1	haeft		20	headu (heado)	
	hael	1		hegende	1
1	haerg		8	hell(e)	
1	haeð		2	helm	8
2	haeðen			hengest	1
	haga	2	1	heo	
	halig	1	14	heofon	
1	ham(a)(hom)	5	1	heoloð	
16	hand		2	heolstor	
	hat	1		heord	1
	hata	3		heort	3
	hate	1	2	heorð	
4	heafod		15	heoru (heoro)	
	heafola	1	24	here	3
649		565	767		604

1st	Element	2nd	1st	Element	2nd
767		604	838		653
1	herig			2	hra(hreaw)	
7	hete	8		hraegl	3
	hettend	1	1	hran	
34	hild			hread	1
	hilt	3		hreoða	1
	hinca	1	2	hreow (hreoh)	
1	hiw		1	hreowig	
	hlaeden	1	1	hreð	2
	hlaemm(hlemm)	3	2	hreðer	
1	hleahtor			hreðig	2
	hlence	1		hrine	1
1	hleo		8	hring	1
2	hleor	2	1	hringed	
1	hleoðor	1		hroden	3
4	hlin (hlim)		1	hrof	1
	hlið	7		hryre	2
	hocyhte	1	1	hup	
	hof	4		hus	5
	hold	1	1	hwael	
5	holm	2		hwaet	5
1	holt	3		hwealf	1
	hop	2		hwearf	1
7	hord	7		hwil	6
6	horn	1		hycgende	8
838		653	859		696

1st	Element	2nd	1st	Element	2nd
859.		696	912		732
	hydig (hedig)	5		lata	1
	(ge)hygd	4	5	lad	
16	hyge			ladu	3
1	hyht		1	ladwende	
	hyrde	1	1	leafnes	
1	hyrned		1	leahtor	
1	hyrsted			lean	4
1	hyd		1	leas	
I				legu	2
11	inwit		15	leod	
6	iren (isern)	1	1	leoht	3
1	is			leoma	5
L			2	leod	9
	(ge)lac	5		let	1
	gelaca	1	4	lic	
	lacende	2	3	lid	1
	(ge)lad	6		lida	1
1	laen		9	lif	1
	laf	5		lifer	1
5	lagu		4	lig	
1	lam		1	lim	
6	land	2	6	lind	
2	lar	1	4	lid (leodu)	
	last	3		lidend	6
912		732	970		770

1st	Element	2nd	1st	Element	2nd
970		770	1027		827
	loca	8		mecg	4
	locc	1	14	medo	
	locen	1	18	mere	1
1	lof		2	mete	1
	loga	2	2	metod	1
1	long	2		meðe	2
1	luf(u)	8	3	meðel	
8	lyft		1	middel	
2	lyge		1	miht	
M			2	mil	
2	(ge)maeg	4	2	mist	1
14	maegen	7	15	mod	21
2	mael (time)	1		modig	1
	mael(armour)	5	3	mold(e)	1
	maeled	1	2	mon(man)	6
	maere	1	2	mor	
	maerðu	1	5	morgen	
1	maest		7	morðor (morð)	
	maeðu	1		gemot	2
5	mago		1	mund	
8	man (evil)		2	muð	
7	maððum	6		gemynd	1
5	(ge)mearc	4		myrce	1
	mearh	1	N		
1027	mece	3 / 827	1109	naca	1 / 871

1st	Element	2nd	1st	Element	2nd
1109		871	1150		906
	naedre	1		paed	3
1	naes			plega	9
10	nead (neod,nied, nyd)	3	R		
5	nearo			rad	5
1	geneat	2	1	raed	2
	nebb	1		raeden	2
	nedla	1		raedend	3
1	neo		1	raes	9
	neru	1		raest	6
	nett	7		raeswa	1
1	nicor			rap	2
	niedlic	1		reaf	2
6	niht	1		rec	2
12	nið	7		reced	6
	geniðla	7	2	regn	
1	norð		1	ren	
	nytt	1	1	reonig	
O			1	reord	
1	oncyð			reow	2
1	oret		1	rede	
1	orleg			rice(N=kingdom)	2
P				rice(A=powerful)	1
	pad	2		ridende	1
1150		906	1158		964

1st	Element	2nd	1st	Element	2nd
1158		.964	1207		1008
1	riht	2	2	sceadu	1
	gerim	4		sceaft (shaft)	2
1	rinc	8		sceaft(deprived of)	1
3	rodor	1		sceafte(created)	1
	rof	13		(ge)sceaft(creation)	8
5	rond (rand)	4		scealc	2
2	run	2		gesceap	1
	geryne	1		scear	2
S.				sc(e)aru	3
1	sadol			scearp(sharp)	2
24	sae			sceatt	2
	saed	2		sceaða	14
	(ge)saegen	2		sceawere	1
	sael (joy)	1		scel	1
	(ge)saelig	2		scenc	1
	saeta	1	1	sceoh	
1	salwig			sceorp	2
1	sand			scerwen	2
4	sar	1	4	scild (shield)	1
1	sarig		1	scin(e)	3
3	sawul		2	scip	1
1	gescaep		2	scir	
1	sceaden			scolu	2
1207		1008	1219		1061

1st	Element	2nd	1st	Element	2nd
1219		1061	1277		1109
	scraef	1	9	sinc	1
	scrud	1		sioc	4
2	scur	1		sittend	5
	scuwa	4	2	sið (journey)	7
2	scyld (guilt)	1		gesið (companion)	3
	scyldig	1		slagu	1
1	scyn		1	slege	3
8	searo	6	1	slið	
1	seax	2		smið	5
1	secg	2		snottor	2
	sefa	2	6	sorg	4
1	segl		1	soð	
1	segn	1		sped	5
9	sele(sael, seld)	15		spedig	2
	gesella	1		spell	4
1	seolh			spere	1
	seon(sion)	2	1	spild	
1	seono			sporu	1
1	setl	3		spraec	4
3	sibb	2		spring	1
3	sid			staef (stafas)	5
18	sige			stael	1
	sigle	1	1	staerced	
5	sigor	2		staeð	3
1277		1109	1299		1171

1st	Element	2nd	1st	Element	2nd
1299		1171	1316		1231
3	stan	1	3	sund	
	stapa	3	2	sud	
	(ge)steald	4		swaed(swadu)	3
	steall	1	1	swan	
	gestealla	6	2	swat	2
	steap	1		sweg	2
2	stearc		3	swegel	
2	stede	10		geswenced	1
	stefna (staefn=prow)	5		sweng	5
	steng	1		sweoras	1
	steorra	1	1	sweorcen	
	stig	1	8	sweord (swyrd)	4
3	stid			sweot	1
	stol	5	3	swid	1
	strael	1	2	swylt	
	straet	3	2	sylf	
2	stream	8	2	symbel	
	strengo	2	2	syn(n)	1
	gestreon	6		syrce (serce)	5
	stund	1	T.		
1	styl			tacen	2
1	styrn		1	(ge)tael	2
1	suhterga			talu	1
1	sumer			tan	1
1	sun			getawe	2
1316		1231	1348		1265

1st	Element	2nd	1st	Element	2nd
1348		1265	1359		1291
	tear	1	Ð		
	geteld	1	1	(ge)ðanc (ðonc)	5
	tema	1	1	ðancol (ðoncol)	3
2	teon			ðearf	2
	geteona	1		ðearfende	2
	teonde	1	1	ðearl	
	tiber	1		ðeaw	1
	tifer	1	1	ðegn	6
1	tigel			ðegnung	1
2	tir			ðegu	6
	toga	1		ðel	2
1	torht	7	5	ðeod	2
2	torn	1	2	ðeoden	
	torr	1		ðeof	1
	toð	1	1	ðeow	1
	traef	2		ðihtig	1
2	treow	1	2	ðing	
	trod	1		geðingu	1
	getrum	1		geðofta	1
1	tuddor		3	ðraec (ðracu)	4
	tungol	1		ðrag	1
	turf	1	4	ðrea	1
	tux	1		ðreat	4
1359		1291	1380		1336

1st	Element	2nd	1st	Element	2nd
1380		1336	1443		1364
	ðremma	1	3	wam (wom)	
1	ðrist(e)	2		wann	1
1	ðroht		2	waroð	
2	ðrym(m)	3		waru	1
6	ðryð			wað	1
	ðuf	1	3	wea	
	geðwing	1		geweald	1
	geðyldig	1	2	weall	4
	ðyssa	2		weallende	1
U.				weard	23
3	uht			wearh	1
1	umbor			webbe	1
1	urig		3	weder	
W				weg(way)	8
	(ge)waed(e)	5		wela	6
8	waeg(wave)	3		welig	1
	waege (cup)	2	1	(ge)weorc	14
32	wael		1	we(o)rod	4
	waepen	3		weorðung	8
3	waer	1	2	wer	1
	waestm	1		wered (clothed)	1
4	waeter		2	werig	8
	waeða	1		wesende	2
	wag (wall)	1	1	westen	
1	wald		2	wic	2
1443		1364	1465		1453

1st	Element	2nd	1st	Element	2nd
_1465_		_1453_	_1517_		_1496_
	wicing	1	1	woh	
1	wid		1	wolcen	1
2	wif	2	1	wollen	
20	wig (war)	3		woma	2
1	wig (idol)		3	won	
	wiga	8	1	wong (wang)	11
	wiggend	5		wop	1
4	wil(l)		7	word	8
	willen (N)	1		geworp	1
	willen (A)	1	7	woruld	
7	win (wine)			wosa	1
2	wind	1	3	wraec (wracu)	5
4	wine (friend)	4		wrasen	3
1	(ge)winn (conflict)	6	1	wrað	
	gewinna	2		wraðu	1
4	winter		1	wreoðen	
1	wis			wriða	1
	wisa	4		gewriðen	1
1	wist		1	wroht	
	wita	2	3	wudu	10
1	wite	1	7	wuldor	1
	witga	1	2	wulf	3
	wlanc	1		wund (N)	2
_3_	wlite	___	___	wund (A)	_1_
1517		1496	1556		1549

1st	Element	2nd
1556		1549
5	wunden	
7	wundor	5
	wylm	11
	wynn	6
	wyrcende	1
	wyrgen	1
	gewyrht	1
3	wyrm	
	wyrðe (weorð)	2
Y.		
1	yrre	
8	yð	4
1580		1580

Total number of different elements in 1580

    poetic compounds =   838

Number of different elements in first position = 466

Number of different elements in second position = 563

                                        1029

                                        838

Number of elements occurring in both first and

    second positions   =   191

The highest number of different elements which could make up 1580 two-position compounds is, of course, 3160. We see from Table II(i) however that the 1580 compounds are made up of only 838 different elements. Thus, on an average, each element is repeated in nearly four different compounds. As a considerable number of elements are found in one compound only, this means that some elements are used extremely frequently.

There is more repetition in the first position of the compounds than in the second, for there are 466 different elements in first position and 563 different elements in second position. A total of 191 elements are found in both first and second position.

The greater variety of elements in the second position is due of course to the fact that, as we have seen, this position contains the elements of primary rank which advance the narrative. The first position contains the emotive and descriptive elements of secondary rank, and, as we shall see, the amount of repetition of form and meaning in this position is extremely striking.

Footnote: Some elements often occur in first position in a modified form, while they occur in second position in the form in which they are found independently: e.g. ban - bana, byrn - byrne, cear - cearu, cyne - cyning, dryht - dryhten, gum - guma, luf-lufu, mold - molde.

(i) The First Elements.

" – – – the first parts merely give a certain hue to the second, which is semantically the dominant element. " 1.

The function of the first elements of the Anglo-Saxon compounds is one of modification and description.   By means of the first element, the second, which expresses the primary meaning is brought into some sort of context or relationship.   Thus a sword is not merely sharp, it is battle-sharp - beaduscearp , a hero is not merely brave, he is battle -brave - guðrof, the winged dragon is a battle-flier - guðfloga, and when Beowulf is engaged in conflict with Grendel in Heorot, the hall is a battle-hall - guðsele . When Saint Andrew dies he suffers beaducwealm , death in battle although Andrew was in fact crucified.   Similarly Beowulf's ship is not merely spacious, it is sea-spacious - saegeap , and the morning does not dawn bright on the fleeing hosts in Exodus but sea-bright - meretorht.

The frequently used first elements suggest the terms in which the Anglo-Saxon poet visualized his story and the relationships which most frequently occupied his attention.

The following are the first elements of five or more poetic compounds in the sample ranked in descending order.
42 - guð^x , 34 - hild^x , 32- wael, 24 here, 24- sae, 20 heaðu^x , 20-wig, 18-beadu^x , 18-mere, 18- sige, 17-feorh, 16-hand, 16- hyge^x , 15-heoru^x , 15-leod, 15-mod, 14-folc, 14-heofon, 14-maegen, 14-medo, 13-brim^x , 13-dead, 12-gar^x , 12-gold, 12-nið ,

1. J.R.Hulbert : A Note on Compounds in Beowulf Page 505 J.E.G.P.XXXI

X = element from the special poetic diction.

11 - heah, 11-inwit, 10- eald, 10-nead, 9 -breost, fyrd, fyrn,

lif, sele^x, sinc^x, 8- bealu^x, faer, gum(a)^x, hell, hring, lyft,

 man (=evil), searo, sweord, waeg, yd.

7 - ban, ealdor (= life), ellen, edel, ferhd^x, fyr, gryre^x, hete,

 hord, maddum, mord(or), win (=wine), word, woruld, wuldor,

 wundor.

6 - aesc^x, beag, bord, daed, dryht(en), ead^x, ecg, flod, frum, heall,

 hearm, horn, iren, land, lind, niht, sorg, dryd^x

5 - aefen, bael, burg (H), cyne (cyning), ea, ende, eord, freo,

 grund, holm^x, lagu, lad^x, mago^x, (ge)mearc, morgen, nearo^x,

 rand^x, sigor, deod, wunden.

    x = element from the special poetic diction.

  These words fall natuarlly into semantic groups which give a

clear picture of the way in which the Anglo-Saxon poet viewed the

world.

  The first and the most important by far of these groups is

<u>battle</u>.

  " - - Heroic poetry may be concerned with any action in which a
man stakes his life on his ideal of what he ought to be. The most
obvious field for such action is battle, and with battle much heroic
poetry deals." 1.

  The Anglo-Saxon had an overwhelming interest in anything to do

with battle, and he felt the need to express everything in terms of

warfare. Thus he told of the lives of saints and Old Testament

heroes as though they were Germanic warriors striding forth to battle

in their coats of mail.

1. C.M.Bowra:"Heroic Poetry " Page 48.

The tendency to relate everything to battle is reflected in the number of very frequently used first elements of compounds which are either synonyms for battle or expressions for something closely connected.

Thus five of the eight most frequent first elements guð , hilde , heaðu, wig, beadu, are synonyms for war or battle. With the exception of wig, these are all restricted to the poetic writings. Thus we find guðhelm - war helmet, guðleoð - war song, hildeðrymm - battle strength, heaðuraes - battle rush, wigsped - success in war, beaduserce - battle corslet and very many others.(see Appendix).

Closely connected in meaning are three prose elements, wael - slaughter and here and fyrd, both meaning army, which are sometimes used with the sense of battle. For example waelhlence -(slaughter or battle) coat of mael, herefugol - bird of prey, fyrdhraegl -(army) coat of mail. Examples of the more normal basic use may be found in the list in the Appendix.

A large number of names of weapons are included in the frequently used first elements: gar and aesc meaning spear, heoru , sweord and ecg meaning sword, and lind, bord and rand meaning shield. Though these are sometimes used in a precise way, e. g. sweordslege - blow from a sword, they are often prefixed in such a way that they have a vague general significance associated with battle or slaughter, e.g. garheap - band of warriors (literally spear-band), heorugifre - greedy for slaughter (literally sword-greedy), heorublac - wounded (literally sword- pale).

The type of battle in which the heroes were engaged is reflected in the frequency of <u>hand</u> as a first element, e.g. <u>handbana</u> slayer by hand, <u>handrof</u> - strong or brave of hand, <u>handgemot</u> - battle or hand-to-hand fighting.

While warfare is universally the dominant theme of heroic poetry, the poetry of the Anglo-Saxon's is characterized by an almost equal absorption in matters to do with <u>the sea</u>. "There is hardly a single poem dating from the Old English period in which the sea does not play some part or at least receive some mention "[1.]

Reflecting this interest we find as frequently used first elements of poetic compounds <u>sae</u>, <u>mere</u>, <u>brim</u>, <u>waeg</u>, <u>yð</u>, <u>lagu</u> <u>flod</u>, <u>holm</u> and <u>ea</u>. (Note the discussion on pages 54-6 of the slight differences in significance of these elements). Of these <u>mere</u> <u>holm</u> and <u>brim</u> belong.exclusively to the language of poetry. Thus we find <u>saebat</u>, <u>merebat</u>, <u>saeflota</u>, <u>brimhengest</u>, <u>saemearh</u> etc, meaning ship, <u>brimlad</u>, <u>saesið</u>, <u>yðlad</u>, etc. meaning voyage and a great many other related ideas containing one of these elements in first position.

The alliterative range of any idea which may be related to battle or the sea is greatly increased by the variety of synonymous or related first elements beginning with different letters.

There is a group of frequently used first elements connected with drinking and hall entertainment. Thus we have <u>sele</u> and <u>heall</u> both meaning hall and <u>medu</u> - mead and <u>win</u> - wine.

A further group emphasizes the importance of gold and treasure for example, <u>ead</u> - riches, prosperity, <u>gold</u> - gold, <u>sinc</u> - treasure, <u>maððum</u> - treasure, <u>hord</u> - treasure.

1. H.T.McM. Buckhurst - "Terms and Phrases for the Sea in Old English Poetry (Klaeber Studies 1929) Page 103.

The following first elements suggest the favoured type of ornamentation, gold - gold, horn - horn, beag - ring, iren -iron hring - ring, wunden - twisted, etc.

Anglo-Saxon poetry is characterized by a consciousness of the transitory nature of life and the imminence of death. This is in part connected with the interest in battle and in part with the moralizing and mournful turn of mind which shows itself in such elegiac poems as the Wanderer, the Seafarer and the Ruin. Thus we find three frequent first elements meaning 'life', feorh, lif, ealdor, and one meaning 'death', dead . Closely associated in meaning are morð(or) - murder and wael - slaughter. An element meaning 'life' is often used in the first position of a compound expressing the antithesis, 'death', feorhcwalu, ealdorbealu, lifgedal, ealdorgedal, feorhbealu.

The moralizing and thoughtful outlook and the interest in feelings is reflected in the frequency of hyge, mod and ferhð all meaning 'heart', 'mind' or 'spirit' as first elements. Usually these words enter into NA = A compounds expressing feelings or emotions, e.g. hygegiomor - sad, modgeðyldig - patient, ferhðgrimm - savage.

The growing religious consciousness is reflected in the frequency of heofon and hell as the first elements of compounds, particularly in the poems written after Beowulf.

The important lord-retainer relationship is shown in the frequently used first elements, leod, folc, gum(a), dryht(en) cyne(ing), mago, ðeod , e.g. folccyning - king of the people, dryhtenweard - lord, king, ðeodmaegen - host of warriors.

There remain two very important groups of frequently used first elements. Both are emotive rather than descriptive in character. Those of the first group imply approval and are applied to the heroes and their supporters, weapons,etc.   Those of the second group imply condemnation, horror or terror and are used to describe opponents, monsters or devils, etc.

First let us consider the first elements that express approval. Klaeber notices that " - - several first elements like sige, frea, freo , dryht,eorl, eald, dryd , may carry some general commendatory sense, 'noble', 'splendid', excellent".[1]   To these may be added from my list of frequent first elements heah , ellen, ead, sigor, cyne and gum(a). Example of the use of these elements are: - sigewaepen, excellent or victory weapon, drydaern - noble house, dryhtbearn - noble youth, eorlgestreon - noble treasure, freawrasn - splendid chain, freagleaw - very wise, heahgeweorc - excellent work, ellenweorc - heroic deed, cynegod - noble, excellent, gumcyst - bravery, virtue.   In some of these compounds a great deal of the basic significance has disappeared but the approval remains. For example freagleaw means wise as a leader, therefore, wise in the approved manner, see also B1634 'cynebalde' - men.   Note the approval carried in synonyms for leader or warrior, dryht, eorl, frea,gum(a)and cyne the admiration of victory , sige, sigor and of strength, - dryd, ellen.   To emulate the leader or hero, to be mighty in battle and to gain victory were courses of action worthy of praise, and synonyms for 'leader', 'strength' or 'victory' were

1. Klaeber : 'Introduction to Beowulf' Page lxiv Footnote 1.

often used in the first position of compounds to convey a sense of approval.

The second group are words used to convey disapproval or condemnation or some vague sense of horror. They are frequently found as the first elements of compound expressions describing enemies, devils or monsters. Ernst A. Kock, in an article entitled "Old West Germanic and Old Norse", comments that " in Old Germanic poetical compounds, words connected with the ideas of hostility, compulsion, distress, terror and death were frequently used for the purpose of imparting to the second component part a strong hue of destruction, horror or gloom".[1] He discusses and gives instances of the Anglo-Saxon elements, beadu, headu, hilde, inwit nearo, drea, gryre, wael, and heoru , used in this way. For example, "Headuwylm, literally 'battle-surge', means destructive, devouring, horrible flame, or fire".[2] " Old English gryresid (Beowulf 1462) gives the - - feeling of horror and uncanniness."[3]
"Old English beaducwealm (Andreas 1702) literally means 'war-death', 'death in battle'. But Andrew did not fall in war or battle. He was crucified. Hence Krapp's sole translation, 'death in battle', is no true equivalent. The real meaning of the word in this case is violent, cruel, horrible death'".[4] But in this final example, Kock seems to underestimate the Anglo-Saxon poets' interest in battle and his tendency to write of the lives of saints as though they were Germanic war-lords. This example, beaducwealm, seems a

1."Studies in English Philology in Honor of Frederick Klaeber" 1929
    Page 16.   2. Page 17.   3. Page 19. 4. Page 16.

very clear illustration of the tendency to relate everything to battle rather than an illustration that <u>beadu</u> has lost its specific sense in the vague general meaning 'violent, cruel or horrible.' The same may be said of Kock's other examples with <u>beadu</u>, <u>headu</u> and <u>hilde</u> .

However, <u>inwit</u>, <u>nearo</u>, <u>area</u>, <u>gryre</u>, <u>wael</u> are certainly used in this vague general condemnatory sense, and to these I would add from the list of frequent first elements on Page <u>hete</u>, <u>hearm</u>, <u>nid</u>, <u>nead</u>, <u>bealu</u>, <u>man</u>, <u>mordor</u> and <u>lad</u> . Thus the dragon that scourges Beowulf's country is <u>inwitgaest</u> -'malicious stranger or foe', and when the warriors enter the dragon's cave, they go <u>under inwithrof</u> -'under the evil, hostile or terrible roof.' The dragon is also described as <u>nearofah</u> -'cruelly, or terribly hostile.' The torments of hell (Genesis B 737) are described as <u>dreaweorc,</u> usually translated by 'misery'. Of all this group of condemnatory first elements <u>gryre</u> was probably the most effective in inspiring a nameless dread and horror. Thus the dragon is <u>gryrefah</u> - 'terrible in its variegated coloring'.

The climax of the dread fight between Beowulf and Grendel is excellently described in the following lines:

B.782.   "Sweg up astag

     niwe geneahhe: Nord - Denum stod

     atelic egesa,   anra gehwylcum

     dara de of wealle wop gehyrdon,

     <u>gryreleod</u> galan   Godes andsacan,

     sigeleasne sang,   sar wanigean

     helle haefton."

The word <u>gryreleod</u> - 'song of terror' or 'horror' is most effective

in suggesting the horror felt by the warriors on hearing
this dread sound and the terror of the monster himself as he
realizes his defeat.

Andreas describes his enemies as <u>heterof</u> - 'strong in hate'
and Grendel is full of <u>hetedanc</u> - 'thoughts of hate'. Grendel is
likewise described as <u>hearmscada</u> - 'terrible enemy' and
<u>nidgrimm</u> - 'grim in hostility'. We find <u>nydboda</u> - 'messenger
of distress' (Ex. 475), <u>bealudonc</u> - 'evil thought' (Jul.469)
and <u>ladsearu</u> - 'horrible contrivance' (Dan 436), all with a general
sense of horror and impending disaster conveyed by the first element.
The prison into which Saint Andrew is cast is described as
<u>mordorcofa</u> - 'place of murder' (An 1006) and hell is described as
<u>manhus</u> -'home of wickedness' (Ex.535).

Thus we see that "words connected with the ideas of hostility,
compulsion, distress, terror and death" were frequently used by
the Anglo-Saxon poet in the first position of a compound to
suggest terror, enmity or evil purpose, and compounds formed
with such elements were applied to enemies, devils or monsters.

Similarly synonyms for 'leader' or words meaning victory,
strength or courage were frequently used in the first position
of a compound to suggest approval and commendation, and compounds
formed with these elements were customarily applied to hereos and
their retainers, weapons etc.

(Further examples of the use of all elements discussed may
be found in the lists of compounds which form the Appendix, and
these should be referred to for detailed illustration).

It is clear then that the list of words frequently used
as first elements of Anglo-Saxon poetic compounds is extremely
interesting. Above all it shows a tendency to relate as many
things as possible to the dominant field of interest, battle,
even when it is superfluous to make such a connection, e.g.
gudsweord - battle sword or when the connection is not obvious
e.g. headufyr - battle fire. There is also a marked tendency to
use some synonym for 'sea' in first position.

The number of elements which may be used in first position
meaning 'battle' or 'sea' or something closely connected is
considerably increased by the use of elements from the poetic
diction. As we have seen such elements tend to favour this
position in the poetic compounds.

A lesser tendency has been noted to relate ideas to other
dominant spheres of interest by the use of first position elements
meaning the hall, drinking, ornaments, life, death, heaven, hell
etc.

Finally we have noticed the emotive use of two large groups
of first position elements used to express commendation or the
reverse.

Thus, as well as a great deal of repetition of the same
elements, there is a striking amount of repetition of meaning
and semantic grouping among the first elements of the poetic
compounds, and these groupings suggest the way in which the
Anglo-Saxon poet viewed the world.

(11) The Second Elements.

The list of elements found frequently in the second
position of the poetic compounds is less interesting.
The elements found in this position express a much greater
diversity of meaning than the first position elements.
There is however a much greater amount of repetition of form
in this position than is usually realized.   The following are
the second elements of five or more poetic compounds in the
sample ranked in descending order.

weard - 23, mod - 21, sele ^{x} -15, sceada - 14, geweorc-14,
cyning ^{x} -13, fag - 13, rof ^{x} -13, bealu -12, craeft-12, heard -11,
wong - 11, wylm- 11, stede - 10, wudu-10.

9 - bend, burg, ferhd ^{x} , leod, plega, raes

8 - cwide, fruma, giefa, helm, hete, hycgende, loca, lufu,
   rinc, gesceaft, stream, weg, weordung, werig, wiga, word.

7 - cynn, daeg, dream, faer(faru), ga(e)st, grimm, hlid, hord,
   maegen, nett, nid ^{x} , genidla, sid, torht.

6 - bedd, benn ^{x} , bona, craeftig, daed, dryhten, egesa, hwil,
   gelad, lidend, maddum, mon(=man), raest, reced, searo,
   gestealla, gestreon, degn, degu, wela, gewinn, wynn.

5 - beam, gebeorg, beorht, berend, cearu, faet, fremmend,
   giefu, haebbend, hama (hom), hus, hwaet, hydig, gelac,
   laf, leoma, mael (=armour), rad, sittend, smid, sped,
   staef, stefna, stol, sweng, syrce (serce),(ge)danc (donc),
   gewaede, wiggend ^{x} , wraec, wundor.

(words underlined are also found in the sample in the first
position of five or more poetic compounds).

x= element from the special poetic diction.

Note that seventeen of these elements are also frequent in the first position.   Most of these words which are frequent in both positions have a fairly general meaning, e.g. mod, bealu , word, maegen, etc.

There are only seven poetic elements combining five or more times in second position compared with twenty-three combining five or more times in first position.

While there are as many elements which combine in five or more ways in second position as in first position, the most frequent second elements are not nearly as frequent as the most frequent first elements.   Fifteen elements are found in the second position of ten or more poetic compounds, while twenty-nine are found in the first position of ten or more poetic compounds.   Weard which combines twenty three times in second position is the most frequent of the second elements, but five first elements, 42- gud , 34- hild , 32- wael,   24 - here , 24 - sae, combine in more ways than this.

Note particularly the words which are frequent in one position and are never or rarely found in the other.   Thus gud hild, and wael the most frequent first elements are never found in the second position of a poetic compound in the sample, and weard, the most frequent second element is not found in the first position in the sample.

We have seen in connection with the discussion of the syntactic subdivisions to which the compounds belong, that there is a great variety of meaning relationships between the first element and the second element.   Often, as we have seen, the

free use of a technique of compounding gives a remarkable

compression.   Thus, where in prose the Anglo-Saxon would write

'after they had drunk beer', in prose this becomes 'after the

beer drinking' - 'aefter beordegu' (B.117).   Similarly the

poetic style prefers 'after the battle stroke' - 'aefter

headuswenge' (B.2581) to 'after he had been struck in battle'

and 'he raised evil speech' - 'ahof hearmcwide' (A.561) to

'he began to speak evil words'.   A number of the frequently

used second elements reflect this compression of a clause

containing a verb.   For example, giefa - giver and giefu -

gift (giefan - to give) goldgiefa - gold giver, one who gives

gold,   swyrdgiefu - swordgift, the giving of swords.   Further

examples of compounds in which the second element contains a

compressed verbal idea are :- sincweordung - gift of treasure

(weordian - to honour, exalt), windegu - wine drinking

(dicgan - to take, receive, accept) aefenspraec — words spoken

in the evening (sprecan - to speak), feorhsweng - life-blow,

blow struck at life (swingan - to strike) etc.

A number of agent nouns in-end are used frequently in

second position e.g. lidend, berend, fremmend, haebbend,

sittend, wiggend.   Such -end forms are, with the one

exception of the prose compound agendfrea, always found in

second position. (See the discussion of the syntactic patterns.)

A number of adjectives are frequently repeated in the

second position of the NA=A syntactic pattern. Chief of these

are: fag - ornamented, adorned, as in wyrmfag — adorned with

serpents, rof - brave, valiant, as in gudrof — brave in battle,

heard - hard, - used of weapons etc. as in irenheard - hard

as iron, <u>werig</u> - weary - as in <u>saewerig</u> - weary of the sea,

<u>grimm</u> - grim, fierce, as in <u>ferhðgrimm</u> - fierce in spirit,

<u>torht</u> - bright, as in <u>morgentorht</u>- bright as the morning,

<u>beorht</u> - bright, as in <u>heofonbeorht</u> - bright as heaven, etc.

Note the emphasis on bravery and fierceness <u>rof</u>, <u>heard,</u>

<u>grimm,</u> and on brightness <u>torht</u> and <u>beorht</u>.   The Anglo-Saxon

poet lacked precise colour words, and tended rather to describe

things in terms of light and shade, light being used to describe

God, heaven, angels etc. and darkness to describe hell, monsters

enemies and devils.[1]

<u>Weard</u> - guardian, the most frequent second element in our

sample, expresses a conception very important to the Anglo-

Saxon poet. The heroic lord was most frequently depicted as

the protector of his people, and in the Christian poetry this

idea of protection was applied to the relation between God and

his faithful ones.   Thus the heroic lord is the <u>guðweard</u>,

<u>eðelweard</u>, <u>dryhtenweard</u>, <u>leodweard</u> (= Moses . Ex.57) and this is

transferred to the Christian Lord as <u>burhweard</u> (A.660).   The

idea of protection is most important as we see from the following

compounds <u>batweard</u>- boat-guard, <u>seleweard</u> - hall guardian,

<u>goldweard</u> - guardian of gold, <u>eotenweard</u> - guard against giants,

<u>flodweard</u> - guard against the sea (= sea wall), <u>herigweard</u> -

guardian of a temple etc.   Note also the frequency with which

<u>helm</u> (= protection) is found as the second element of a compound.

It is natural that a poetry that deals mainly with battle and

attack should also show a preoccupation with defence and

1. See William E Mead :"Color in Old English Poetry" Published
   Mod. Lang Ass xiv 1889 Pages 169 -206.

protection against possible invaders.

The most striking point of contrast between the group of words frequently used in the first position of the poetic compounds and those frequently used in the second position, is the absence from the second elements of the type of synonymous grouping found in the first position. The reason for this is apparent when we realize that it is the initial letter of the compound which is essential to the alliterative pattern. Thus the poet chooses from the diversely alliterating beadu, gud, hild, wig etc or from brim, sae, mere, holm, yd etc. as his verse form requires, with very little alteration in the basic meaning. And, if he wishes to convey the horror felt at the approach of a dread monster, he can choose for the descriptive first element of the compound word from bealu, cwealm, hete, gryre, mordor, etc. In the second position, less affected by the alliteration, there is considerably less overlap of meaning among the frequently used elements.

We may conclude that there is a considerable amount of repetition of the same forms in the composition of the poetic compounds, thus supporting the view that the compounds were formed by analogy. The second position, which generally contains the primary significance and is essential to the advance of the story shows a variety of meanings. The first position whose function is frequently emotive and descriptive shows the principal fields of interest of the Anglo-Saxon poet, and as this position is essential to the alliterative pattern there is considerable relation and overlap of meaning between the diversely alliterating elements.

It has been argued that the frequent use of the same element in the formation of different compounds implies an inartistic subservience to the requirements of the alliterative form.

"He (i.e. the poet of Beowulf) repeats, I believe, his stock-in-trade of first elements only because he is less skilful, less resourceful in this regard, than his Scandinavian fellows" 1.

There is no doubt that the recurrent use of the same first compounding element arose in seeking alliterating words and that the choice between, for example, gudbill, hildebill and wigbill was determined in a particular context by the alliterative requirements.

However it is unfair to accuse the Anglo-Saxon poet of making use of ' a technique of mechanical repetition' or of being the slave of the alliterative form. Frequently we find several first elements of similar meaning beginning with the same alliterative letter, e.g. sae, sund,-headu, here,- wig, wael. The poet can speak of Grendel's song of terror - gryreleod, with striking effect (B.786) where gudleod would fit the alliterative requirements equally well. Similarly the invading Danes are imaginatively called slaughter wolves 'waelwulfas' (M.96) by the poet of the Battle of Maldon where he might equally well have used some colourless compound with wig.

Thus the Anglo-Saxon compounding technique greatly assisted the poet in creating correctly alliterating words and at the same time allowed the poet with imagination to rise above mere formal correctness.

1. F.P.Magoun Jr. :"Recurring First Elements in Different Nominal
   Compounds in Beowulf and in the Elder Edda" Klaeber Studies
   Page 78

(k) The meaning range of the compounds - Kennings.

"The very nature of Old English, as of Old Norse verse demanded a wealth of synonyms for any subject that was at all likely to appear with any frequency ". 1

"From repetition with variation, taken in connection with the predominance of the nomen class, springs at once the importance of epithet, or synonym in Anglo-Saxon poetry. Indeed it may be called   'the poetry of synonym.'" 2.

The highly substantival style of Anglo-Saxon poetry with its sets of repetitions and appositions, together with the limited range of subject matter and interests provide a great diversity of synonymous expressions for all the main ideas.

The term 'kenning' is frequently found in critical discussions of Anglo-Saxon poetry, but the use of this term varies greatly from one treatment to another, and is often a source of confusion.   Thus the term may be, and most frequently is used to mean a more or less synonymous variant of the ordinary single element prose word (e.g. Klaeber, Tolman etc.). But it may also be used to refer specifically to metaphorical synonyms. For example J.W.Rankin's "Study of the Kennings in Anglo-Saxon Poetry" suffers from his arbitrary exclusion of a number of synonyms, and his definition of a kenning as

" a metaphorical, a periphrastic, or a more or less complex term employed in the Anglo-Saxon poems instead of the single, specific name for a person or thing." 3

1. H.T.McM. Buckhurst: "Terms and Phrases for the Sea in Old English Poetry" Klaeber Studies Page 103.
2. A.H.Tolman: "The Style of Anglo-Saxon Poetry" Mod. Langs. Ass. of America Transactions Volume III 1887 Page 24.
3. Page 357. J.E.G.P. Volume 8 1909

'Kenning' is an Old Norse word, meaning originally ' a mark
of recognition', (Kl. Intr. lxiii) hence, 'a descriptive name' or
'poetical periphrasis', and thus the term is most properly
applied to all the variant expressions, from the merely descriptive
to the metaphorical for an idea other than the normal single
element prose word. Large numbers of these synonyms are of a
metaphorical or periphrastic nature. To say that "the Anglo-Saxon
poetic style is characterized by the use of large numbers of
kennings' is to say that it makes use of sets of synonyms, but
this statement is frequently used to imply that the Anglo-Saxon
poetic style was highly metaphorical and periphrastic.
Thus the term 'synonym', which is slightly more general in
implication, is to be preferred to 'kenning' in the following
discussion.   The question of metaphor is a separate feature which
involves a subclass of poetic synonyms.

A synonym may be a single element word, a compound word, or
a phrase. Thus the normal prose word for 'sea' is <u>sae</u>. The
poetic vocabulary provides additional single element synonyms,
<u>brim</u>, <u>mere</u>, <u>holm</u>, <u>sund</u>, etc., compound word synonyms
<u>eastreamas</u>, <u>mereflod</u>, <u>seolhpaed</u>, etc. and phrases, <u>flodes wylm</u>,
<u>ganotes baed</u> , <u>yda geswing</u>, etc. Such synonyms range from
periphrastic description <u>flodes wylm</u>, to metaphor, <u>seolhpaed</u>.

The poetic synonyms seem most frequently to be compound words.
A.H.Tolman (The Style of Anglo-Saxon Poetry: Mod. Langs. Assn.
of America Transactions Volume III 1887 Pages 17-47) has made
a count of all the synonyms in Beowulf for the three common ideas, -
<u>ocean</u>, <u>sword</u> and <u>ship.</u> These are divided into single nouns,
compound nouns and phrases in the following proportions: -

	Ocean	Sword	Ship	Total
Single Element Nouns	20	12	11	43
Compound Nouns	22	17	10	49
Phrases	10	2		12

This count of Tolman's indicates that compound synonyms are found slightly more frequently than single element synonyms and that both are considerably more important, in Beowulf at least, than synonyms which consist of a phrase. ✗

In an earlier section I have discussed the metaphorical nature and the meaning range of the single element words in the exclusively poetic vocabulary. We noticed that the single element poetic words provide numbers of synonyms for a limited group of meanings connected with the principal spheres of interest i.e. for men, battle, the sea, weapons, etc. The compound words in our sample of poetry provide many additional synonyms for the same meaning groups.

In Volume one of their "Growth of Literature," (Cambridge 1932) the Chadwicks give an excellent detailed account of the social structure and ethical concepts which dominated the heroic poetry of the Anglo-Saxons. The semantic grouping of the compounds faithfully reflects this account of the dominant social and ethical interests.

The primary interest of heroic poetry is men in action, almost invariably battle, displaying the heroic virtues of loyalty, courage and generosity. The heroic social structure is composed of a leader and his retainers. The retainers owe their lord complete loyalty and courage in battle. In return the lord offers his protection and generosity in gifts of wine and treasure.

✗ Footnote: To complete this study of meaning it would be necessary to make a semantic survey of synonyms which consist of a phrase.

protection and generosity in gifts of wine and treasure. The
retainers are praised for courage, strength and unswerving loyalty
and the lord for courage, strength and generosity with treasure
and entertainment.

By far the largest number of synonyms are connected with
battle or with the relationship between the lord and his retainers.
Next in importance are words connected with seafaring.

Over half the sample of poetry treats religious subjects.
'Daniel', 'Exodus' and 'Genesis B' deal with the subject matter of
the books of the Old Testament after which they are named. 'Judith'
is based on the Apocryphal Book of Judith. Andreas and Juliana
are based on Latin versions of the lives of saints.

We might expect that, while Beowulf and the Battle of Maldon,
as representatives of epic and post-heroic battle poetry, would
provide many synonyms for warriors, weapons, fighting etc., the
remaining poems would provide an almost equal number of terms for
objects of religious interest, for churches, priests, God, angels,
heaven, hell, etc. But, while such terms are found, it is in
connection with the heroic social structure, battle and seafaring
that the imagination of the Anglo-Saxon poet was fired to create and
multiply sets of compound synonyms.

The Christian religion came to England in approximately 600 A.D.
All the poetry with which we are concerned was written before
1000 A.D. Beowulf, usually considered to be the earliest, was
probably written at the beginning of the seventh century. The
poetry of the Anglo-Saxon period shows an interesting stage in the
assimilation of the new religion. The old customs and habits of
thought remain and the new beliefs are grafted on to these.

New subject matter is introduced into the literature, but there is little or no change in the basic world picture or in the accepted ethical code of the poetry. The cardinal virtues of the epic hero, courage, loyalty and generosity, are attributed to the saints and Old Testament leaders rather than the more passive Christian virtues of meekness and humility.

As with the single element poetic vocabulary the largest class of compounds provides words for _men_. The man may be brought into relation with warfare or the sea, or placed in his position in the social framework as a lord or a retainer.

To the heroic outlook battle is by far the most important activity in which men can be engaged, and courage in battle the most admired virtue of lord or retainer. Thus by far the largest class of compound words for man bring him in relation to battle and depict him as a _warrior_: aescwiga, beadurinc, byrnwiga, cumbolwiga, daedfruma, eaxlgestealla, ecgbana, fedecempa, fedegest, folcgestealla, fyrdgestealla, fyrdrinc, garwiga, gudbeorn, gudfreca, gudgelaca, gudrinc, gudwiga, handgesella, handgestealla, headurinc, heorowulf, hererinc, herewaeda, hildemecg, hilderinc, hildedremma, hildfreca, hildstapa, lindgestealla, lindwiga, magorinc, nydgestealla, oretmecg, randwiga, scildfreca, scildwiga, sweordfreca, treowgedofta, wigfreca, wigfruma, aescberend, bordhaebbend, byrnwiggend, darodhaebbend, garberend, garwigend, gudfremmend, headolidend, helmberend, lindhaebbend, lindwiggend, randwiggend, randhaebbend, searohaebbend, sweordwigend.

The first element of these compound expressions for 'warrior' is usually either some synonym of 'battle' or the name of some weapon.   Thus the warrior is frequently described as carrying a spear, sword or shield or wearing a coat of mail. The different compounds give a clear picture of the type of battle in which the heroes were involved, i.e. hand-to-hand combat fought with sword, shield and spear by warriors clad in a coat of mail and helmet.   Note the extremely wide alliterative range provided by the first position synonyms for war or names of weapons.   Such words for 'warrior' are used both of leaders and of their retainers.

Large groups of compound synonyms are created for battle, armies and weapons.

<u>Battle</u> or <u>Attack</u>. aescplega, beadulac, beaduraes, billhete, campraeden, campwig, ecghete, ecgplega, ecgdracu, fedewig, gargewinn, garraes, gilpplega, gudgedingu, gudgewinn, gudplega, gudraes, handgemot, handplega, handraes, headolac, headoraes, headoweorc, herenid, hilderaes, leodgewinn, leodhete, lindplega, maegenraes, nidplega, searonid, secgplega, torngemot, draecwig, waelraes, wighete, wigplega.

As with the words for 'warrior', these compound synonyms for 'battle' mirror the warfare of sudden attack and personal combat with sword and spear.   Note <u>aesc</u>, <u>ecg</u>, <u>gar</u>, <u>lind</u>, <u>hand</u>, etc. in first position, the frequency of <u>plega</u> – play and <u>raes</u> – rush in second position, and the compound <u>fedewig</u> – battle on foot.   Note also the use of such elements as <u>hete</u> – hate and <u>nid</u> – enmity in the formation of synonyms for 'battle'.   The compression of style which can be achieved by the use of the

compounding technique is clearly illustrated by the formation
'gilpplega' - boast-play = battle. In the festivity hall it
was customary for the warriors to utter boasts about their
loyalty and prowess in battle and to pledge themselves to further
deeds of valour. Numbers of passages are to be found in the
Anglo-Saxon poetic literature, either praising a warrior for
heroically carrying out his boast or censuring him for rashly
vowing what he was unable to or did not intend to perform.   The
compound gilpplega_ conjures up the association of such a scene
of boasting and revelry and depicts the combat as the
performance of such a vow.

Compound synonyms for army are interesting in a similar way:
aeschere, eorlweorod, fletweorod, flothere, folcmaegen, folcsweot,
fyrdgetrum, garheap, geneatscolu, gumfeda, gudcyst, guddreat,
handscolu, heordwerod, herecyst, herefolc, heremaegen, irenhere,
irendreat, leodmaegen, leodwerod, lindgecrod, maegenheap, maegen-
dreat, magodriht, modheap, deodmaegen, wigheap, willgedriht.

Typical compound formations for 'army' are: spear-band,
people's might, iron(clad) band, war-band, etc. Note the two
compounds fletwerod - hall-band and heordwerod - hearth band.
These refer to the band composed of a lord and his retainers
which, between battles, gathered together in the banquet hall
around a communal hearth.

Weapons and armour are among the most important accessories
of heroic life.

"The articles most valued by the hero are his weapons and
armour. Both the sword and the helmet are of more account than

in the Homeric poems, and they are sometimes carefully described. - - But the mail coat is the most valued of all". 1

Primarily the hero's sword, spear, shield and helmet are battle or victory weapons, <u>hildewaepen</u>, <u>sigewaepen.</u> But they are more than mere instruments of defence and destruction. Twice in Beowulf a weapon is described as a battle-friend - <u>gudwine.</u> The heroes sometimes give their weapons personal names and leave elaborate instructions for their disposal after their death. Weapons and mail coats are included in the treasure presented as a reward for valour in the mead-hall.

We find the following groups of compound synonyms in the sample for weapons and armour.

(i) <u>sword</u> beaduleoma, beadumece, fetelhilt, gudbill, gudsweord, gudwine, haeftmece, heoruwaepen, hildebill, hildemece, hringmael, hupseax, maddumsweord, waegsweord, waelseax, wigbill, ealdsweord, wundenmael, sceadenmael, brogdenmael.

(ii) <u>Spear.</u> aescholt, bongar, garbeam, garholt, garwudu, heresceaft, maegenwudu, drecwudu, waelsceaft, waelspere, waelsteng.

(iii) <u>Helmet.</u> gudhelm, heregrima, hleorberg, wigheafola, grimhelm.

(iv) <u>Shield</u> . wigbord, sidrand, bordhreoda, bordrand, bordwudu, hildebord, hilderand.

(v) <u>Bow.</u> hornboga, flanboga

1. Page 71 Chadwick: "The Growth of Literature" Volume I.

(vi) <u>Arrow</u> herestrael, hildenaedre

(vii) <u>Coat of Mail, Armour</u>. beaduscrud, beaduserce, breostgewaede, breostnett, byrnham, fyrdhom, fyrdhraegl, guðbyrne, heaðubyrne, heoruserce, herebyrne, herenett, herepad, heresyrce, hringiren, hringloca, hringnett, irenbyrne, leoðosyrce, licsyrce, searonett, waelhlence.

(viii) <u>War equipment</u>. (These words frequently refer only to the coat of mail, but sometimes they also include the helmet, sword, etc.) beadusearo, eoredgeatwe, eorlgewaede, fyrdsearo, gryregeatwe, guðgetawe, guðgewaede, guðreaf, guðsceorp, guðsearo, heaðoreaf, heaðuwaed, herewaed, hildegeatwe, wiggetawe.

From these compound words we may learn much of the manner in which the weapons were constructed and the value placed on them.

It is clear that the sword and the mailcoat are the result of intricate workmanship and are highly prized as works of art. Note the frequency with which the poet refers to the intricate working on the hilt of the sword, <u>fetelhilt</u>, <u>wundenmael</u>, <u>brogdenmael</u>. Note also the compound <u>maððumsweord</u> - treasure-sword. The coat of mail was made of metal, cunningly linked by hand to resemble a net. Thus it is described as <u>hringnett</u>, <u>hringloca</u>, <u>searonett</u>, etc. Note the use of the word <u>searo</u> meaning originally 'skill cleverness cunning' in the first and second positions of compounds meaning mail-coat or war-equipment. Thus we find <u>searonett</u> - cunning(ly worked) net= mailcoat. The compounds <u>guðsearo</u>, <u>beadusearo</u> etc. literally 'war-cunning' are applied to the artistically contrived weapons and mail-coat, and hence <u>searo</u> alone is used of weapons and war-gear.

The use of _searo_ alone and in these compounds, is typical of the metaphorical extension of meaning of many words.

We find a similar use of metaphor in many of the poetic synonyms for 'spear'. The spear is often referred to in terms of the wood from which it is made, e.g _aescholt_ -ashwood, _garbeam_ - spear-wood, _maegenwudu_- mighty wood. _Aesc_ is frequently used alone in this meaning, as is sometimes _wudu_. (As we shall presently see, similar expressions meaning 'wood' are also metaphorically extended to mean 'ship'. Note also bordwudu = shield). It is apparent from the compound words used to describe the spear that it was less important as a work of art than the sword or the coat of mail. Whereas the sword, helmet and mail-coat were wrought from metal and were freely engraved and ornamented, the spear was made from wood solely as a weapon of destruction.

A number of striking metaphors are found amongst these compound expressions for weapons, e.g.

wigheafola - battle head = helmet

beaduleoma - battle-flash = sword.

hildenaedre - battle-adder = arrow.

Numbers of the compound expressions for 'men', refer specifically to the important heroic conception of the leader: beaggyfa, beohata, beorncyning, blaedgifa, brimwisa, dryhtenweard, eadfruma, eadgiefa, ealdorfrea, edelweard, folccyning, folcgesid, folctoga, freadrihten, freawine, goldgiefa, goldwine, gumdrihten, gudcyning, gudweard, heretema, herewisa, herewosa, hildewisa, hildfruma, landfruma, leodcyning, leodfruma, leodgebyrgea, leodweard, maegenwisa, magoraeswa, mondrihten, raesbora, saecyning,

segncyning, sigedrihten, sincgiefa, symbelgiefa, wilgeofa, winedrihten, freodrihten, frumgar, heahcyning, folcagend, weorodraedend.

Primarily the heroic lord is a leader in battle, guðcyning, herewisa, hildfruma, sigedrihten, etc.   He is also depicted as the protector of his followers against aggression, e.g edelweard, guðweard, leodweard, leodgebyrgea, etc.   He is not only the lord and protector of his retainers, but their friend also: freawine, winedrihten.   Note the number of times the leader is described in terms of his generosity with treasure and banquets; beaggyfa, goldgiefa, goldwine, eadgiefa, symbelgiefa.

Just as words meaning 'warrior' are frequently applied to Biblical heroes, so numbers of these terms for the heroic leader are used of the Christian God.   The relationship between the Lord and his disciples is often described in terms more applicable to the bond of loyalty between the Germanic lord and his retainers. (For example, the opening lines of Andreas.)

The hall and the activities which took place in it occupy a very important place in the Anglo-Saxon poetic literature. The heroic community composed of a lord and his retainers gathered together in the hall for entertainment and festivities. Here they feasted and drank, uttered pledges of loyalty and valour, listened to the stories of the 'scop' and gave and received treasure.   Many of the compound synonyms for the hall describe these festivities.

The following compound words refer to the <u>hall</u>: -
beagsele, beorsele, dryhtsele, gestsele, gifheall, goldsele,
gudsele, healaern, healreced, hornreced, hornsele, hringsele,
hrofsele, medoaern, medoheall, meduseld, nidsele, drydaern,
winreced, winsele, heahreced, heahsele.

Sometimes the first element describes the lofty hall:
<u>hornreced</u>, <u>hrofsele</u>, <u>heahreced</u> etc. Note the tautological
compounds, <u>healaern</u>, <u>healreced</u>. As we have noticed the
leader is frequently described in terms of his generosity in
the hall with rings, gold, banquets, etc. Numbers of the
compound words for men describe them in the banquet hall, seated on,
benches, drinking beer, mead or ale: beorscealc, healdegn,
metedegn, seldguma, seledegn, bencsittend, ealudrincend,
fletsittend, heallsittend.

References to the sea and seafaring are found frequently
throughout the whole body of Anglo-Saxon poetry.

We find the following compound synonyms for <u>the sea</u> in
the sample of poetry under consideration: baedweg, brimrad,
brimstream, brimwylm, eagorstream, eargeblond, arwela, aryd
eastream, egstream, farodstraet, flodwylm, flodyd, holmdracu,
holmweg, holmwylm, hranrad, hwaelmere, lagufaesten, lagustraet,
lagustream, mereflod, merestream, merefarod, saefaesten, saeholm,
saewylm, seglrad, seolhpaed, streamfaru, streamwelm, sundgebland,
swanrad, waegfaru, waegholm, waegstream, warodfarod, warodgewinn,
ydbord, ydfaru, ydgebland, ydgewinn.

As we have seen in the introduction to this section
(Pages 54- 6) the elements which make up these compounds provide
the means of describing the sea in all its moods from calm to

savage fury.   Compare merestream - seastream, brimrad - sea road, mereflod - sea flood, flodwylm -flood surge, ydgewinn - wave conflict.   This diverse range of compounds is made up of a comparatively small number of elements.   A wide alliterative range is obtained by the free use of the compounding technique and a number of fairly synonymous elements beginning with different letters.

Some of the most striking metaphors in Anglo-Saxon poetry describe the sea, for example, whale's road, path of the seal, swanroad, whale's pond, etc.

Numbers of compound synonyms for sailor or seafarer are found: brimmann, lidmann, merefara, saerinc, saewicing, brimlidend, ealidend, merelidend, saelidend, scipferend, waeglidend.

Note the use that is made of the elements meaning 'sea' in first position. Lidend (lidan - to sail, voyage) is frequently used in the second position.

Other words for 'men' relate to the sea and seafaring: headulidend - seafaring warrior (battle-voyager), batweard, helmweard, lidweard, scipweard - ship guard or pilot, aegweard, hydweard - coast-guard, guard against invasion from the sea. Brimwisa and saecyning are used as terms for the heroic leader, when he and his followers are engaged on a sea voyage.

The ship   is as important to the seafarer as his weapons
are to the warrior: brimhengest, brimðisa, aegflota, hornscip,
hringnaca, merebat, mereðyssa, saebat, saeflota, saemearh,
saewudu, sundwudu, waegflota, waegðel, wudubat, yðlid, yðlida,
bundenstefna, hringedstefna, wundenstefna.   The ornamentation
on the ship's prow is regarded with the same artistic pride as
the skill involved in the construction of the sword and mail-coat,
e.g. hringnaca, wundenstefna , etc.

The ship is frequently seen as a horse carrying the warriors
on sea instead of on land: brimhengest, saemearh.

A metaphorical extension of meaning similar to that noticed
in the expression for 'spear' is found in some of the compound
words for 'ship'. Both are described in terms of the wood from
which they are constructed.   Thus we find wudubat - wooden ship,
saewudu - sea- wood = ship, etc. Sometimes wudu alone and more
rarely aesc, are used to mean 'ship'. As we have seen these can
both also mean 'spear'.   In both cases, the meaning is extended
from the material used in the construction.

For the closely related meaning, 'voyage', we find the
following synonyms: brimlad, ealad, eolet, lagolad, saelad,
saesið, yðlad.   These words mean sea-journey or sea-way, and
are sometimes used as synonyms for the sea.

Battle, the sea, and hall entertainment are the dominant
interests in the heroic society depicted in Anglo-Saxon poetry.
Large groups of synonyms are found for these ideas and for their
accessories, weapons, ships, ~~drinking~~ the hall, etc. The heroic lord and
his retainers are most frequently depicted in relation to these
three main spheres of interest, as warriors, seafarers, treasure-

givers or ale-drinkers.

Naturally these fields of interest are not separate but are inextricably intermingled in the stories. Warriors may make sea-voyages, as in Beowulf and Andreas, <u>heaðuliðend</u> , or a battle may take place in the banquet hall, as in Beowulf, <u>guðsele</u>, <u>niðsele.</u> The compound two-element word provides an excellent means of relating different spheres of interest.

In addition to the main semantic subdivisions of the words for 'men' already discussed, there are a number of minor groups:-
<u>Herald or messenger:</u> aerendsecg, ambihtsecg, ambihtscealc, ombihtðegn, hildecalla.
<u>Counsellor:</u> fyrnwita, runwita, magoraedend, seleraedend.
<u>Kinsmen:</u> heafodmaeg, maegwine, sibaeðeling, sigebroðor, winemaeg, freobroðor, freomaeg. Loyalty to blood relations ranks next in importance to loyalty to one's lord.
<u>Mankind:</u> foldbuend, grundbuend, reordberend, sawlberend, woruldbuend.

The consciousness of the possibility of imminent death or disaster pervades Anglo-Saxon poetry and is closely connected with the interest in battle, the dawning religious consciousness, and the rather morbid speculative turn of mind. Thus we find groups of compound synonyms for wounds, the body and death.

<u>Wounds</u>: bealubenn, bengeat, dolgbenn, feorhbenn, feorhwund, heorudolg, licsar, licwund, seonodolg, seaxbenn, waelbenn, laðbite, sarbenn. Note also dolgslege, sarslege - wounding blow.

These compound words show an interesting variety of modification types: -

(a) <u>Direct modification</u>: <u>ladbite</u>, <u>bealubenn</u> .

(b) <u>heorudolg</u>, <u>seaxbenn</u> - wound inflicted <u>by</u> a sword, dagger.

(c) <u>feorhwund</u>, <u>seonodolg</u> - wound <u>to</u> life, to a sinew.

(d) <u>Repetition</u>: <u>dolgbenn</u>, <u>sarbenn.</u>

    <u>The body</u> is most frequently depicted as the temporary home or shelter of life or the spirit. We find the following compound words meaning the body: bancofa, banfaet, banhus, banloca, ealdorgeard, feorhhord, feorhhus, flaeschoma. The body is seen as a shelter of flesh and bones or as the home of the life.

    The idea of <u>death</u> is ever present in the consciousness of the Anglo-Saxon poet: bealusid, cwealmbealu, deadcwalu, deadcwealm, deadraes, ealdorbealu, ealdorgedal, endedogor, feorhcwalu, feorhgedal, garcwealm, guddead, meredead, metodsceaft, sawulgedal, waeldead, wundordead.

    Just as the body is seen as the temporary shelter of life, so death is frequently described as a separation between life and the body: <u>ealdorgedal</u>, <u>feorhgedal</u>, <u>sawulgedal.</u> Death may also be described as an injury to life, <u>ealdorbealu</u>, <u>feorhcwalu</u>, as an evil journey, <u>bealusid</u> , or as the decree of the Lord, <u>Metodsceaft.</u> A strong sense of fatalism was part of the Anglo-Saxon outlook, even before the introduction of Christianity. The compound may describe the cause of death as in spear-death - <u>garcwealm</u>, battle-death - <u>guddead</u>, or seadeath (= drowning) - <u>meredead.</u>

    The brooding temperament of the Anglo-Saxon poet is connected with the number of words meaning neither '<u>heart</u>' '<u>mind</u>' nor '<u>spirit</u>' but a combination of all three: breostcofa, breostgehygd,

breostgedanc, breosthord, breostloca, breostsefa, ferhdloca,

hygebend, hygesceaft, hygedanc. Note the frequent reference to

the breast which was considered the seat of thoughts and emotions.

Although Christian subject matter is very frequently

expressed in terms of the heroic set of values, we find a number

of compound terms created to refer specifically to the

Christian God: cyningwuldor, leohtfruma, liffrea, liffruma,

rodorcyning, sodcyning, drydcyning, woruldcyning, wuldorcyning,

ealdmetod.

Thus God is described as the lord and creator of the world,

the heavens, life, light, truth and glory.

We find few expressions for angels, but a great many for

enemies, devils, etc.   The same type of expression is used

of the vastly different enemies of the heroes in all the poems in

the sample, i.e. the Danes in 'the Battle of Maldon', the

host of Pharoah in 'Exodus', Grendel and the dragon in 'Beowulf',

Holofernes in 'Judith', the Mermedonians in 'Andreas', the

devil in Genesis B, etc.

The elements cwealm, gryre, inwit, man, nid, and lad are

used in the first position and genidla, sceada, hettend,and

gewinna in the second position to convey the dread maliciousness

of the enemy: attorsceada, cwealmcuma, daedhata, ealdorgewinna,

feondsceada, feorhbona, feorhgenidla, ferhdbana, ferhdgenidla,

folcsceada, gastbona, grynsmid, gastgenidla, hearmscada,

gryregiest, gudsceada, heorowearh, inwitgaest, leodhata, leodsceada

manfrea, mangenidla, mansceada, nidgaest, sceadugenga, scynscada,

torngenidla, uhtsceada, waelgaest, waelwulf, waerloga, wamsceada,

wrohtsmid, dolsceada, ealdfeond, ealdgenidla, ealdgewinna,

fyrnscaða, laðgeniðla, laðgeteona, ealdhettend.

The principal semantic groupings of the compounds correspond largely to the semantic groupings of the highest frequency poetic single element words, men, battle, the sea, weapons, etc. By far the largest group provides words for men in their position in the heroic social structure as lords, retainers, warriors, seafarers, hall attendants etc.

The free use of the technique of compounding, together with the special poetic single element vocabulary, provides a vast number of synonyms with a variety of alliterative possibilities and emotional overtones for all the ideas which are likely to occur with any frequency. The ideas for which the compounding technique provides the greatest number of synonyms, warriors, battle, weapons, the sea, the hall, death, wounds and enemies, are those which most aroused the epic imagination of the poet.

The set of descriptive synonyms provided for an idea shows us much about the way in which the Anglo-Saxon poet regarded this idea. Thus we see from the compound words used to describe the various weapons the material from which each was made and the artistic pride which went into their adornment. From the terms used to describe the body or death we see a preoccupation with the transitory nature of life.

The Anglo-Saxon poetic compounds provide expressions which are usually of a descriptive or circumlocutory nature. Far-fetched flights of fancy are avoided, though we find a number of strikingly imaginative metaphors. Descriptions are simple and vigorous. "It is a poetry of light, shade and sound rather than of colour. We see sword flashing in battle, and hear the clash of shields or

Grendel's dread cry of terror.   The compound word provides the poet with the best and most concise means of repeating and varying his principal ideas, of relating them to the dominant spheres of interest, or of conveying a compressed and imaginative word- picture.

(vi) Conclusion.

The Anglo-Saxon poetic style is distinguished from the prose style by the use of a formal alliterative metre and by its highly substantival character of repetition and elaboration. Principally the difference in the style is reflected in the vocabulary.

In the first place, the poetry makes use of a special diction of single element words never found in the prose writings.

But the most important characteristic of the poetic vocabulary is the use of compound words. The poet made use of a technique of freely forming compound nouns and adjectives according to established prose models, but in numbers, and with a frequency not found in the prose. Such analogically formed compounds add considerably to the alliterative possibilities of the basic ideas and provide many additional synonyms for the objects of greatest interest in the heroic social structure. By means of the compound construction, important meaning relations may be expressed in the substantival part of the sentence. Compound words provide the means of varying the expression, elaborating a description, or relating the subject matter and ideas to battle and other dominant heroic interests.

Most of the artistic success of Anglo-Saxon poetry depends on the use of the poetic vocabulary, and particularly on the skilful variation of the compound words.

SECTION   II   THE HEROIC STYLE.

(i) The Effect of the Heroic Outlook on the Poetic Style.

"It is also apparent that the author (of Genesis) had studied the technique and was deeply imbued with the spirit of the traditional heroic poetry." 1

"The poets' imagination has been fired by one episode, the crossing of the Red Sea, and he has treated his theme as he would have done a native story of the kind." 2

"Andreas - -   is representative of that group of Anglo-Saxon poems in which Christian themes are treated in the spirit of the secular heroic poetry." 3

"Es ergibt sich somit aus der Vergleichung der Werke des Cy. mit ihrer Lat. Quellen, dass es dem Dichter, wenn er, sich auch in den Hauptsachen stets an die Quellen hält, an eigener Gestaltungsgabe durchaus nicht fehlt, dass er es im Gegenteil verstanden hat, den Stoff so zu behandeln, dass wir nicht übertragungen Lateinisher Werke vor uns haben, sondern Dichtungen, die in Wort und Inhalt vollständig Ags. Geist atmen." 4.
(Translation: Thus we see from a comparison of the works of Cynewulf with their Latin sources, that, even if the poet follows his sources closely for the main things, he does not lack a gift for formation, but on the contrary understands how to handle his material so that what we have before us are not merely translated Latin texts, but poems which in expression and content completely convey the Anglo-Saxon spirit.)

"Sie - - - - beteten in den alten Tempeln zum Christengott, neben den Taten der Helden feierten sie die Leiden der Heiligen, die germanischen Epithetha wurden ohne Weiteres den Christlichen Glaubenshelden beigelegt." 5

(Translation: In the old temples - - - they prayed to the Christian God, in addition to the exploits of the heroes, they celebrated the sufferings of the saints, the Germanic epithets were, without more ado, applied to the heroes of the Christian belief.)

1. H.Bradley:"TheCaedmonian Genesis "Essays and Studies Vol.VI 1920 Page 10.
2. E.E.Wardale: "Old English Literature" Page 125-referring to Exodus.
3. Krapp:"Andreas and the Fates of the Apostles" Page li
4. Fritzsche: "Das Angelsächsische Gedicht Andreas und Cynewulf". Anglia II 1879
5. O.Glöde: Untersuchung über die Quelle von Cynewulf's Elene" Anglia IX 1880.

The conversion of England to Christianity, which began
in the year 597 with the arrival of the first missionaries,
eventually meant the end of the poetry and saga of the
Germanic heroic age.   The Christian ethical values and view
of the universe were basically opposed to those of a heroic
society.   Poetry which dealt with the exploits of heroes
whose primary virtue was courage in battle could not exist
indefinitely side by side with a religion which exhorted men to
love their enemies.   The heroic obligation to revenge could not
be adapted to meet the Christian precept of forgiveness.

Christianity introduced fresh subject matter to the
poetry.   Instead of confining himself to writing of the
Germanic heroes, the Anglo-Saxon poet now paraphrased Books
of the Old Testament or turned the lives of Christian saints
into alliterative verse.   In spite of this, the style and
spirit of the poetry remained basically heroic until the
Middle English period.   The Anglo-Saxon poet interpreted
his new subject matter in terms of the values and stylistic
features with which he was familiar.

Poems with Christian subject matter form the bulk of
the extant Anglo-Saxon poetic texts. Only Beowulf and three
short fragments, Waldhere, Deor and the Fight at Finnsburh,
deal with the subject matter of the heroic age. Beowulf,
it is true, contains Christian passages, but these are
obviously alien to the spirit of the whole, and may be later
additions. Poems of the Caedmonian school, such as Genesis,
Exodus and Daniel, deal with the subject matter of the books
of the Old Testament. Poems belonging to the later Cynewulfian

school, such as Juliana, Elene and Andreas, break away from the subject matter of the Old Testament and celebrate the lives of Christian saints.

The Anglo-Saxon narrative poet never invented his stories. He found them ready-made in Germanic or Christian legend and adapted them to fit his verse form. A number of general principles underly the transformation of Christian material into Anglo-Saxon verse. Certain fields of interest were favoured for elaboration rather than others. A comparison of the Latin source material with the Anglo-Saxon poetic versions of the same incidents reveals much about the Anglo-Saxon poetic style and outlook.

In the first place, the poet expanded and amplified any reference to battle. "Von Kampf und Sieg zu hören war des Deutschen Lust." 1. (<u>Translation</u>: The Germanic race delighted in hearing of battle and victory.) Thus when the Anglo-Saxon poet describes the terror of the fleeing Israelites in Exodus at the approach of Pharaoh's army, the *scene* is described with all the traditional imagery of heroic warfare. In the source, the Latin Vulgate, we find the following brief description:

"All Pharao's horses and chariots, and the whole of his army, followed close on the track of the fugitives, and came upon them where they lay encamped by the sea, at Phihahiroth, opposite Beelsephon. What fear fell upon the Israelites, how they cried out to the Lord, when they looked round at Pharao's approach, and saw the Egyptians close behind them." 2 (Exodus Ch.14. Verse 10).

1. Jacob Grimm: "Andreas und Elene" Cassel 1840   Page xxiv
2. The Old Testament - trans. Mgr. Ronald A Knox (Angus and Robertson 1949) Page 100.

In the Anglo-Saxon poetic version this is expanded to a vigorous battle-description of nearly one hundred lines. (lines 154-248). The following is a typical portion of this section, Exodus line 154.

da him eorla mod   ortrywe weard
siddan hie gesawon   of sudwegum
fyrd faraonis   ford ongangan,
oferholt wegan,   eored lixan,
(garas trymedon,   gud hwearfode,
blicon bordhreodan,   byman sungon),
dufas dunian   deod mearc tredan.
on hwael
hwreopon herefugolas   hilde graedige
deawigfedere,   ofer drihtneum.
wonn waelceasega,   wulfas sungon
atol aefenleod   aetes on wenan,
carleasan deor   cwyldrof beodan
on ladra last   leodmaegnes ful :
hreopon mearcweardas   middum nihtum,
fleah faege gast,   folc waes gehaeged.

All the equipment of early Germanic warfare is described. Instead of Pharaoh's 'horses and chariots', the Anglo-Saxon poetry describes the flash of spears and shields, the sound the battle-horn, and the grim cry of the carrion-birds and wolves.

In Judith we find a similar lengthy description of battle developed from a hint in the Latin Vulgate source.   In the original version, the Assyrians flee in terror without actually engaging in battle, but the Anglo-Saxon poet gives us a vivid and vigorous description of conflict.

> Jud. line 220   "Hie ða fromlice
>
>   leton forð fleogan   flana scuras,
>
>   hildenaedran   of hornbogan,
>
>   straelas stedehearde;   styrmdon hlude
>
>   grame guðfrecan,   garas sendon
>
>   in heardra gemang. " etc.

Note the skill with which the poet uses his alliterating words, particularly the compounds.   The words used to repeat the idea of the arrows convey a vivid picture.   First we see showers of arrows leave the bows, then they writhe venomously through the air like snakes, and, as they strike home, their hardness and effectiveness as weapons of war are emphaized.

In Andreas the heathen Mermedonians bear spears, swords and shields and are clothed in the full equipment of war although their foe Matthew is one man.   Where the Greek source has simply   "Now when Matthias went in at the gate of their city, the men of that city overpowered him and struck out his eyes,"[1]   the Anglo-Saxon poet visualizes the scene in the following terms.

1. Acts of Andrew and Matthias.

An line 40

"Ða waes Matheus   to ðaere maeran byrig

cumen in ða ceastre   Ðaer waes cirm micel

geond Mermedonia,   manfulra hloð,

fordenera gedraeg,   syððan deofles ðegnas

geascodon   aeðelinges sið.

Eodon him ða togenes,   garum gehyrsted

lungre underlinde,   (nalas late waeron),

eorre aescberend,   to ðam orlege.

Hie ðam halgan ðaer   handa gebundon

ond faestnodon   feondes craefte

haeleð hellfuse   ond his heafdes segl

abreoton mid billes ecge."

In the Genesis of the Vulgate we find the following description of the battle by which Abraham rescued his kinsman Lot :   "Here he divided his confederates into companies, and fell upon the enemy by night, routing them and driving them in their flight as far as Hoba to the left of Damascus. " [1] (Chapter 14 Verse 15).   Part of the expanded account of this incident runs as follows: -

Gen. line 2060

" Ða ic neðan gefraegn   under nihtscuwan,

haeleð to hilde   Hlyn weard on wicum

scylda ond sceafta,   sceotendra fyll,

guðflana gegrind;   gripon unfaegre

1.   The Old Testament - trans. Mgr. Ronald A. Knox Page 18.

Gen. (contd).

under sceat werum scearpe garas

and feonda feorh feollon ðicce

ðaer hlihende   huðe feredon

secgas and gesiððas. Sigor eft ahwearf

of norðmonna   niðgeteone,

aesctir wera. Abraham sealde

wig to wedde, nalles wunden gold

for his suhtrigan, sloh and fylde

feond on fitte.

line 2075 – – – – " Him on laste stod

hihtlic heorðwerod, and haeleð lagon,

on swaðe saeton, ða ðe Sodoma

and Gomorra golde berofan,

bestrudon stigwitum. Him ðaet stiðe geald

faedera Lothes. Fleonde waeron

Elarmitarna   aldordugeðe

dome bedrorene, oððaet hie Domasco

unfeor waeron. "

Similar examples could be quoted in profusion from almost any
of the Anglo-Saxon narrative poems. Hints of battle or
conflict aroused the enthusiasm of the poet and were expanded
by him to vigorous and lengthy descriptions of heroic warfare.
The poet seized at every opportunity for a traditional
description of warriors in coats of mail, of the gleam of
spears, the clash of shields, or the cry of birds of prey
wheeling above the bodies of the dead.

The overwhelming interest in battle is apparent even in poems where there is no actual fighting.   In such a case the spiritual issue is depicted as a battle between the saints, under the leadership of God, and the heathens under the leadership of the devil.   Thus the Mermedonians are the 'thanes of the devil' - <u>deofles ᵭegnas</u> (An. 43) - while Andrew is 'ready for God's warfare' -

<blockquote>
An. line 231   "ne waes him bleaᵭ hyge,

   ah he waes anraed ellenweorces,

   heard ond higerof, nalas hildlata,

   gearo, guᵭe fram, to godes campe."
</blockquote>

While the basic details of a Christian story remain unchanged by the Anglo-Saxon poet, certain motivations rather than others are emphasized in accordance with the heroic code of ethics.   Thus Constantine is converted to Christianity by the promise of earthly victory over his foes.

<blockquote>
Elene line 92   " mid ᵭys beacne ᵭu

  on ᵭam frecnan faere feond oferswiᵭesᵭ,

  geletest laᵭ werod. "
</blockquote>

In the Greek text which is the ultimate source of Andreas,[1] we find the followers of St. Andrew expressing reluctance to leave their leader in the following terms: "If we were to desert you we should become strangers to the good things with which the Lord has provided us. "

1.   An intermediate undiscovered Latin version is usually assumed to be the immediate source.

The Anglo-Saxon version of this speech paints a
vivid picture of the worst fate that could befall a retainer
in the heroic society, namely to be deprived of the protection
of his leader, and the rewards for valour in battle.

An. line 405.   "Hwider hweorfað we   hlafordlease,

geomormode,	gode orfeorme,
synnum wunde,	gif we swicað ðe?
We bioð laðe	on lande gehwam,
folcum fracoðe,	ðonne fira bearn,
ellenrofe,	aeht besittað,
hwylc hira selost	symle gelaeste
hlaforde aet hilde,	ðonne hand ond rond
on beaduwange	billum forgrunden
aet niðplegan	nearu ðrowedon ".

The Anglo-Saxon poet writes of the fear of losing not the joys
of heaven, but the earthly delights of the mead-hall.   In this
passage we hear a strong echo of the lament of the Wanderer.

To the warrior in the heroic society, loyalty to kindred
ranked next in importance to loyalty to the leader.   The slaying of
one's leader or relation imposed a heroic duty to revenge by
taking the life of the slayer.   The Finn episode in 'Beowulf'
and the "Fight at Finnsburh" deal with the tragic outcome of the
conflict between loyalty to kindred and the duty to avenge the
death of one's lord.   In the Anglo-Saxon version of Exodus, the
poet interprets the motive of the host of Pharaoh in pursuing the
Israelites as the desire to avenge the deaths of their kinsmen
who were slain by the plague.

Ex. 1 197   "haefdon hie gemynted   to dam

                                                 maegenheapum

        to dam aerdaege   israhela cynn

        billum abreotan   on hyra brodorgyld."

No such motive is mentioned in the source.

Similarly, in Genesis A, the poets' elaboration of his

source is most vivid and vigorous in connection with the capture

of Lot and his rescue by his uncle, Abraham.   Here the poet

had excellent material for displaying his talents in the

description of a scene of battle combined with a recognizable

heroic motive for revenge.   The bond between uncle and nephew

was particularly strong in the heroic society.

        Gen. 1 2069   "Abraham sealde

                wig to wedde,   nalas wunden gold

                for his suhtrigan,   sloh and fylde

                feond on fitte. "

        1 2079   " Him daet stide geald

                faedera Lothes. "

Certain incidents in Biblical stories were reinterpreted

in the light of familiar heroic customs.   Thus the feast

provided by Holofernes for his attendants becomes in the Anglo-

Saxon version, a wild Germanic carousal in the mead-hall.

In the Latin Vulgate we find the following description of

this feast: "On the fourth day, Holofernes made a banquet for

his own attendants " (Chapter 12 Verse 10)

"And Holofernes -- - drank ever deeper, never drank
Holofernes as on that night". (Chapter 12 Verse 20) [1.]

The Anglo-Saxon 'Judith' provides this interpretation: -

Jud. line 15   "Hie ða to ðam symle   sittan eodon

wlance to wingedrinc,   ealle his weagesiðas

bealde byrnwiggende.   Ðaer waeron bollan

steape

boren aefter bencum gelome,   swylce eac bunan

and orcas

fulle fletsittendum: hie ðaet faege ðegon

rofe rondwiggende,   ðeah ðaet se rica ne wende

egesful eorla dryhten.   Ða weard Holofernus,

goldwine gumena,   on gytesalum,

hloh and hlydde   hlynede and dynede,

ðaet mihten fira bearn   feorran gehyran

hu se stiðmoda   styrmde and gylede,

modig and medugal   manode geneahhe

bencsittende   ðaet hie gebaerdon wel.

Swa se inwidda   ofer ealne daeg

dryhtguman sine   drencte mid wine,

swiðmod sinces brytta   oð ðaet hie on

swiman lagon,

oferdrencte his duguðe ealle   swylce hie waeron

deaðe geslegene,

agrotene goda gehwylces. "

References to weapons or to treasure are amplified in

terms applicable to the armour and treasure of the Germanic

race.   Thus Egyptians, Assyrians, Israelites and Mermedonians

are armed with engraved swords and shields and clad in linked coats of mail. References to twisted gold and rings are frequently found.

This tendency to amplify the source in terms of familiar objects is clearly illustrated in the description of the plunder taken by the Israelites after their defeat of Holgernes' army. The Vulgate version of 'Judith' runs as follows: "Scarce did thirty days suffice for the men of Israel to gather the Assyrian spoils. Among these, all that proved to be Holofernes' own went to Judith herself, gold and silver, clothes and jewels, and furniture of every sort, all these the people handed over to her". (Chapter 15 Verses 13-15)[1] In the Anglo-Saxon 'Judith' we find this incident expanded to nearly thirty lines (lines 314 -342). Part of the expanded account reads as follows.

Judith line 323
"Þa se cneoris eall

    maegða maerost,   anes mondes fyrst

    wlanc wundenlocc   wagon and laeddon

    to ðaere beorhtan byrig   Bethuliam

    helmas and hupseax,   hare byrnan,

    guðsceorp gumena   golde gefraetewod

    maerra madma   ðonne mon aenig

    asecgan maege   searoðoncelra;

    eal ðaet ða ðeodguman   ðrymme geeodon,

    cene under cumblum   on compwige

    ðurh Judithe   gleawe lare

1. "The Old Testament" trans Knox Page 720

Judith (contd).

> maegd modigre ,   Hi to mede hyre
>
> of dam sidfate   sylfre brohton
>
> eorlas aescrofe   Holofernes
>
> sweord and swatigne helm,   swylce eac side byrnan,
>
> gerenode readum golde,   and eal daet se rinca
>
>   baldor
>
> swidmod sinces ahte   odde sundoryrfes
>
> beaga and beorhtra madma   hi daet daere beorhtan
>
>   idese
>
> ageafon gearodoncolre. "

All the description of the 'gold adorned war-equipment'
the sword, helmets etc. is the addition of the poet.

The Anglo Saxon poet never leaves us in any doubt about
his attitude to his protagonists. Where his source may contain
an objective statement such as   "Every man that arrived in
their city (Mermedonia), they seized and tore out his eyes,"[1]
the Anglo-Saxon poet writes:

> An. line 29   "Swylc waes daes folces   freodoleas tacen,
>
>   unlaedra eafod,   daet hie eagena gesihd
>
>   hettend heorogrimme,   heafodgimmas
>
>   agetton gealgmode   gara ordum. "

The poet piles up condemnatory epithets to describe the
Mermedonians and their habits.

Similarly, the poet of 'Judith' elaborates his source
material: "Twice the scimitar fell on his neck and cut clean
through it,"[2]   to:

1. Acts of Andrew and Matthais" 2.Knox The Old Testament Page 717

Jud. line 103   'Sloh ᵭa wundenlocc

    ᵭone feondsceaᵭan   fagum mece

    heteᵭoncolne,   ᵭaet heo healfne forcearf

    ᵭone sweoran him   ᵭaet he on swiman laeg

    druncen and dolhwund. Naes ᵭa dead ᵭa gyt,

    ealles orsawle: sloh ᵭa eornoste

    ides ellenrof   oᵭre siᵭe

    ᵭone heaᵭnan hund

Thus Judith is 'the curly-haired one' , 'the brave virgin',
while Holofernes is described as 'the heathen hound' 'with
hostile purpose' etc.

The Anglo-Saxon poet heightens the emotional effect of
his works by the words he uses to describe his heroes and
their opponents. Often where his source material contains an
objective statement, the poet amplifies this to an emotive
description expressing his approval or disapproval. This is
closely connected with his interpretation of religion as a holy
war.

Finally, the Anglo-Saxon poet loses no opportunity of ex-
panding and amplifying references in his source to the sea and
seafaring.

The description of the drowning of Pharaoh's army in the
Red Sea occupies nearly seventy lines of the Anglo-Saxon
'Exodus' (lines 447 - 515). This vivid passage is elaborated
from the following passage from the Latin Vulgate:
"And when Moses stretched out his hand towards the sea, at
early dawn, it went back to its bed, so that its waters met the
Egyptians in their flight, and the Lord drowned them amid the

waves.   Back came the water, overwhelming all the chariots

and horsemen of Pharao's army that had entered the sea in

their pursuit; not a man escaped. "[1]   (Exodus Chapter 14

Verses 27-28).   Part of the expanded Anglo-Saxon version

reads as follows: -

Ex. line 458

<div style="padding-left:2em">

                      "ꝺaer aer wegas lagon

mere modgode,   maegen waes adrenced.

streamas stodon,   storm up gewat

heah to heofenum, herewopa maest

laꝺe cyrmdon   (lyft up geswearc)

faegu staefnum,   flod blod gewod,

randbyrig waeron rofene, rodor swiꝺode

meredeaꝺa maest,   modige swulton,

cyningas on corꝺre, cyre swiꝺrode

saes at ende.   wigbord scinon

heah ofer haeleꝺum, holmweall astah,

merestream modig   maegen waes on cwealme

faeste gefeterod, forꝺganges nep

searwum asaeled , sand barenodon

witodre fyrde,   hwonne waꝺema stream,

sincalda sae,   sealtu yꝺum

aeflastum gewuna ece staꝺulas,

nacud nydboda,   neosan come

fah feꝺegast,   se ꝺe feondum geneop. "

</div>

1. Knox "The Old Testament" Page 101.

In 'Andreas' particularly, the poet has given us a number of striking descriptions of the sea elaborated from hints in the source.   For example where the source merely indicates that Andrew's followers were afraid of the sea, we find the following poetic description of a storm: -

An. 1 369.   "Ða gedrefed weard,

      onhrered hwaelmere .   Hornfisc plegode,

      glad geond garsecg,   ond se graega maêw

      waelgifre wand ,   Wedercandel swearc,

      windas weoxon,   waegas grundon,

      streamas styredon,   strengas gurron,

      waedo gewaette,   Waeteregesa stod

      ðreata ðryðum.   ðegnas wurdon

      acolmode.   Aenig ne wende

      ðaet he lifgende   land begete

      ðara ðe mid Andreas   on eagorstream

      ceol gesohte. "

The type of storm described is drawn from the Anglo-Saxon poet's knowledge of northern waters.

This short survey has been intended to outline briefly some of the general principles underlying the manner in which the Anglo-Saxon poet treated his source material.

. Two modern literary aims unknown to the poet of Anglo-Saxon times were the invention of an original plot and the use of accurate local colour.   Thus the Anglo-Saxon poet would have considered it no virtue to have made up his stories. His artistry was involved not in the invention of incident, but in the way in which he adapted ready-made stories to fit his

verse-form.

He did not consciously remould his Christian sources, but he visualized them in terms of the interests and values with which he was familiar.   His imagination was stirred by references to battle and seafaring.   He saw moral issues in terms of the heroic code of ethics.   He described objects in terms of Germanic ornaments and native customs.

Thus, in spite of the difference in subject matter, ranging from the exploits of Germanic heroes to the lives of Christian saints, the spirit of Anglo-Saxon poetry is extremely uniform.   The poetry written in England prior to the Norman Conquest shows great similarity of outlook and treatment of theme.

(ii) The prose and the poetic style, illustrated from the prose and poetic versions of the legend of St. Andrew.

The poem 'Andreas', a narrative account of the adventures of St. Andrew in the land of the Mermedonians, is derived ultimately from a Greek text "The Acts of Andrew and Matthias" (ed. Bonnet: 'Acta Apostolorum Apocrypha' Volume I Part 2 pages 65-116 (1898))[1.] The poem is generally considered to have been made from an intermediate Latin version not now extant. A prose Anglo-Saxon version, derived ultimately but independently from the same Greek source, is preserved in two manuscripts, the manuscript of the Blickling Homilies and MS 198, Corpus Christi College, Cambridge.[2]

The legend tells how St. Matthew was sent to preach to the heathen man-eating Mermedonians, and how he was captured by them and cast into prison to await his turn to be devoured. The Lord appeared to St. Andrew and commanded him to go to Mermedonia to rescue Matthew. The next morning, Andrew and his disciples found a boat on the shore with the Lord and two angels disguised as sailors, sitting in it. By this means they voyaged to Mermedonia, where they rescued Matthew. On the prompting of the devil, the Mermedonians tortured Andrew, but when Andrew, aided by the Lord, caused a stream of salt water to gush from the mouth of an idol and threaten to drown them, the Mermedonians were finally converted to.

1. I am greatly indebted to Mr. K.H.Waters M.A.(Lecturer in Classics in the University of Tasmania) for his translation of this text. I have quoted freely from his translation in this and the preceding section.
2. Editions: Bright's Anglo-Saxon Reader pages 113-128
   Early English Text Society : The Blickling Homilies
   pages 228-249

Christianity.

Both the prose and the poetic Anglo-Saxon versions follow the details and order of the Greek narrative extremely closely. Details are faithfully translated in both versions.

The prose and poetic versions of this legend thus provide a unique means of comparing the prose and the poetic methods of conveying the same information. We can compare the highly nominal, repetitive poetic style, with its heightened use of language, with the straightforward prose narrative style. We shall review briefly the main stylistic features involved in the transformation of a prose legend into a heroic poem in the alliterative verse form.

The most striking difference between the two Anglo-Saxon versions is in their length. While the prose version is approximately the same length as the Greek original, the poetic 'Andreas' is more than twice this length.

Let us examine five typical sets of parallel passages from the Greek source, from the Anglo-Saxon prose version and from the Anglo-Saxon poetic version.

I (i) Acts of Andrew and Matthias (Greek prose): The men of that city neither ate bread nor drank wine, but were (in the habit of) eating the flesh of men and drinking their blood. Every man therefore that arrived in their city, they seized and tore out his eyes; after tearing out his eyes, they gave him a potion to drink compounded by witchcraft and magic; and when they gave him this potion, his heart was changed and his mind left him. (became altered).

(ii) <u>S.Andreas</u> (Anglo-Saxon prose): - segđ đonne đaet đa men đe on đaere ceastre waeron đaet hi hlaf ne aeton, ne waeter ne druncon, ac aeton manna lichaman and heora blod druncon. And aeghwylc man đe on đaere ceastre com aelđeodisc, segđ đaet hie hine sona genamon and his eagan ut-astungon; and hie him sealdon attor drincan đaet mid myclen lyb-craefte waes geblanden; and mid đy đe hie đone drenc druncon, hrađe heora heorta waes to-lesed and heora mod onwended.

(iii) <u>Andreas</u> (Anglo-Saxon poetry)

line 21.   Naes đaer hlafes wist

Werum on đam wonge,   ne waeteres drync

to bruconne;   ah hie bblod ond fel,

fira flaeschoman,   feorrancumenra,

đegon geond đa đeode   Swelc waes đeaw hira

đaet hie aeghwylcne   ellđeodigra

dydan him to mose   meteđearfendum,

đara đe đaet ealand   utan sohte.

Swylc waes đaes folces   freođoleas tacen,

unlaedra eafođ,   đaet hie eagena gesihđ

hettend heorogrimme,   heafodgimmas,

agetton gealgmode   gara ordum.

Syđđan him geblendan   bitere tosomne

dryas đurh dwolcraeft,   drync unheorne,

se onwende gewit,   wera ingeđanc

heortan (on) hređre;   hyge waes oncyrred,

đaet hie ne murndan   aefter mandreame,

(Andreas contd.)

> haeled heorograedige,   ac hie hig ond gaers
>
> for meteleaste   mede gedrehte.

II (i) <u>Acts of Andrew and Matthias</u> (Greek prose):

"Andrew rising up next morning, went towards the sea with his pupils, and going down to the beach, he saw a little boat and three men sitting in it. For the Lord of his power had made ready the boat, and was himself in human form the look-out man on the boat, and had brought two angels whom he made appear like men, and they were with him sitting in the boat. When Andrew saw the boat and the three men that were in it he rejoiced with a very great joy, and going up to them said :"Where are you travelling brothers with this little boat?"

(ii) <u>S.Andreas</u> (Anglo-Saxon prose):   "Se halga Andreas da aras on morgen,& he eode to daere sae mid his discipulum; & he geseah scip on daem warde & dry weras on daem sittende, & he waes gefonde myclum gefean, & him to cwaed, 'Brodor, hwyder wille feran mid dys medmiclum scipe?' Drihten Haelende Crist waes on daem scipe swa se steorredra, & his twegen englas mid him da waeron gehwyrfde on manna onsyne. "

(iii) <u>Andreas</u> (Anglo-Saxon poetry)

> line 235   Gewat him da on uhtan   mid aerdaege
>
>   ofer sandhleodu   to saes warude
>
>   driste on gedance   ond his degnas mid,
>
>   gangan on greote,   garsecg hlynede
>
>   beoton brimstreamas   Se beorn waes on hyhte
>
>   siddan he on warude   widfaedme scip
>
>   modig gemette,   da com morgentorht
>
>   beacna beorhtost   ofer breomo sneowan

(Andreas contd.)

          halig of heolstre;   heofoncandel blac

          ofer lagoflodas   He ðaer lidweardas

          ðrymlice ðry,   ðegnas (gemette)

          modiglice men,   on merebate

          sittan siðfrome,   swylc hie ofer sae comon.

     Ða waes drihten sylf, dugeða wealdend,

          ece aelmihtig,   mid his englum twam.

          Waeron hie on gescirplan   scipferendum,

          eorlas onlice   ealiðendum,

          ðonne hie on flodes faeðm   ofer feorne weg

          on cald waeter   ceolum lacað.

          Hie ða gegrette,   se ðe on greote stod

          fus on faroðe,   faegn reordade:

          "Hwanon comon ge   ceolum liðan,

          macraeftige menn,   on mereðissan,

          ane aegflotan ?   Hwanon eagorstream

          ofer yða gewealc   eowic brohte?"

III (i) Acts of Andrew and Matthias (Greek prose):

Now Jesus, hearing Andrew saying, "I am also on my way to the land of the Anthropophagi, " said to him, "Every man avoids that city, so how is it you are journeying thither?" Andrew answered and said, "We have a small task to perform there and we must carry it out. But if you can, do us the kindness of taking us to the land of the Anthropophagi, which is where you are going too." Jesus answered and said to them, "Come on board".

(ii) <u>S.Andreas</u> (Anglo-Saxon prose) : Se halga Andreas him
ondswerede & cwaeð, "Broðor, onfoh us mid eow on ðaet scip,
& gelaedað us on ða ceastre". Drihten him to cwaeð, "Ealle
men fleoð of ðaere ceastre; to hwam wille ge ðyder faram?"
Se halga Andreas him andswerede, he cwaeð, 'Medmicel aerende
we ðyder habbað, & us is ðearf ðaet we hit ðeh gefyllon".
Drihten Haelende Crist him to cwaeð, "Astigað on ðis scip to
us, & syllað us eowerne fersceat."

(iii) <u>Andreas</u> (Anglo-Saxon poetry)

line 270   Him ða Andreas   eaðmod oncwaeð:

"Wolde ic ðe biddan, ðeh ic ðe beaga lyt,

sincweorðunga,   syllan meahte

ðaet ðu us gebrohte   brante ceole

hea hornscipe,   ofer hwaeles eðel

on ðaere maegðe ; bið ðe meorð wið God

ðaet ðu us on lade   liðe weorðe. "

Eft him ondswarode   aeðelinga helm

of yðlide, engla scippend:

"Ne magon ðaer gewunian   widferende

ne ðaer elðeodige   eardes brucað

ah in ðaere ceastre   cwealm ðrowiað

ða ðe feorran   ðyder feorh gelaedað;

ond ðu wilnast nu   ofer widne mere

ðaet ðu on ða faegðe ðine feore spilde?"

Him ða Andreas   agef ondsware:

"Usic lust hweteð   on ða leodmearce,

mycel modes hiht, to ðaere maeran byrig

ðeoden leofesta, gif ðu us ðine wilt

(Andreas contd.)

              on merefarode   miltse gecyðan. "

          Him ondswarode   engla ðeoden

          neregend fira,   of nacan stefne:

          "We ðe estlice   mid us willað

          ferigan freolice   ofer fisces baeð

          efne to ðam lande   ðaer ðe lust myneð.

          to gesecanne,   syððan ge eowre

          gafulraedenne   agifan habbað

          sceattas gescrifene,   swa eow scipweardas

          aras ofer yðbord,   unnan willað."

IV(i)Acts of Andrew and Matthias (Greek prose)

They answered and said to Andrew: "If we were to desert you, we

should become strangers to all the good things with which the

Lord has provided us.   Therefore now we are with you wherever

you may travel."

(ii) S.Andreas (Anglo-Saxon prose) His discipuli him

andswaredon & cwaedon : "Gif we gewitað fram ðe, ðonne beo we

fremde from eallum ðaem godum ðe ðu us gegearwodest;   ac

we beoð mid ðe swa hwyder swa ðu faerest."

(iii) Andreas (Anglo-Saxon poetry)

     line 401   Edre him ða eorlas   agefan ondsware,

                ðegnas ðrohthearde;   ðafigan ne woldon,

                ðaet hie forleton   aet lides stefnan

                leofne lareow   ond him land curon:

                "Hwider hweorfað we   hlafordlease,

                geomormode,   gode orfeorme,

                synnum wunde,   gif we swicað ðe?"

(Andreas contd.)

> We bioð laðe   on landa gehwam,
>
> folcum fracoðe   ðonne fira bearn,
>
> ellenrofe,   aeht besittað
>
> hwylc hira selost   symle gelaeste
>
> hlaford aet hilde   ðonne hand ond rond
>
> on beaduwange billum forgrunden
>
> aet niðplegan   nearu ðrowedon.

V (i) <u>Acts of Andrew and Matthias</u> (Greek prose):   Andrew got up and went into the city with his pupils, and no one saw him. They made their way into the prison and Andrew looked and saw seven guards standing before the prison door guarding the prison. He prayed within himself and the seven guards fell to the ground and gave up the ghost.

(ii) <u>S.Andreas</u> (Anglo-Saxon prose) : Se haliga Andreas ða ineode on ða ceastre mid his discipulum and naenig man hine ne mihte geseon.   Mid ði ðe hie comon to daes carcernes dyru, hie ðaer gemetton seofon hyrdas standan.   Se haliga Andreas ða gebaed on his heortan, and raðe hio waeron deade.

(iii) <u>Andreas</u> (Anglo-Saxon poetry).

> line 981   Ða waes gemyndig   modgeðyldig
>
> beorn beaduwe heard,   eode in burh hraðe
>
> anraed oretta,   elne gefyrðred
>
> maga mode rof,   meotude getreowe,
>
> stop on straete   (stig wisode),
>
> swa him naenig gumena   ongitan ne mihte,
>
> synfulra geseon.   Haefde sigora weard

(Andreas contd.)

on dam wangstede   waere betolden

leofne leodfruman   mid lofe sinum.

Haefde da se aedeling   in gedrungen,

Cristes cempa,   carcerne neh

Geseh he haedenra   hlod aetgaedere,

fore hlindura   hyrdas standan

seofon aetsomne   Ealle swylt fornam

druron domlease .   Deadraes forfeng

haeled heorodreorige.

We notice at once how closely both Anglo-Saxon versions follow the details of the narrative of the Greek source (e.g. the order of question and response between Andrew and the Lord, - the seven guards outside the prison etc.) In many places the Anglo-Saxon prose version provides a literal translation of the Greek source (see Extract IV). Uniformly the length of the Greek extracts and of the Anglo-Saxon prose extracts are approximately equal while the corresponding poetic extracts are almost twice as long. This greatly expanded length of the poetry is due, not to fundamental additions to the narrative, but to the involved, repetitive poetic style, which contrasts sharply with the simple unadorned narrative style of the prose version.

We have noticed already that the poetry contains a much higher proportion of nouns than the prose.   Thus on pages 66-68 we saw that there are 951 different nouns in the poetic 'Andreas' contributing a total of 3006 occurrences, compared with 157 different nouns in the prose Andreas contributing a total of 597 occurrences.   Even though the poetic version is approximately twice the length of the prose version, the much higher proportion of nouns implies that the poetic style was much more highly substantival than that of the prose.

In the first place, the Anglo-Saxon poet preferred to use an expression composed of a noun and a verb to one composed of a single verb.   Thus in the poetic versions of Extracts III and IV we find, corresponding to the prose <u>andswarede</u>, <u>andswaredon</u> - answered, the phrase <u>agef(an) ondsware</u> - gave answer. Similarly, the emphasis is frequently transferred from the verbal to the substantival part of the construction. For example, in Extract I the prose version reads "segd daet - - -   hi hlaf ne aeton, ne waeter ne druncon." - (It is said that - -   they neither ate bread nor drank water.)   The corresponding poetic passage reads

"Naes daer hlafes wist

werum on daem wonge   ne waeteres drync

to bruconne. "

Similarly the prose 'rade hio waeron deade' (immediately they were dead) (Extract V) is rendered in the poetic version by 'Ealle swylt fornam   -   Deadraes forfeng haeled heorodreorige - (Death took them all , - sudden death seized the blood-stained

men).

Sometimes a compound noun is used in the poetry to correspond to a phrase construction in the prose, e.g. feorrancumenra (Extract I) or widferende (Extract III) = (prose) men ðe on ðaere ceastre com aelðeodisc (Extract I)

In addition to this emphasis on substantival constructions corresponding to verbal and adjectival constructions in prose, we find that the poetic practice is to use a noun where in prose a pronoun would be used.   Pronouns are frequently found in the prose 'Andreas' but much less frequently in the poetic version.   Instead, the poetry often makes use of a variant substantival synonym.   Thus where the prose speaks of "Seofon hyrdas - - - raðe hio waeron deade " - (seven guards - -   immediately they were dead), the corresponding poetic structure is "hyrdas - seofon aetsomne - -   Deaðraes forfeng haeleð heorodreorige." - (seven guards together - sudden death seized the blood-stained men). (Extract V)   Note the substantival expressions corresponding to the simple prose subject 'hie' in the following sentence: " segð ðaet hie hine sona genamon and his eagan ut-astungon: and hie him sealdon attor drincan " - (it is said that they immediately seized him, and put out his eyes, and they gave him a poisonous drink.)

'hie eagena gesihð

hettend heorogrimme,	heafodgimmas
agetton gealgmode	gara ordum
syððan him geblendan	bitere tosomne
dryas ðurh dwolcraeft	drync unheorne '

(They, <u>fierce foemen</u> destroyed, <u>cruel of mind</u>, the sight
of the eyes, the jewels of the head, with the points of spears.
Afterwards <u>sorcerers</u> by magic mixed in hatred a poisonous
drink for him) (Extract I).

The most important factor contributing to the greatly
extended length of the poetic version of 'Andreas' is the
stylistic device of repeating and elaborating all the principal
ideas. Thus the simple ' on morgen' - next morning -, of the
prose 'Andreas' is expanded in the poetry to ' on uhtan, mid
aerdaege - da com morgentorht beacna beorhtost ofer breomo
sneowan halig of heolstre; heofoncandel blac ofer lagoflodas'.
(At dawn, with the break of day - - - when, radiant in the
morning, the brightest of beacons came shining over the waters
in holiness out of the darkness; over the waters shone the
candle of heaven). (Extract II).

Corresponding to the simple prose statement: 'Se haliga
Andreas da ineode on da ceastre" (Then the holy Andrew went
into the city), we find the following poetic amplification:

> "da waes gemyndig   modgedyldig
>
> beorn beaduwe heard,   eode in burh hrade
>
> anraed oretta,   elne gefyrdred
>
> maga mode rof,   meotude getreowe
>
> stop on straete   stig wisode. "

(Then the warrior, bold in battle, was mindful and patient,
with haste the resolute hero entered the city upheld by
courage; the man brave in heart, faithful to God, strode on
the street, the path guided him). (Extract V).

While the whole sentence is often thus repeated from a different point of view, most frequently only the substantival ideas are repeated and amplified.

For example, compare "His discipuli him andswaredon and cwaedon " (His disciples answered him and said) with "Edre him ða eorlas   agefan ondsware, ðegnas ðroht-hearde " (Immediately the earls gave answer, thanes strong to endure) (Extract IV) or "Drihten Haelende Crist waes on ðaem scipe swa se steorreðra, & his twegen englas mid him ða waeron gehwyrfde on manna onsyne " (The Lord Jesus Christ was in the ship as the steersman, and his two angels with him who were changed into human form) with

"He ðaer lidweardas

ðrymlice ðry   ðegnas (gemette)

modiglice men   on merebate

sittan siðfrome   swylc hie ofer sae comon.

ða waes drihten sylf   dugeða wealdend

ece aelmihtig,   mid his englum twam,

waeron hie on gescirplan   scipferendum,

eorlas onlice   ealiðendum,

ðonne hie on flodes faeðm   ofer feorne weg

on cald waeter   ceolum lacað"

(There he found seafarers, a glorious three, thanes, valiant men, sitting in the seaboat, ready for the voyage, as if they had come from over the sea. That was the Lord himself, the ruler of warriors, the eternal Almighty', with his two angels. They, the earls, were dressed like sailors, like seafarers when they toss in ships on the expanse of the sea the cold water, on

a far journey)   (Extract II).

Taken in conjunction with the poetic practice of using a variant noun expression instead of a pronoun, the repetition and amplification of the substantival ideas means that the poetic text uses a variety of synonyms for an idea for which often only the one term is found in the prose text.   Thus though the prose examples refer to Andrew only by <u>Andreas,</u> <u>se haliga Andreas</u> and the pronouns <u>he, him</u> etc.   we find the following terms in the poetic extracts: <u>beorn beaduwe heard,</u> <u>se aedeling,</u>   <u>anraed oretta,</u>   <u>maga mode rof,</u>   <u>Cristes cempa,</u>etc. Corresponding to <u>Drihten</u> or <u>Drihten Haelende Crist</u> and the pronouns in the prose, we find in the poetry: <u>dugeda wealdend</u>, <u>ece aelmihtig,</u>   <u>aedelinga helm,</u>   <u>engla scippend,</u>   <u>engla deoden,</u> <u>neregend fira,</u> <u>sigora weard,</u>   <u>leofne leodfruma.</u>

The little boat of the source and the prose version (<u>scip,</u> <u>medmicel scip</u>) becomes in the poetry <u>widfaedme scip,</u> <u>meredissa</u> <u>aegflota,</u> <u>brante ceole,</u>   <u>hea hornscipe</u> etc.

The sea, referred to by the one term <u>sae</u> in the Anglo-Saxon prose extracts receives a variety of names in the corresponding poetic extracts: <u>garsecg,</u> <u>brimstreamas,</u> <u>flodes faedm,</u> <u>eagorstreamas,</u>   <u>yda gewealc,</u> <u>hwaeles edel,</u> <u>widne mere,</u> <u>fisces baed</u> etc.

The Mermedonians, '<u>da men de on daere ceastre waeron</u>' become in the poetry <u>metedearfende,</u> <u>hettend heorogrimme,</u> <u>haeled heorograedige,</u> etc.

The predominantly nominal and adjectival poetic diction and the ease with which compound nouns and adjectives could be formed in the poetry considerably extends the range of poetic synonyms for the main ideas.

(The high proportion of compound nouns to single element nouns in the poetic text has already been commented on. Pages 66-68).

There are many more variant expressions for 'to speak' in the poetry than in the prose.   While the prose 'Andreas' alternates with the inflected parts of cwedan and andswarian, the poetry uses as well gegrette, faegn reordade, eadmod oncwaed agef(on) ondsware, wordum maelde, etc.

(Footnote: The richness of the Anglo-Saxon poetic vocabulary for the dominant ideas is illustrated by the figures given by O. Glöde for 'Elene'. (Untersuchung über die Quelle von Cynewulf's 'Elene' : Anglia IX: 1886).

In the first 500 lines of 'Elene there are forty different terms for Christ, e.g. heofoncyning, wealdend God, gasta helm, beorna wuldor, heofonrices weard, sodfaestra leoht, rodora waldend, herga fruma, aedelcyning, etc.   In the corresponding portion of the Latin source there are only five terms for the same idea: Christus, Jesus Christus, Dominus noster, Salvator noster, Filius Dei.

Glöde finds a similar state of affairs with the synonyms for Constantin, for Elene, and for the Cross.

He lists thirty three different Anglo-Saxon expressions for 'to speak' corresponding to which the Latin source uses only dixit, dixerunt and other parts of the same verb.   Some of the Anglo-Saxon expressions are: madelode, wordum maeldon, andwyrde ageaf, oncwaed , wordum cwaedon.)

As well as being highly substantival and repetitive, the Anglo-Saxon poetic style is circumlocutory and consciously elevated.

Where in the prose text, Andrew says simply and directly: 'Brodor, onfoh us mid eow on daet scip, and gelaeded us on da ceastre". (Brother, take us with you into the boat and bring us to that city), in the poetic version he asks formally (eadmod oncwaed):

> 'Wolde ic de biddan,   de ic beaga lyt,
>
> sincweordunga,   syllan meahte
>
> daet du us gebrohte   brante ceole
>
> hea hornscipe,   ofer hwaeles edel
>
> on daere maegde; bid de meord wid God
>
> daet du us on lade   lide weorde'

(Though I could offer thee few rings or costly treasures, I would ask thee to bring us to that people across the whale's dominion in the lofty ship, the high beaked vessel; thy reward shall be with God, if thou art kindly to us on the voyage). (Extract III). Where the prose text has the straightforward statement "Immediately they were dead", the poetry speaks of "sudden death seizing the blood stained men". (Extract V).

Frequently the compound poetic synonyms choose a picturesque circumlocutory way of referring to an object, as when the eyes are called the jewels of the head (Extract I) or the sun, the candle of heaven (Extract II).

In the same way the objects and actions of the original narrative are invested with a new dignity in keeping with the formal and dignified style of the alliterative verse. Thus the

'little boat' of the Greek source, which is literally transferred into the Anglo-Saxon prose version, becomes in the poetic Andreas a lofty, broad-bosomed ship, and the passage money becomes treasure, rings and twisted gold. Andrew's disciples become in the poetry thanes and earls.

The poet sometimes inserts into the narrative formula-like asides to fill the alliterative pattern, to mark time or to heighten the poetic effect, e. g. stig wisode (Extract V - an echo of Beowulf) or garsecg hlynede - beoton brimstreamas (Extract II)

Compared with the direct simple narrative style of the prose, the Anglo-Saxon poetic style is highly substantival and repetitive, and consciously circumlocutory and elevated in expression.

(iii) Conclusion.

The style in which the Anglo-Saxon poet wrote was inextricably bound up with his attitude of mind. He made use of a highly formalized alliterative verse form involving the use of a distinctive vocabulary and special linguistic habits. Within this verse structure he painted vigorously but in terms of a few dominant interests and ideals.

English poetry before the Norman Conquest forms a very homogeneous body of literature conforming to a rigid set of structural rules and ethical values.

Not till after the Conquest did new verse forms usurp the place of the old formalized alliterative structure, nor did new ethical concepts, such as those of Christianity, radically affect the old heroic values.

NN = N COMPOUNDS

X Compounds occurring once only in all extant Anglo-Saxon
Literature.

aclaeccraeft - A, aclaecwif - B, adfaru - B, adfyr- Ex,

aefenleoht - B, aefenspraec - B, aehtgesteald - Jul,

aeledleoma - B, aerendsecg - B, aeschere - M, aescplega - Jud,

ambihtsecg - G, ancorbend - B, arwela - A, aryd - A - ,

atertan - B, aeumsweoras - B, baelegesa - E, baelstede - B,

baelwudu - B, baelwylm - Jul, bangebrec - A, batweard - B,

beaducraeft - B, beaducwealm - A, beadufolm - B, beadugrima - B,

beaduhraegl - B, beaduleoma - B, beadumaegen - E, beadumece - B,

beaduraes - M, beadurun - B, beadusearo - E, beaduserce - B,

beaduwang - A, beagdegn - B, beagwrida - B, bealubenn - E,

bealucwealm - B, bealusearo - Jul, bealuspell - E, bealudonc- Jul,

bearngebyrdo - B, bencsweg - B, bengeat - B, beodgaest - B,

beohata - E, beorsceale - B, beorsetl - Jul, billhete - A,

bilswaed - E, blodegesa - E, blodlifer - A, bongar - B,

bordrand - B, bordstaed - A, bordwudu - B, breostweordung -B,

brimclif - B, brimfarod - D, brimstaed - A, brimwisa - B,

brimwylm - B, brodorgyld - E, brycgweard - M, brydlufu - Jul,

bryneleoma - B, burhwela - B, byrnham - Jud, campraeden - An,

campwig - Jud, ceargealdor - Jul, cearsid - B, ceasterhof - A

cinberg (beorg) - E, clustorcleofa - A, cringwracu - Jul,

cumbolhaga - Jul, cumbolhete - Jul, cwealmbealu - B, cwealmcuma -B,

cyningwuldor - B, daedhata - B, daedlean - E, daedweorc - E,

daeghwil - B, daegsceald - E, deadbeam - G, deadcwealm - B,

deaddrepe - E, deadraes - A, deadstede - E, deadwang - A,

NN= N   COMPOUNDS

X Compounds occurring once only in all extant Anglo-Saxon
  Literature

deadwic- B, deawdries - D, deofoldaed - D, deofolwitga - D,

dolgbenn - A, dolwillen - Jul, dryhtbearn - B, dryhtenweard - D,

dryhtmadum - B, dryhtsibb- B, duruaegn - A, eadlufu- Jul,

ealad - A, ealdorcearu - B, ealdorfrea - D, ealdorgeard - A,

ealuscerwen - B, eardlufe - B, earfoddrag - B, earmhread - B,

eastaed - M, ecgbana - B, ecgclif - B, ecgplega - Jud, ecgdracu- B,

edwitlif - B, (a)egflota - A, (a)egweard - B, ellengaest - B,

endelaf - B, endesaeta - B, eolet - B, eoredgeatwe, B,

eorlgewaede - B, eorlweorod - B, eordcynn - E, eordreced - B,

eordweard - B, eotenweard - B, facenstafas - B, faerblaed - Jul,

faerbryne - E, faernid- B, faersceada - M, faerwundor - E,

faestengeat - Jud, faetgold - B, faedergearwe - B, fenfreodo - B,

fengelad - B, fenhlid - B, fenhop - B, feohgesteald - Jul,

feohsceatt - D, feondgrap - B, feorhbenn - B, feorhgebeorh - E,

feorhhus - M, feorhlast - B, feorhraed - A, feorhsweng - B,

feorhwund - B, ferhdbana - E, ferhdgenidla - B, ferhweard - B,

fetelhilt - B, fetorwrasen - A, fifelcynn - B, fleohnet - Jud,

fletraest - B, fletwerod - B, flodegesa - E, flodweard - E,

flodyd - B, folccwen - B, folcgetael - E, folcsceada - A,

folcsweot - E, folctalu - E, foldbold - B, fotgemearc - B,

freawrasn - B, freondlar - B, freondladu - B, freodowong - B,

fridusibb - B, fyrbend - B, fyrdhom - B, fyrdhraegl - B,

fyrdraca - B, fyrencraeft - Jul, fyrenearfede - G, fyrendearf - B,

fyrgenbeam - B, fyrgenholt - B, fyrgnast - A, fyrhdlufe - A,

fyrleoht - B, fyrmael - A, fyrwylm - B, garbeam - E, garcwealm -B

NN = N COMPOUNDS

X Compounds occurring once only in all extant Anglo-Saxon

Literature .

garheap - E, garholt - B, garraes - M, garwudu - E, gastbona - B,

gastgeniedla - Jul., geneatscolu - Jul., geosceaftgast - B,

gescaephwil - B, gifheall - B, gifsceatt - B, gilpplega - E,

gledegesa - B, gleodream - B, gnornword - G, godscyld - Jul.,

goldaeht - B, goldmaddum - B, goldweard - B, gomenwad - B,

graesmolde - B, grornhof - Jul, grundhyrde - B, grundwaeg- A,

grundwyrgen - B, grynsmid - A, gryregeatwe - B, gryregiest - B,

gryrehwil - A, gryresid - B, gumdream - B, gumdryhten - B,

gumfeda - B, gumstol - B, gudbeorn - B, gudbyrne - B, gudcearu - B,

gudcraeft - B, gudcyst - E, guddead - B, gudfloga - B, gudhelm - B,

gudhorn - B, gudhred - B, gudleod - B, gudmyrce - E, gudreaf - Jul,

gudscear - B, gudsceada - B, gudsceorp - Jud, gudsweord - B,

guddreat - E, gudweorc - A, gudwiga - B, gylpspraec- B, gyrdwite-E

gyrnstaef - Jul., gytesael - Jud., haeftmece - B, haergtraef - B,

haedencyning - D, haedenfeoh - Jul, halswurdung - E, hamweordung- B

handgesceaft - G, handgesella - B, handhrine - A, handraes - B,

handsporu - B, handwundor - B, heafodgerim - Jud, heafodsegn - B,

healaern - B, healgamen - B, healsgebedda - B, hearmdaeg — B,

hearmsceada - B, headoreaf - B, headusweng - B, headuwaed - B,

headuweorc - B, hellbend - B, hellcraeft - A, helleclomm — G,

hellehinca - A, hellgedwing - G, helltraef - A, helmweard — A,

heofonbeacen - E, heofoncol (u) - E, heofonleoht - A,

heofonleoma - A, heolodhelm - G, heorudolg - A, heorudrync - B,

heoruserce - B, heoruwaepen - Jud, heoruwearh - B, heoruwulf- E

NN = N COMPOUNDS

X Compounds occurring once only in all extant Anglo-Saxon
Literature

herebroga - B, herebyrne - B, herefugol - E, herenett - B,

herenid - B, herepad - B, heresceaft - B, heresped - B,

herestrael - B, heresyrce - B, herewaed - B, herewaestm - B,

herewop - E, herigweard - A, hetespraec - G, hetesweng - B,

hildbedd - A, hildcyst - B, hildecalla - E, hildecumbor - B,

hildegicel - B, hildeleod - Jud., hildemece - B, hildemecg - B,

hilderaes - B, hilderand - B, hildesceorp - B, hildesetl - B,

hildespell - E, hildestrengo - B, hildeswat - B, hildetux - B,

hildedremma - Jul., hildedrymm - A, hildewaepen - B, hildewisa - B

hildstapa - A, hleahtorsmid - E, hleorberg - B, hleorbolster - B,

hlinbedd - B, holmweall - E, holmweg - A, holmwylm - B,

hordmaddum - B, hordwela - B, hordweordung - B, hordwynn - B,

hornfisc - A, hornreced - B, hornscip - A, hrafyll - B, hreawic-B,

hrederbealo - B, hredsigor - B, hringboga - B, hringiren - B,

hringloca - M, hringnaca - B, hringweordung- B, hrofsele - B,

hygebend - B, hygemaedu - B, hygesceaft - G, hygedrymm - B,

hyhtwynn - Jud, hydweard - B, inwitfeng - B, inwitgaest - B,

inwithrof - B, inwitnet - B, inwitrun - Jul, inwitscear - B,

inwitsearo - B, irenhere - E, irenscur - B, irendreat - B,

isgebind - B, lagustraet - B, landfruma - B, landgesceaft - D,

landgeweorc - B, landrest - A, landwaru - B, landweard - B,

leafnesword - B, leahtorcwide - Jul, leodcyning - B, leodgewinn-Jul

leodscearu - E, leodwerod - E, leodgidding - A, leodword - A,

licsyrce - B, licwund - E, lidweard - A, lifneru - A, ligegesa-B,

ligfyr - E, ligyd - B, lindgecrod - A, lindwiga - B, lidwaege - B,

NN = N COMPOUNDS

X Compounds occurring once only in all extant Anglo-Saxon
Literature

lofdaed - B, luftacen - B, lyftedor - E, lyftfloga - B,

lyftwundor - E, lygetorn - B, maegenellen - B, maegenfultum - B,

maegenheap - E, maegenraes - B, maegenwisa - E, maegenwudu - B,

maeglufu - Jul., maelcearu - B, maelgesceaft - B, maestrap - E,

magodriht - B, manbealu - D, mangenidla - A, manhus - E,

manslagu - A, maddumgesteald - Jul, maddumgifu - B, maddumhord -E,

maddumsigle - B, maddumsweord - B, maddumwela - B, mearchof - E,

mearcdreat - E, mearcweard - E, medoaern - B, medostig - B,

meduscenc - B, meduscerwen - A, meduseld - B, medusetl - B,

meduwong - B, merebat - A, meredeor - B, merefara - B, merefisc-B,

merehraegl - B, merehwearf - E, merestrengo - B, meretorr- E,

merewif - B, metedegn - E, metodwang - A, medelword - B,

mihtmod - E, milgemearc - B, misthelm - Jul, modheap - E,

modhord - A, moddracu - B, mod(e)waeg - E, morgencolla - Jud,

morgensweg - B, morhop- B,mordbealu - B, mordorbedd - B,

mordorcofa - A, mordorcraeft - A, mordorhete - B, mudbona - B,

mudhael - E, naeshlid - B, neadcofa - A, nearobregd - Jul,

nearocraeft - B, nearoned - A, neodladu - B, nicorhus - B,

nidgripe - B, nihtbealu - B, nihtweard - E, nihtweorc - B,

niddraca - B, nidgeweorc - B, nidplega - A, nidsele - B,

nidwundor - B, nydboda - E, nydfara - E, nydgenga - D,

nydgestealla - B, oncyddaed - A, renweard - B, rincgetael - E,

rodorstol - G, rondgebeorh - E, saecir - E, saecyning - B,

saefaesten - E, saeflota - A, saeholm - A, saelaf - E, saelwag- A,

saesid - B, saewaeg - B, saewicing - E, saewong - B, saewudu- B,

saewylm - B, sandhlid - B, scaduhelm - B, sceadugenga - B,

NN = N COMPOUNDS

X Compounds occurring once only in all extant Anglo-Saxon
Literature .

scildweall - B, scingelac - A, scipweard - A, scursceadu - G,

scyldfreca - B, scynsceada - B, searobend - B, searowundor- B,

secgplega - A, seglrad - B, segncyning - E, seldguma - B,

selefull - B, selegyst - B, selerest - B, seledegn - B,

seleweard - B, seolhpaed - A, seonodolg - A, setlrad - E,

se(a)xbenn - B, sibaedeling - B, sibgemaeg - E, sigebrodor- A,

sigebyme - E, sigehred - B, sigehwil - B, sigetiber - E,

sigeduf - Jud, sigewaepen - B, sigortifer - Jul, sigorweorc - E,

sincgiefu - A, sincmaddum - B, sidboda - E, sorgbyrden - A,

sorgstaef - Jul, sorgword - G, spildsid - E, streamfaru - A,

streamwelm - A, sundgebland - B, sundnytt- B, swatswadu - B

sweordbealo - B, sweordbite - Jul, sweordfreca - B, sweordgripe-Jul

sweordslege - Jul, swyrdgeswing - Jud, swyrdgiefu - B, sylfaeta -A,

symbelgiefa - A, symbelwynn - B, taelmet - A, torngemot - B,

treowloga - B, degnsorh - B, deodenmadm - G, deodmaegen - E,

deoddrea - B, draechwil - Jul, draecwig - E, dreaweorc - G,

drecwudu - B, drydaern - B, drydbeorn - A, drydcyning - A,

drydweorc - A, drydword - B, uhtfloga - B, uhthlemm - B,

uhtsceada - B, waegbora - B, waegholm - B, waegstream - E,

waegsweord - B, waelbend - B, waelbenn - E, waelceasega - E,

waeldead - B, waelfaehd -B, waelfaedm - E, waelfyllo - B,

waelgryre - E, waelhlemm - B, waelnett - E, waelrap - B,

waelrec - B, waelsceaft - B, waelscel - Jud, waelseax - B,

waelsteng - B, waelwang - A, waeterspring - D, waeteryd -B,

waldswadu - B, warodfarod - A, warodgewinn - A, weallclif - B,

NN = N COMPOUNDS

X <u>Compounds occurring once only in all extant Anglo-Saxon</u>

<u>Literature</u> .

weaspell - B, wederburg - A, wederwolcen - E, werbeam - E,

westengryre - E, wicsteall - E, wifgifta - Jul, wigbealu — B,

wigbill - B, wiggetawe - B, wiggryre - B, wigheafola - B,

wigheap - B, wighete - B, wighryre - B, wigleod - E, wigtrod - E,

wildegu - A, windblond - B, windgeard - B, winhate - Jud,

winterstund - G, wistfyllo - B, wliteseon - B, wordgidd - B,

wordloca - A, woruldcandel - B, woruldende - B, wraecmon - E,

wudubat - A, wudurec - B, wuldorblaed - Jud, wulfhlid - B,

wunderfaett - B, wundorbebod - B, wundordead - B, wundorsion - B,

wundorsmid - B, wundurmaddum - B, wyrmhord - B, wyrmsele - Jud,

ydlida - B

NN = N COMPOUNDS .

1. Compounds occurring once only in sample texts but found
   elsewhere in poetry (excluding those occurring once only
   in all Anglo-Saxon literature).

aecraeft - D, aehtgeweald - A, aescwiga - B, ambihtscealc - Jud,
attorsceada - B, banfaet - B, bealusid - E, beddrest - Jud,
beorghlid - E, bidstael - Jul, breostcofa - G, breostgedanc - D,
breostloca - D, breostsefa - Jul, brimhengest - A, brimlad - B,
brynewylm - B, cielegicel - A, daegcandell - A, daegrim - B,
deadbedd - B, deadcwalu - B, dogorgerim - B, drencflod - E,
eadfruma - A, eadwela - A, ealdorbealu - B, ealdordugud - Jud,
ealdorgedal - B, ealdorgewinna - B, ealdorlegu - D, earfodmaecg -
D, eargeblond - A, edwitspraec - A, egstream - B, endedogor - B,
eorclanstan - B, eorlgestreon - B, edelland - D, edelstol - B,
edelturf - B, feorhbona - B, feorhcwalu - Jul, feorhcynn - B,
feorhhord - A, feorhlegu - B, fedewig - B, flandracu - Jul,
flodweg - E, flodwylm - A, flothere - B, folcgesid - D,
freadrihten - B, freodowebbe - B, fyrdgestealla - B, fyrdrinc - M
garfaru - E, gastgeryne - A, gifstol - B, gilpcwide - B,
goldburg - A, goldfaet - D, graeswong - Jul, gryrebroga - B,
gummann - B, gumrice - D, gudgelaca - A, gudgewinn - A,
gudweard - E, haedstapa - B, handlean - E, handplega - E,
heafodgimm - A, healwudu - B, headubyrne - B, heofonengel - Jul,
heofonfugol - D, heofontungol - D, heordwerod - M, heretema - D,
herewosa - D, hetenid - B, hildenaedre - Jud, hlinduru - A,
holmdracu - A, hordmaegen - D, hupseax - Jud, hwaelmere - A,
hygecraeft - D, hygedanc - A, lagolad - A, lamfaet - Jul,
larcwide - A, larsmid - A, leodburg - B, leodgebyrgea - B,

NN = N COMPOUNDS.

1. Compounds occurring once only in sample texts but found elsewhere in poetry (excluding those occurring once only in all Anglo-Saxon literature) (contd).

leodweard - E, leodwer(as) - E, leoducraeft - B, licfaet - Jul, liesar - B, lifcearu - A, lifwela - D, lifwynn - B, lyfthelm - E, maegencraeft - B, maegensped - A, magorinc - B, mandeaw - Jul, meduburg - Jud, medudream - B, merestraet - B, milpaed E, misthlid -B, modgehygd - B, modgemynd - A, modsorg - G, moldaern - A, moldgraef - Jul, moldweg - Jul, nearodearf - B, neobedd - G, nihtscuwa - E, nidgaest - B, nydcleofa - Jul, nydwracu - B, rodorcyning - Jul, regndeof - E, runwita - B, saefarod - D, saemearh - A, sawuldreor - B, sawulgedal - A, sigedema - A, sigesped - A, sigedeod - B, sigorlean - Jud, sincdego- B, sorhleod - B, sodcyning - B, suhtergefaederan - B, swegeldream - A, swyltdaeg - B, teonhete - E, torngenidla, - A treowgedofta - A, deodbealo - A, dinggemearc - A, dingstede - A, dreanedla - B, waegdel - A, waelbedd - B, waeldreor - B, waelhlence - E, waelmist - E, waelspere - M, waergenga - D, wamcwide - G, wamdaed - Jul, wamsceada - Jul, weatacen - A, wedercandel - A, weorcdeow - D, wighaga - M, wigsigor - B, wigsped - B, wilgesid - B, willgedriht - A, wintergeworp - A, windegu - D, wolcenfaru - D, wordladu - A, worulddream - E, woruldgesceaft - D, wraeclast - B, wrohtsmid - A, wuldorgiefu - A, wuldorhama - D, ydbord - A.

NN = N COMPOUNDS

2. Compounds occurring twice in sample texts .

aefenleod - E,2, aefenrest - B, 2, aescholt - B1, M1,

baelblys - E1, D1, -bancofa - B.1. A.1., banhring - B.1, A.1,

beadulac - B.1, A.1, beadurinc - B.1, Jud. 1, beaduscrud - B2,

beaggyfa - B1, M1, beagsele - B1, A1, bencdel - B2,

beodgeneat - B2, beorncyning - B2, beotword - B1, Jul,1,

blaedgifa - A2, bordweall - B1, M1, breostgehygd - B1, A1,

breostgewaede - B2, breosthord - B2, breostnett - B1, E1,

brimmann - M2, brimrad - A2, brimdyssa - A2, brimwylf - B2,

byrnwiga - B1, Jud 1, cearwylm - B2, cumbolwiga - Jud 2,

cynedrymm - A1, D1, daegredwoma - A1, E1, deaddaeg - B2,

dolgslege - A2, domweordung - A2, dunscraef - A2, eadgiefa - A2,

ealdordagas - B2, ealubenc - B2, earhfaru - A1, Jul 1,

eaxlgestealla - B2, ecghete - B2, ellenmaerdu - B2, endelean - B1,

D1, engelcynn - A1, G1, eorddraca - B2, eordsele - B2, edelrice -

A2, edelriht - B1, E1, edelwynn - B2, faederaedelu - B1, E1,

faergripe - B2, faergryre - B1, D1, farodstraet - A2,

feondsceada - B1, Jud 1, feorhgedal - A2, fedecempa - B2,

fedegest - B1, E1, fedelast - B1, Jud 1, flanboga - B2,

foddordegu - A2, folccyning - B2, folcgestealla - G2,

folcraed - B1 A1, folcscaru - B1, A1, fyrdgetrum - E2, fyrdleod -

B1 E1, fyrdsearo - B2, gargewinn - A1, Jud 1, garwiga - B2,

gastgehygd - A1 , Jul.1, geogudfeorh - B2, gestsele - B1, E1,

gnornhof - A2, goldgiefa - B1, Jud 1 , gomenwudu - B2,

gryreleod - B1 M1, gudbill - B2, gudgetawa - B2, gudgedingu - A2,

gudplega - A1, M1, gudsele - B2, gudwine - B2 gyrnwracu - B2,

NN = N COMPOUNDS

2. Compounds occurring twice in sample texts (contd).

handgemot - B2, handgestealla - B2, handmaegen - A1, G1,

handscolu - B2, healreced - B2, healsbeag - B2, healdegn - B2,

hearmloca - A2, headofyr - B2, headolac - B2, headoraes - B2,

helldor - G2, heofoncandel - A1, E1, heofonhwealf - A2,

heofonsteorra - D2, heolstorloca - A2, heolstorscuwa - A1, G1,

heorodreor - B2, heorosweng - B1, A1, herefeld - A2,

herefolc - Jud 2, hererinc - B1, Jul1,herewaeda - Jud 2,

herewisa - B1, E1, hetedanc - B1 Jul,1hildebord - B2,

hildegeatwe - B2, hildegrap - B2, hildeleoma - B2,

hildlata - B1, A1, hleoburh - B2, hlinreced - A1, Jul 1,

hlinscuwa - A1, Jul 1, holtwudu - B2, hornboga - B1, Jud 1,

hornsele - A1, G1, hringnett - B2, hygesorh - B1, G1,

inwitnid - B2, inwitsorh - B2, inwitwrasen - A2, irenbyrne - B2,

laendagas - B2, lagufaesten - A2, leodbealu - B2, leodhryre - B2,

leodmearc - A2, leodsceada - B1, A1, leodusyrce - B2, lifgesceaft

- B2, lifwradu - B2, ligdraca - B2, lindgestealla - B1, A1,

lindplega - B2, lyftgelac - A2, lyftwynn - B1, E1, lygeword - G1

D1, maegenbyrden - B2, maegendreat - D1, E1, manfrea - A1, Jul.1,

madmaeht - B2, mearcpaed - A2, mearcstapa - B2, medofull - B2,

medoheall - B2, meredead - E2, merefarod - A2, meregrund - B2,

meredyssa - A2, mordorbealu - B2, nihtgerim - A2, nihthelm - B1,

A1, nidwracu - Jul 1, D1, ombihtdegn - B1, A1, raesbora - A2,

rondburg - Jul 1, E1, saebeorg - A1, E1, saelac - B2,

saerinc - B1, M1, saeweall - B1, E1, scildburh - Jud. 1. M1,

scildwiga - B2, sigefolc - B1, Jud, 1, sigewong - A1, Jud. 1.

NN = N COMPOUNDS .

2. Compounds occurring twice in sample texts (contd) .

sigorsped - A2, sincweordung - A2, sorhwylm - B2,
stanboga - B2, stedewang - A2, sundwudu - B2, swyltcwalu - A2,
synsceada - B1, Jul 1, deodgestreon - B2, deodguma - Jud 2,
deownyl - D2, waegfaru - A1, E1, waegflota - A1, B1, waelfyr - B2,
waelgaest - B2, waelrest - B1, M1, waelwulf - A1 M1, waeterbroga-
A2, wealaf - B2, weallgeat - A1, Jud.1, wicstede - B2,
wiflufu - B1, Jul 1, wigbord - B1, E1, wigfreca - B2, wigfruma -B2,
wigplega - M2, wigweordung - B1, Jul 1, winemaeg - B1, M1,
witebend - A2, wongstede - B1, A1, wordhleodor - A2, wordriht -
B1, E1, woruldcyning - B2, wraecmaecg - B1, Jul.1,
wuldorgesteald - A1, E1, ydfaru - A1, Jul. 1, ydgewinn - B2,
ydlad - B1, A1, ydlaf - B1, E1, ydlid - A2.

(206)

3. Compounds occurring three times in sample texts.

arstaef - B3, baedweg - A2, E1, banloca - B2, Jul.1,
beaghord - B3, bealunid - B3, beordegu - B2, A1, boldwela - A2,
Jul,1, burgeteld - Jud.3, burhstede - B1,A1,D1, burhweard -A1,D1,E1
daedfruma - B1, A2, dryhtfolc - E3, dryhtsele - B3, eadgiefu -Jul.3
ealhstede - D2, A1, ealuwaege - B3, earfodsid - A2,D1,
eastream - A1, Jul.1, D1, endestaef - B1,A1, Jul,1,
feldhus - E3, feohgift - B3, feorhgenidla - B3, folcmaegen - A1,E1,
D1, grundwong - B3, gumcynn - B3, gudfreca - B1, Jud.1, An1,
gudgeweorc - B3, gudsearo - B2, A1, handbana - B3,
heafodmaeg - B2, A1, hearmcwide - A2, G1, hearmleod - A2, Jul,1,
hearmscearu - G3, headuswat - B3, herecyst - E3, heregrima - B3,

NN = N COMPOUNDS

3. Compounds occurring three times in sample texts (contd)

hildehlaemm - B3, hildewoma - A1, Jul.2, holmclif - B3, hringmael-
B3, hringsele - B3, inwitanc - B1, A2, irenbend - B2, G1,
leodhete - A3, leodmaegen - E3, leohtfruma - A2, D1,
lidmann - B1, M2, liffrea - B1, E1, D1, liffruma - A2, D1,
maegwine - B1, E2, magoraeswa - E3, mereflod - A1, Jul.1, E1,
metodsceaft - B3, modcearu - B3, modlufu - B1, Jul.2,
niðhete - A1, D2, orleghwil - B3, randwiga - B1, E2, saelad - B2,
A1, scyldhata - A3, searonett - B1, A2, seledream - B1,A1,E1,
sibgedriht - B2, E1, sincgestreon - B2, A1, swanrad - B1,A1,Jul.1,
teoncwide - A2, Jul.1, waeteregesa - B1,A2, wilgeofa(giefa) -B1,A2,
windaeg - B1,Jul.1 D1, winreced - B2, A1, wordhord - B1,A2,
wundorcraeft - A2, Jul.1,ydgebland - B3

(73)

4. Compounds occurring four times in sample texts.

bregostol - B3, A1, brimstream - B1, A3, burhloca - B1, A3,
ellendaed - B2,Jud.1, G1, feorhbealu - B4, foldweg - B2,A2,
freawine - B4, freoðowaer - B2, A1, E1, fyrendaed - B2, Jul.1,
Dan.1, fyrgenstream - B2, A2, goldsele - B4, guðraes - B3, A1,
heremaegen - A4, hildebill - B4, hildfreca - B2,A2, hildfruma -B3,
Jul.1, hordgestreon - B2,A1, Jul.1, hranrad - B1, A3, leodfruma -
B1,E1,A2, mondream - B2,A1,D1, saebat - B2, A2, searonið - B4,
sincfaet - B4, sincgiefa - B3, M1, stanhlið - B1,A2, D1,
waelnið - B3, D1, waelraes - B4, wudubeam - Jul.1 Dan.3

(28)

NN = N COMPOUNDS .

5. Compounds occurring five times in sample texts .

banhus - B2,A2,E1, beorsele - B4,E1, bordhreoda - B1,A1,E3,

eagorstream - B1,A4, edelweard - B3, Jud.1, D1, faerspell - A1,

Jud.1, Jul.2, E1, folcstede - B2, Jud.1, A2, gumcyst - B3, A1,

Jul.1, headowylm - B2, G1, A1, E1, lagustream - B1,A1,M1,E1,D1,

mansceada - B4, E1, medubenc - B5, mundgripe - B5, oretmecg - B3,

A1, Jud.1, dreanied - B2, A1, Jul.1, D1, winburg - A2,D2, Jul.1,

winsele - B3, Jul.2.

(17)

6. Compounds occurring six times in sample texts.

ferhdloca - A3, Jul.2, E1, flaeschoma - B1,A4, Jul.1,

goldwine - B5, Jud.1, gudcyning - B6, gudgewaede - B6,

headorinc - B3, Jud.2, E1, heordgeneat - B5, M1,

leodubend - G1, A5,   sigedrihten - B1,A3, G2, waerloga - A4,

Jud.1, Jul.1,   (10)

7. Compounds occurring seven times in sample texts.

hilderinc - B6, M1, hleodorcwide - B1,A3, Jul.1, D2,

merestream - A2, G1,E3,D1, medelstede - B1,A2, E2,D1, M1.

(4)

8. Compounds occurring eight times in sample texts.

ellenweorc - B6, A2,   gudrinc - B5, A2, M1,.

(2)

9. Compounds occurring nine times in sample texts.

winedryhten - B5, A1, Jud.1, M2.   (1)

11. Compounds occurring eleven times in sample texts.

werdeod - B1,A4, Jul3, E2, D1., wuldorcyning - B1,A4, Jul,3.D2.E1.

(2)

NN = N COMPOUNDS .

12. Compounds occurring twelve times in sample texts.

folctoga - B1,Jud.2,A2,Jul.1, Ex.2, Den.4.

magodegn - B6, Jud.1 A5, modsefa - B5, A3, Jul.2, G1, D1,

mondryhten B10, D2.

(4)

NA = A COMPOUNDS

X Compounds in sample texts occurring once only in all extant Anglo-Saxon literature.

aefengrom – B, aehtwelig – Jul, aelfscine – Jud, aeppelfealu – B, aerglaed – E, arcraeftig – D, banfag – B, beaduscearp – B, bregorof – B, cirebald – A, cwildrof – E, cyningbald – B, daedcene – B, deadfaege – B, deadreow – A, deadwerig – B, dolhwund – Jud, dolwillen – Jul, dreorfah – B, ecgheard – A, ellensioc – B, ellendriste – Jud, feolheard – M, feorhseoc – B, ferhdfrec – B, flodblac – E, freagleaw – D, fylwerig – B, fyrdwyrde – B, fyrheard – B, garcene – B, gnorncearig – Jul, goldhwaet – B, goldspedig – Jul, gudfrec – A, gudmodig – B, gudreow – B, gudwerig – B, handrof – E, headumaere – B, headuscearp – B, headuseoc – B, headutorht – B, heofonhalig – A, heofonheah – D, heorublac – B, heoruhocyhte – B, hereblead – E, heterof – A, hetedoncol – Jud, hildfrom – A, hordwyrde – B, hredergleaw – E, hygeblind – Jul, hygegrimm – Jul, hygemede – B, hygedihtig – B, irenheard – B, lagucraeftig – B, lidwerig – A, lifbysig – B, modgedyldig – A, modrof – A, morgenceald – B, morgenlong – B, morgentorht – A, morheald – E, mordorscyldig – A, nearofah – B, nidhedig – B, nydbysig – Jul, raedsnottor – A, regnheard – B, rodorbeorht – D, runcraeftig – D, sadolbeorht – B, saegeap – B, saemede – B, searofah – B, searogrimm – B, sigeeadig – B, slegefaege – Jud, stedeheard – Jud, sunsciene – Jul. synbysig – B, tigelfag – A, dreaniedlic – Jul. waelbleat – B, waelfag – B, waelgraedig – A, wigblac – E, wigcraeftig – B, wigdrist – Jul, winegeomor – B, winsaed – Jud, wordgleaw – D,

NA = A   COMPOUNDS

✗ Compounds in sample texts occurring once only in all extant
   Anglo-Saxon literature. (contd).

woruldgesaelig - M, wuldorspedig - A, wyrmfah - B.

(99)

1. Compounds occurring once only in sample texts (but occurring
   elsewhere in poetry.)

aescrof - Jud, berhtmhwaet - D, brandhat - A, domeadig - Jul,
ellenheard - A, ferhðgleaw - Jud, ferhðgrimm - Jul, goldwlanc- B,
guðrof - B, hellfus - A, heofonbeorht - B, hygeblið - A,
hygesnottor - Jul, hiwbeorht - G, hreowcearig - Jul, limseoc -A,
maegeneacen - Jud, maegenrof - E, meretorht - E, modblind - A,
niðgrimm - B, sigetorht - A, sincfag - B, sumorlang - Jul,
swatfah - B, swegltorht - A, wingal - D, winterbiter - D,
winterceald - A, wlitebeorht - B.

(30)

2. Compounds occurring twice in sample texts.

beaghroden - B1, Jud.1, blodfag - B1,A1, cynegod - D2,
daedhwaet - Jul.1, D1, eadhreðig - Jud.1, Jul.1, gryrefah - B2,
heaðudeor - B2, heaðugrim - B2, heaðusteap - B2, heorugraedig -A2,
hetegrimm - A2, horngeap - B1, A1, macraeftig - B2(=maegencraeftig)
medugal - Jud.1, D1, meduwerig - Jud.2, modhwaet - E1,D1,
niðheard - B1, Jud.1, saewerig - A2, scurheard - B1,A1,
sigerice - E2, sigoreadig - B2, stanfah - B1,A1, tirfaest - B1,E1,
ðryðswið - B2, wuldortorht - B1,A1.

(25)

NA = A   COMPOUNDS .

3. Compounds occurring three times in sample texts.

domgeorn - A3, fyrdhwaet - B2, A1, headorof - B3, heofontorht-A2,

E1, heorugifre - B1, Jul.2, hygedancol - D1,A1, Jud.1,

modgiomor - B1, A2, searodoncol - A1, Jud.2, sigehredig - B3,

sigerof - B1, A1, Jud.1, sidfrom - B1, A2, deodenhold - A1,E2,

drymfaest - A2, E1, wlitesciene - Jul.1, G1, D1, wulfheort - D3.

(15)

4. Compounds occurring four times in sample texts.

beadurof - B1, A3, cynerof - A2, Jud.2, heorugrimm - B2, A1,D1,

hygegiomor - B1, A2, Jul.1, sorhcearig - B2, Jul2,

drohtheard - A4, waelgifre - A2, Jud.2.

(7)

5. Compounds occurring five times in sample texts.

heorudreorig - B3, A2, hygerof - B1, Jud.1, A3,

waerfaest - A3, Jul.1, D1.

(3)

7. Compounds occurring seven times in sample texts.

tireadig - B1, A4,E2.

(1)

AN = N   COMPOUNDS

✗ Compounds in sample texts occurring once only in all extant Anglo-Saxon literature.

beorhtrodor - E, dimscua - A, dolgilp - B, dolsceada -B,

ealdgesegen - B, ealdgewinna - B, ealdmetod - B, eormengrund - B,

eormenlaf - B, freobrodor - E, freoburh - B, frumcneow - E,

frumraeden - A, frumweorc - A, fyrngewinn - B, fyrnmann - B,

fyrnsaegen - A, fyrnsceada - A, fyrnsynn - Jul, godsaed - D,

heahgesceap - B, heahlond - E, heahlufe - B, heahsele - B,

heahstede - B, heahtreow - E, heahdegnung - E, heodaeg - G,

ladbite - B, ladsearu - D, ladsid - E, leassceawere - B,

longestreon - B, nordweg - E, scirham - B, sidrand - B,

sudweg - E, sudwind - E.   (38)

1. Compounds occurring once only in sample texts (but occurring elsewhere in poetry.)

ealdgewyrht - B, eastweg - D, eormencynn - B, freomaeg - E,

fusleod - A, fyrngeflit - Jud., fyrnweorc - A, geolorand - B,

heahreced - A, ladgenidla - Jul, sarbenn - A, sarwracu -Jul,

sidfolc - Jul, wonhyd - B, wonsceaft - B.

                              (15)

2. Compounds occurring twice in sample texts.

ealdgesid B1,A1, freodrihten - B2, fyrngeweorc - B1,A1,

fyrnwita - B1, A1, geomorgidd - B1, A1, heahgestreon - B1, A1,

ladgeteona - B2, middelniht - B2, sarcwide - A2.

                              (9)

AN = N COMPOUNDS

3. Compounds occurring three times in sample texts.

ealdfeond - Jud 1, D2, ealdgeniđla - A2, Jud. 1,

freobearn - E1, D2, frumbearn - A1, E2, frumcynn - B1, E1,D1,

grimhelm - B1, E2, hringedstefna - B3, sarslege - A1, Jul.2

(8)

4. Compounds occurring four times in sample texts.

ealdsweord - B4, heahcyning - B1, A1, D2.

(2)

5. Compounds occurring five times in sample texts.

frumgar - B1, Jud.1 A1. Jul.1, D1.

(1)

AN = A.   COMPOUNDS .

X Compounds in sample texts occurring once only in all extant Anglo-Saxon literature.

blodigtod - B, brandstaefn - A, cealdheort - A, famigbosm - E, fealohilte - M, galferhd - Jud, galmod - Jud, gearofolm - B, glaedman - B, graegmael - B, ladwendemod - G, sceohmod - Jul, stearcferhd - Jul, stylecg - B, styrnmod - Jud. yrremod - B.

(16)

1. Compounds occurring once only in sample texts (but occurring elsewhere in poetry.)

blachleor - Jud, deawigfedere - E, gamolfeax - B, heahstefn - A, heanmod - Jul, hyrnednebb - Jud, reonigmod - A, redemod - D, salwigpad - Jud, sarigferhd - B, dancolmod - Jud, urigfedere - Jud.

(12)

2. Compounds occurring twice in sample texts.

acolmod - A2, brunecg - B1, M1, heardecg - B2, hreowigmod - Jud1. G1, stearcheort - B2, stidferhd - A1, G1, torhtmod - Jud.2, dearlmod - Jud.2.wradmod - G2.

(9)

3. Compounds occurring three times in sample texts.

famigheals - B2, A1, hreohmod - B2, D1. werigferhd -A1, Jud.2 werigmod - B2, A1.

(4)

4. Compounds occurring four times in sample texts.

deormod - A2. D1, E1.

(1)

5. Compounds occurring five times in sample texts.

swidferhd - B4, Jul.1

(1)

AN = A   COMPOUNDS .

6. Compounds occurring six times in sample texts.

gealgmod - B1, A2, Jul.2 D1.

(1)

9. Compounds occurring nine times in sample texts.

swiđmod - B1, Jud.2 D6.

(1)

N VEND = N COMPOUNDS

✗ Compounds in sample texts occurring once only in all extant Anglo-Saxon literature.

bordhaebbend - B, ceasterbuend - B, darodhaebbend - Jul,
ealidend - A, ealudrincend - B, garwigend - B, godfremmend - B,
magoraedend - A, sawlberend - B, scipferend - A, sweordwigend - E,
weorodraedend - B.   (12)

1. Compounds occurring once only in sample texts (but occurring elsewhere in poetry.)

bencsittend - Jud, boldagend - B, byrnwiggend - Jud.
grundbuend - B, randhaebbend - B, waeglidend - B, woruldbuend - Jud.   (7)

2. Compounds occurring twice in sample texts.

brimlidend - B1, M1, folcagend - B1, Jul.1, garberend - M1, E1,
gudfremmend - B1, E1, heallsittend - B2, helmberend - B2,
lindhaebbend - B2, lindwiggend - Jud. 2, merelidend - B1, A1,
reordberend - A1, D1.   (10)

3. Compounds occurring three times in sample texts.

aescberend - A3, foldbuend - B3, headolidend - B2, A1,
searohaebbend - B1, A2, seleraedend - B2, A1.   (5)

4. Compounds occurring four times in sample texts.

fletsittend - B2, Jud.2, randwiggend - Jud.3 El., saelidend - B4.
                                                        (3)
6. Compounds occurring six times in sample texts.

burgsittend - Jud. 1. A1, D4.
                          (1) (1)

N VEND = A COMPOUNDS .

X <u>Compounds in sample texts occurring once only in extant</u>

<u>Anglo-Saxon literature.</u>

aefremmende - Jul, bealuhycgende - B, blaedagande - B,

dreamhealdende - B, farodridende - A, heoruweallende - B,

maegenagende - B, danchycgende - B.

(8)

1. <u>Compounds occurring once only in sample texts (but occurring</u>

<u>elsewhere in poetry).</u>

farodlacende - A, manfremmende - Jul, nidhycgende - Jud,

rihtfremmende - Jul, scyldwyrcende - Jul, tuddorteonde - E,

winedearfende - A.

(7)

2. <u>Compounds occurring twice in sample texts.</u>

cnihtwesende - B2, lyftlacende - Jul.1, D1, metedearfende - A2,

umborwesende - B2.

(4)

3. <u>Compounds occurring three times in sample texts.</u>

m(a)edelhegende - A3.

(1)

5. <u>Compounds occurring five times in sample texts.</u>

drymsittende - A3, Jul.2.

(1)

VdN = N COMPOUNDS .

✘ <u>Compounds in sample texts occurring once only in extant Anglo-Saxon literature.</u>

bundenstefna - B, faetedsinc - A, sceadenmael - B, wundenmael - B, wundenstefna - B.   (5)

1. <u>Compounds occurring once only in sample texts (but occurring elsewhere in poetry.</u>

hyrstedgold - B.   (1)

2. <u>Compounds occurring twice in sample texts.</u>

brogdenmael - B2.   (1)

A   VEND = N COMPOUNDS

✕ <u>Compounds in sample texts occurring once only in extant</u>

<u>Anglo-Saxon literature.</u>

ealdhettend - Jud.   (1)

N   Vd = A   COMPOUNDS

X Compounds in sample texts occurring once only in extant
  Anglo-Saxon literature.

gilphlaeden - B, handgewriden - B, lyftgeswenced - B,

selfsceafte - G, sweglwered - B.   (5)

1. Compounds occurring once only in sample texts (but
elsewhere in poetry.)

sinchroden - A, wohbogen - B.   (2)

2. Compounds occurring twice in sample texts.

handlocen - B2.   (1)

4. Compounds occurring four times in sample texts.

goldhroden - B4.   (1)

9. Compounds occurring nine times in sample texts.

feasceaft - B5, A4.   (1)

Vd N = A COMPOUNDS .

✗ Compounds in sample texts occurring once only in extant

Anglo-Saxon literature

bundenheord - B, faetedhleor - B, sweorcenferhd - Jud,

wollentear - B, wreodenhilt - B, wundenfeax - B, wundenhals - B.

(7)

3. Compounds occurring three times in sample texts.

staercedferhd - A1, Jud.2, wundenlocc - Jud. 3.

(2)

4. Compounds occurring four times in sample texts.

blondenfeax - B4.

(1)

5. Compounds occurring five times in sample texts.

bolgenmod - B2, A2, D1.

(1)

7. Compounds occurring seven times in sample texts.

collenferhd - B2, A4, Jud.1.

(1)

AA = A   COMPOUNDS .

X Compounds in sample texts occurring once only in extant
Anglo-Saxon literature.

brunfag - B, brunwann - A, ealdwerig - E, gearoðoncol - Jud,
widbrad - G.   (5)

1. Compounds occurring once in sample texts (but occurring
   elsewhere in poetry.)

gleawhydig - Jud, sliðheard - G, stiðhydig - Jul,
ðristhydig - B.   (4)

2. Compounds occurring twice in sample texts.
eacencraeftig - B2, gramhydig - B1, A1, sidfaeðme - B2,
wonsaelig - B1, A1.
                              (4)

4. Compounds occurring four times in sample texts .
ginfaest - B2, Jul.1, E1.
                              (1)

A Vend = A COMPOUNDS

✗ Compounds in sample texts occurring once only in Anglo-Saxon Literature.

wishycgende - B.   (1)

1. Compounds occurring once in sample texts.

gleawhycgende - Jul.   (1)

2. Compounds occurring twice in sample texts.

heardhycgende - B2.   swidhycgende - B2.
                                (2)

3. Compounds occurring three times in sample texts.

stidhycgende - A2, Ml.   (1)

A Vd = A COMPOUNDS .

✻ <u>Compound in sample texts occurring once only in Anglo-Saxon literature.</u>

scirmaeled - Jud.   (1)

NON POETIC COMPOUNDS

NN = N COMPOUNDS FOUND ELSEWHERE IN PROSE

1. Compounds occurring once in sample texts.

aerendboc - D, aedsweord - B, gebedstow - Jul, brodorsibb - A,

brydbur - B, burggeat - A, burgweall - A, cneowsibb - E,

cynerice - E, cynestol - A, drycraeft - A, ealdorsacerd - A,

earmbeag - B, eoforspreot - B, eordhus - B, eordware - A,

feorhlean - E, fotlast - B, fotmael - M, freodoburh - B,

galdorcraeft - A, galgtreow - B, gleobeam - B, gleomann - B,

godbearn - A, goldhord - D, gudfana - Jud, gystaern - Jud,

haeftnyd - B, hagolscur - A, hellebryne - Jud, hellewite - G,

helrune - B, herebyme - E, heregeatu - M, hereteam - A,

hiredman - M, hronfisc - B, huscword - A, hygeleast - G,

hysebeordor - A, landgemyrce - B, landmann - E, landmearc - Jul,

legerbedd - B, leodriht - A, lifweg - E, lofsong - Jul,

maegraeden - Jul, mandaed - G, marmanstan - A, madmgestreon - B,

maddumfaet - B, mearcland - E (meaning), modgedoht -G,

nydbad - B, raedbora - B, rimcraeft - A, runstaef - B,

saedeor - B, saedraca - B, scildhreoda - E, scinnlac- Jul,

sciphere - B, searocraeft - A, seglrod - E, sigelwaran - E,

sodwundor - E, stanbeorh - B, stanclif - B, streamracu - A,

swustersunu - M, symbeldaeg - A, dingraeden - Jul, uhttid - E,

undernmael - B, waelreaf - B, waelsliht - E, waeterflod - A,

weagesid - Jud, wealhstod - E, wigcraeft - B, wiggyld - D,

gewitloca - Jud, woruldar - B, woruldcraeft - D, woruldlif - D,

wundorweorc - A, wyrmcynn - B

NN = N COMPOUNDS FOUND ELSEWHERE IN PROSE

2. Compounds occurring twice in sample texts.

bocstaef - D2, brydguma - Jul.2, burgleode - Jud 2,

ceasterware - A2, cynebearn - A2, domsetl - Jul.2, dryncfaet - B2,

ealand - B1.A1.(meaning) eorðweall - B2, feorhneru -D2,

federhama - G2, folcriht - B1,E1, fyrdwic - Jud 1, E1,

fyrst(ge)mearc - A2, gafulraeden - Jul.1, A1, ~~godfyrht - A2~~,

heafodweard - B1, Jud.1, hellegaest - Jul.2, heofondrymm - A2,

herepaeð - Jud.1, D1, herereaf - Jud.1, E1, hereðreat - E2,

hordaern - B2, hordloca - Jul.1, A1, hospword - Jul.1, A1,

huslfaet - D2, laguflod - Jul.1, A1, landscearu - A2,

lastweard - E2, leodhata - Jud.1, E1, londriht - B1, E1,

maegwlite - A2, meteleast - A2, saegrund - B1, E1, saenaes - B2,

soðcwide - D1, A1, waelfeall - B2, weallfaesten - E2,

witebroga - Jul.2. woruldsped - D1, A1, wuldordrymm - A2,

yfeldaed - Jul.2, yrfeweard - B1, E1.

3. Compounds occurring three times in sample texts.

ealdorman - M1, D1, A1, eorðcyning - B1, E1, D1, eorðrice - G3,

feohgestreon - Jul.2. A1, gylpword - B1, M1, G1, haeðengield - Jul2,

A1, hellsceaða - M1, G1, Jul.1, hellwaran - Jul.3, herestraet - E1,

A2, maegendrymm - Jul.1, E2, manweorc - Jul.3, saestream - E1, A2,

searogimm - B3, wilcuma - B3, wyrtruma - D3.

4. Compounds occurring four times in sample texts.

eorðscraef - B1, A3, freondraeden - Jul.4, lifdaeg - B2, E2,

maegburg - B1, E3, mundbora - B2, Jul.2, woruldrice - Jul.1. E2,D1.

NN = N COMPOUNDS FOUND ELSEWHERE IN PROSE

5. Compounds occurring five times in sample texts.

deofolgield - Jul.2, E1, A2, mundbyrd - Jud.1, Jul.1, A3,

saelida (leoda) E1,M2, A2, spellboda - E1, D4, waelstow - B2,M3,

wraecsid - B2, A3.

6. Compounds occurring six times in sample texts.

burgware - D1,A5, cneowmaeg - E3, D1, A1, daeg(e)weorc - Jud1, M1,E4

hond(ge)weorc - B1, G4, E1.

7. Compounds occurring seven times in sample texts.

saemann - B2,M3,E2.

9. Compounds occurring nine times in sample texts.

weordmynd - B5, Jud.1, E1, D1, A1.

12. Compounds occurring twelve times in sample texts.

lichoma - B5, G3, Jul.1, A3.

17. Compounds occurring seventeen times in sample texts.

sidfaet - B2, Jud.1, Jul.5, E2, D1, A6.

21. Compounds occurring twenty-one times in sample texts.

heofoncyning - G.14. Jul.1, E1, A5.

27. Compounds occurring twenty-seven times in sample texts.

heofonrice - G.18, Jul.2, E1, D3, A3.

28. Compounds occurring twenty-eight times in sample texts.

moncynn - B6, G2, Jul.6, D3, A11.

NA = A COMPOUNDS OCCURRING ELSEWHERE IN PROSE

1. Compounds occurring once in sample texts.

aegleaw - A, aehtspedig - Jul, boccraeftig - Jul.,

cildgeong - A, folccud - E, lofgeorn - B, mondwaere - B,

raedfaest - D, (ge)sigefaest - D, waelreow - B. wigheard - M.

2. Compounds occurring twice in sample texts.

godfyrht - A2.,

arfaest - B1, Jud.1, stedefaest - M2, doncwyrde - Jud.1, Jul.1,

waelgrimm - Jul.1, A1, waelhreow - D1, A1, wuldorfaest - E1, D1.

3. Compounds occurring three times in sample texts.

aewfaest - D3, stadolfaest - Jul.1, A2.

4. Compounds occurring four times in sample texts.

goldfag - B4, nihtlong - B1, E1, A2.

16. Compounds occurring sixteen times in sample texts.

sodfaest - B1, Jul.6, E3, D5, A1.

<u>AN = N COMPOUNDS OCCURRING ELSEWHERE IN PROSE</u>

<u>1. Compounds occurring once in sample texts.</u>

aeðelcyning - A, dwolcraeft - A, ealdfaeder - B, ealdhlaford - B,

faederencynn - E, faederenmaeg - B, frumslaep - D, godspell - A,

godwebb - E, hagostealdman - E, heahengel - A, heahmaegen - Jul,

heahsetl - B, ladspell - A, waepnedcynn - E, waepnedman - B.

<u>2. Compounds occurring twice in sample texts.</u>

ealdgestreon - B2, heaburg - B1, D1.

<u>3. Compounds occurring three times in sample texts.</u>

eadmedu - Jul.1, A2, frumsceaft - B1, E1, A1.

<u>4. Compounds occurring four times in sample texts.</u>

heahfaeder - Jul.1, E1, A2.

<u>7. Compounds occurring seven times in sample texts.</u>

wildeor - B1, D6.

<u>AN = A COMPOUNDS FOUND ELSEWHERE IN PROSE</u> .

<u>1. Compounds occurring once in sample texts.</u>

eadmod- A, faestraed - B, heardmod - G, mildheort - A,

sarigmod - B, syfanwintre - B, dweorhtimber - Jul.

<u>2. Compounds occurring twice in sample texts.</u>

blidemod - D2, gleawmod - D1, A1, rumheort - B2.

<u>3. Compounds occurring three times in sample texts.</u>

geomormod - Jud.1, A2.

<u>5. Compounds occurring five times in sample texts.</u>

glaedmod - B1, Jud.1, Jul.1, D1, A1.

<u>N Vend= N COMPOUNDS OCCURRING ELSEWHERE IN PROSE</u>.

<u>4. Compound occurring four times in sample texts.</u>

landbuend - B2, Jud.2

<u>N Vend = A COMPOUNDS OCCURRING ELSEWHERE IN PROSE.</u>

<u>1. Compound occurring once in sample texts.</u>

hamsittende - D.

<u>AA = A COMPOUNDS OCCURING ELSEWHERE IN PROSE</u>.

<u>1. Compounds occurring once in sample texts.</u>

efeneald - A, idelhende - B, wanhal - A.

<u>NVd= A COMPOUNDS OCCURRING ELSEWHERE IN PROSE</u>

<u>1. Compounds occurring once in sample texts.</u>

wiggeweordad - B, windruncen - D.

<u>AVd = A COMPOUNDS OCCURRING ELSEWHERE IN PROSE</u>

<u>6. Compound occurring six times in sample texts.</u>

earmsceapen - B2, Jul.1, D1, A2.

<u>Vend N = N COMPOUNDS OCCURRING ELSEWHERE IN PROSE</u>

<u>1. Compounds occurring once in sample texts.</u>

agendfrea - B.

DOUBTFULLY POETIC COMPOUNDS(usually disagreement between Klaeber and Clark Hall as to whether they are poetic, or else a problem of meaning.)

NN = N COMPOUNDS

1. Compounds occurring once in sample texts.

Ө breostwylm - B, deadscua - B, Ө heafodbeorg - B, hordburh - B,

lifgedal - B, maegenstrengo - B, Ө saehengest - A, Ө winaern - B,

Ө wingedrinc - Jud.

2. Compounds occurring twice in sample texts.

baelfyr - B1, Jul.1, ealdordegn - B1, Jud.1, Ө handgewinn - A1,Jul.1,

Ө mearcland - A2, morgenleoht - B2, Ө saegenga - B2, wilsid - B1,A1.

3. Compounds occurring three times in sample texts.

endedaeg - B2, D1, modgedonc, - B1, D2, morgentid - B2, Jud.1,

deodsceada - B2, A1, yrfelaf - B2, E1.

4. Compounds occurring four times in sample texts.

Ө ordfruma - B1,A2, D1, searodonc - B1, A1, Jul.2

6. Compounds occurring six times in sample texts.

dryhtguma - B5, Jud. 1.

8. Compounds occurring eight times in sample texts.

Ө deodcyning - B8, wordcwide - B3, A2, D3.

9. Compounds occurring nine times in sample texts.

hordweard - B6, E2, D1.

Ө = doubt due to meaning problems, usually the prose occurrence has a slightly different meaning from the poetic.

DOUBTFULLY POETIC COMPOUNDS (usually disagreement between Klaeber and Clark Hall as to whether they are poetic, or else a problem of meaning).

NA = A COMPOUNDS .

1. Compounds occurring once in sample texts.

θ aecraeftig – D, blaedfaest – B, blodreow – B, θ ellenwod – Jul.

9. Compounds occurring nine times in sample texts.

hildedeor – B8, A1.

11. Compounds occurring eleven times in sample texts.

ellenrof – B4, Jud.2, A4, Jul.1.

θ = doubt due to meaning problems-usually the prose occurrence has a slightly different meaning from the poetic.

<u>DOUBTFULLY POETIC COMPOUNDS.</u> (usually disagreement between Klaeber and Clark Hall as to whether they are poetic, or else a problem of meaning).

AN = N COMPOUNDS

1. Compounds occurring once in sample texts

Ɵ frumspraec - D.

5. Compounds occurring five times in sample texts.

fyrndagas - B1, A2, E1, D1.

Ɵ = doubt due to meaning problems-usually the prose occurrence has a slightly different meaning from the poetic.

DOUBTFULLY POETIC COMPOUNDS (usually disagreement between Klaeber and Clark Hall as to whether they are poetic, or else a problem of meaning).

AN = A COMPOUNDS.

1. Compound occurring once in sample texts.

gromheort - B.

2. Compound occurring twice in sample texts.

stiðmod - Bl, Jud.l.

3. Compound occurring three times in sample texts.

bliðheort - Bl, A2.

θ = doubt due to meaning problems-usually the prose occurrence has a slightly different meaning from the poetic.

DOUBTFULLY POETIC COMPOUNDS (usually disagreement between Klaeber and Clark Hall as to whether they are poetic, or else a problem of meaning).

N Vend = N COMPOUNDS

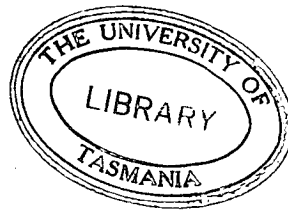## 2. Compound occurring twice in sample texts.

eorðbuend - E1, D1.

Ө = doubt due to meaning problems-usually the prose occurrence has a slightly different meaning from the poetic.

DOUBTFULLY POETIC COMPOUNDS (usually disagreement between Klaeber and Clark Hall as to whether they are poetic, or else a problem of meaning).

AA = A COMPOUND

3. Compound occurring three times in sample texts.

wisfaest - B1, A2.

Ө = doubt due to meaning problems-usually the prose occurrence has a slightly different meaning from the poetic.