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PUNCTUATION, CAPITALIZATION, AND PARAGRAPHING IN THE VERCELLI POEMS BASED ON THE MANUSCRIPT

by
Robert Ewing McCracken

A dissertation submitted in partial fulfillment
of the requirements for the degree of
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Doctoral Committee:

Professor Donald B. Sands, Chairman
Assistant Professor David B. Hamilton
Associate Professor Robert L. Kyes
Associate Professor Leo F. McNamara
Professor Richard E. Young

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PREFACE

I am, of course, grateful to my chairman and the members of my committee for their patience and counsel. I also wish to express my gratitude to Professors Sherman M. Kuhn and Kenneth L. Pike, both of whom offered fundamental guidance in the initial stages of my research. It is a pleasure to mention the hospitality of Msgr. Giuseppe Ferraris, director of the chapter library at the Cathedral of St. Eusebius in Vercelli. To my wife Bonnie I offer my thanks for sustenance and my admiration for a capacity to endure torment far beyond my own.

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CHAPTER I

INTRODUCTION

Definition of the Problem

In this study I explain the purpose of the punctuation and capitalization that is found in a manuscript of Old English poetry. My intention is twofold: to add to the knowledge of scribal practice in the Old English period, and to develop a theory of paragraphing appropriate for the dramatic narrative genre of Old English poetry. I propose the hypothesis that punctuation, capitalization, and paragraphing can be demonstrated to be mutually related. If the hypothesis is even partially valid, then it follows that the punctuation and capitalization of a manuscript should be scrutinized by an editor as carefully as any other body of information. Yet both are generally neglected by modern editors, or at least subjected to unsystematic evaluation. Theory of Old English verse structure is widely accepted by modern scholars, but there is no widespread acceptance of a standard unit of language in Old English poetry above the level of the sentence but below the level of the sectional division. One can verify this assertion by checking the format of more than one edition of any Old English poem. Among the Old English homilies, however, work has already been done to demonstrate that punctuation in Ælfric's sermons shows rhetorical and grammatical consistency. No comparable study has been made of narrative poetry.

I limit the subject matter by concentrating on two dramatic narrative poems from the Vercelli Book, "Elene" and "Andreas." There are several reasons for this decision. The Vercelli Book is suitable for this study because physical evidence for punctuation and capitalization is not difficult to obtain; unlike the Beowulf manuscript, the Vercelli Book is in a good state of preservation. Furthermore, the Vercelli Book is almost certainly the work of one scribe, and it contains a variety of material: six poems, twenty-two homilies, and a prose fragment. Although intensive focus will be limited to two long dramatic narrative poems, one is afforded the opportunity to compare one scribe's punctuation and capitalization in works of varying length belonging to several genres. The decision to study two poems rather than to attempt a survey of the entire spectrum of Old English dramatic narrative poetry is made on theoretical as well as practical grounds; a priori if there is widespread and consistent paragraphing in Old English dramatic narrative poetry, and if punctuation and capitalization correspond to paragraphing, one should be able to discover evidence for both practices in the two Vercelli poems.

The order in which material is present in the study to follow is inductive. First, a survey of all pertinent scholarship is presented below in this chapter. In Chapter II, identification is made of punctuation and capitalization in the entire manuscript based solely on physical evidence: punctuation and capitalization ought to be identified before the text is examined. A record of all punctuation and capitalization determined by the analysis described in Chapter II is included at the end of this dissertation in

Appendix I. In Chapter III, "Elene" is discussed: the function of points and capitals is tested by observing their correspondence to the boundaries of units that are established independently. Three units are used in the test: the traditional line and half-line of Old English verse; clause and sentence structure; and the dramatic narrative paragraph. In the first two tests, I make use of George P. Krapp's edition of the Vercelli poetry. In the third test, I utilize a theory of dramatic narrative paragraphing based upon the work of Robert E. Longacre. Necessarily, my application of Longacre's work to Old English poetry involves more detailed explanation than the other two tests. In Chapter IV, the three tests are applied to "Andreas," and the results are compared with those from "Elene." In Chapter V, I briefly apply the findings of the preceding chapters to other Old English literature, both in the Vercelli Book and elsewhere; I also discuss implications of a theory of paragraphing in the dramatic narrative for further study.

As is seen in the pages below, punctuation and capitalization can be studied only by systematic analysis, and the subject requires that one be able to focus on levels of language from the word on up to the discourse. At the same time, one must be prepared not only to consider the language recorded in manuscripts by the Anglo-Saxons ten centuries ago, but to criticize modern concepts of grammar and rhetoric.

Throughout this study, I have occasion to refer to four books frequently. One is the Vercelli Book, a tenth century manuscript of Old English literature that is part of the chapter library of the cathedral at Vercelli, Italy. Two others are editions of the Vercelli Book. One is a facsimile copy edited by Max Foerster Il Codice

Vercellese (Roma, 1913). The other is a text of the Vercelli poetry edited by George Philip Krapp The Vercelli Book (New York, 1932). It is Volume II of The Anglo-Saxon Poetic Records. The fourth book is Robert E. Longacre Philippine Languages: Discourse, Paragraph and Sentence Structure (Santa Ana, 1970). It is Number 21 of Summer Institute of Linguistics Publications in Linguistics and Related Fields. The three edited texts are referred to by the author's last name.

Scholarship

There is no extensive treatise on Old English punctuation and capitalization. Nonetheless, many scholars discuss the subject in articles and in introductions to editions of Old English works. The scholarship that has the most bearing on the present study is summarized below. From these studies, three facts emerge. 1) Evidence for English punctuation and capitalization is based almost entirely upon practice rather than theory. Grammatical treatises, including Ælfric's, continue to use terminology that is derived from classical oratorical tradition. Traditional theory pertains to a point (positura) that has three functions: a high point marks the end of a "period" (distinctio); a mid point marks the end of a "colon" (media distinctio); and a low point marks the end of a "comma" (subdistinctio). Varying height positions are appropriate for majuscule writing of the Patristic Age, but they are little used in English minuscule writing of the tenth century. 2) Punctuation and capitalization in Insular MSS, both Latin and vernacular, appear to have been regular from the eighth century on. The system is different from that utilized by continental scribes writing in Latin in earlier centuries. During the Benedictine revival in

England at the end of the tenth century, a major change took place in punctuation practice; but the Vercelli Book was written before the change occurred. 3) There are few in-depth studies of punctuation and capitalization; but one can infer from scholarship that punctuation and capitalization in the Vercelli Book reflect a practice that was widespread in MSS written in England from the eighth to the twelfth century.

Medieval Theory of Punctuation

Medieval punctuation theory is thoroughly rooted in Latin oratorical tradition. Although one could apply the theory to Old English homiletic prose, it is difficult to see any connection with Old English poetry. In an article that sketches the historical background of Renaissance punctuation, Walter J. Ong traces the history of medieval punctuation theory.[1] His source is the writings of Latin grammarians of late classical and medieval times, anthologized in Keil's Grammatici Latini. According to Ong, punctuation is considered to be primarily a signal that tells an orator where to pause for a breath; "sense" is only a secondary consideration. Ong points out, however, that mention of "sense" becomes increasingly frequent in grammatical writings as the Middle Ages progressed; but "sense" and punctuation are discussed by scholars as early as Isidore of Seville and Alcuin. The breath pause is such an important consideration in punctuation theory that Ong demonstrates its effect in the English Renaissance.

Ælfric's grammar, a translation from Latin to Old English that was written a generation after the Vercelli Book, uses the same terminology as the grammarians discussed by Ong. Ælfric speaks of three

positurae which he translates as todal 'separations.' They occur at the middle of a ferse 'verse' (or 'sentence'), at an undertodal 'secondary division' within a verse, or at the clysing 'ending' of a ferse.[2] Ælfric's statement is important, particularly in view of the fact that he was careful in the punctuation of his own writings. At the beginning of an article treating the punctuation of seven of Ælfric's Catholic Homilies, C. G. Harlow sets himself the following task: "I hope to show that careful punctuation of medieval English, in more workaday writing like the homilies of Ælfric,...is already a compromise, although the boundary-line between grammatical and rhetorical territory is here drawn greatly in favour of the latter."[3] Harlow demonstrates that the homilies are regularly pointed: for example, a restrictive þe-clause or an objective noun clause is not usually indicated by pointing, whereas an appositional clause usually is. Another student of Ælfric's punctuation, Rudolph Willard, asserts that one can see "thought divisions and modulate the voice to follow Ælfric's rhetoric" if he reads Ælfric's "Homily for the First Sunday in Lent" according to MS punctuation and capitalization.[4]

These scholars show that Ælfric is central to the question of punctuation practice in the Old English period. Furthermore, as Peter Clemoes (discussed below) points out, Ælfric lived at a time when careful use of punctuation was part of a new program introduced during monastic reform. But Ælfric raises more problems than he solves for the present study. One must question the relationship between Ælfric's theory of punctuation and his actual practice. First, Ælfric's statement about the use of positurae--very much a part of classical rhetoric and poetics--must be applied to tenth

and eleventh century homiletic oration. Also, it is necessary to transfer Ælfric's theoretical statement not only from Latin to Old English, but from the high, mid, and low pointing of majuscule letters to the invariable point position of minuscule writing.[5] A comparison between Ælfric's theory and practice of punctuation and the practice of the Vercelli scribe would be enlightening, but it is difficult to see how Ælfric's theory could be easily applied to the Vercelli poetry. The theoretical statement by Ælfric, as well as those of the grammarians quoted by Ong, have application to vernacular literature only after a basis is established for comparison between Latin oratorical prose and the Old English homily. Such a study, however important for Old English homiletic prose, would have only limited application to Old English poetry.

Medieval Practice of Punctuation and Capitalization

Peter Clemoes has an authoritative article treating the change in punctuation that occurred in England during and after the Benedictine reform of the late tenth century.[6] His thesis is that three new marks of punctuation besides the simple point indicate features of intonation, and that this use of punctuation is derived from the performance of the liturgy. The new points are the punctus versus (shaped like a semicolon), the punctus elevatus (shaped like an inverted semicolon), and the punctus interrogativus (forerunner of the modern question mark). Clemoes' brief account of English punctuation and capitalization practice before the Benedictine reform is important for this study: "In majuscule and minuscule MSS there was a growing tendency to write in long lines and to rely on means

other than spacing to make divisions striking to the eye: on the use of capitals and of punctuation" (p. 11). He notes that this practice was already regular in the eighth century among Insular scribes, who appear to be the first to develop it. According to Clemoes, the Vercelli Book belongs to this tradition and not to the later tradition of the Benedictine reform: "Blickling and Vercelli were too early to show the punctuation. Positurae were, however, an integral part of Ælfric's homiletic prose, written during the full flowering of the Benedictine revival of Late Old English times" (p. 16). It should also be noted that the older tradition continued after the time of the Benedictine reform: not all texts reflect the new punctuation. In some cases, however, old texts were repunctuated.

The most important published source of information on punctuation and capitalization available to the modern scholar is the series Early English Manuscripts in Facsimile.[7] Fifteen volumes have been published to date; they include MSS written in England, in both Latin and Old English, from the eighth to the twelfth century. If one looks over these facsimiles, it is clear that capitalization and punctuation very much resembles that seen in the Vercelli Book. Large capitals set off individual texts and major divisions within a text, and special marks of punctuation are placed at the end of a work. Furthermore, the body of a work contains many smaller capitals, most of which are preceded by a point. It would not be useful here to quote every reference to punctuation and capitalization that is made by the various editors in their introductions; individual correspondences between their observations and this study of the Vercelli Book are noted at appropriate points in the chapters below. The comments of

two editors, however, should be quoted briefly. Two remarks by Kemp Malone in his introduction to The Nowell Codex (1963) define in simple terms the major function of capitals and points: "It is the function of capital letters to mark beginnings" (20); "In our codex, as elsewhere, pointing marks separation" (29). In Malone's estimation, not only are sectional divisions marked by capitals, but also paragraphs, sentences, and clauses are sometimes capitalized initially: "Presumably the letter was capitalized to call the reader's special attention to the unit it heads" (20). He notes that a point often separates two sentences, but that in the poetic portions of the codex, "pointing is chiefly metrical" (29). The Nowell Codex is most famous because it contains Beowulf. The codex was written by scribes working in the late tenth or early eleventh century; this date is slightly later than that of the Vercelli Book. In her edition of a prose MS written approximately a century after the Nowell Codex, The Peterborough Chronicle (1954), Dorothy Whitelock makes an observation similar to Malone's: "The usual mark of punctuation is the punctus, marking minor pauses as well as the end of sentences. New sentences fairly often begin with a small capital; occasionally a coordinate clause beginning with and follows" (18).

Other editors of volumes in the same series note a variety of details, but no one suggests scribal practice that differs from what Malone and Whitelock describe. Other comments of editors can be summarized briefly. Punctuation and capitalization vary both in form and in frequency among not only different scribes, but even among the different works in one codex written by a single scribe. In many cases, a later hand has added punctuation. Editors note

various ways in which pointing within a sentence denotes phrasing. Verification of introductory remarks of the editors of Early English Manuscripts in Facsimile would require extensive textual analysis in every case, a task which is beyond the scope of the present study. Yet the fact should be noted that in the chapters below, this study makes only one claim that has not been mentioned by one or another of these editors: one can see dramatic narrative paragraphing in poetry with the help of the pointing and capitalization in the original MS.

Among modern editors of Old English poetry, the remarks of George P. Krapp and Elliott Van Kirk Dobbie are particularly important for this study because their six volume edition The Anglo-Saxon Poetic Records contains all extant Old English poetry.[9] Yet their remarks in the introductions to these volumes are not sufficient to permit one to answer the questions raised at the beginning of this chapter. Two reasons may be offered. 1) Although Krapp and Dobbie comment variously on punctuation and capitalization in every important MS of Old English poetry, they do not present a systematic study of any individual work or a systematic comparison among several works. And it appears that the amount of attention given in each volume to matters of punctuation and capitalization is uneven. For example, a statement in the introduction to The Exeter Book asserts that, with one exception in "Christ," the placement of small capitals shows "no intention of indicating syntactical units, such as we frequently find in the Vercelli Book" (p. xviii). This claim can be shown to be ill-founded by even a brief examination of "Juliana" or "Guthlac," in which many of the syntactic units discussed below in

Chapter III begin with a capitalized word in the MS, just as they do in the Vercelli Book. In a recent edition of The Wanderer, Dunning and Bliss note similar shortcomings in Krapp and Dobbie (discussed below). 2) More important is the question of definitions in two areas. First, Krapp and Dobbie do not offer a means by which one can distinguish a small capital from a lower case letter, although they mention in several introductions that the distinction is sometimes difficult to make (The Junius Manuscript, xli; The Vercelli Book, xxiii; The Exeter Book, xix). I deal with this problem by making definitions in Chapter II below. Second, Krapp and Dobbie raise the question of the syntactic correlation of MS pointing and capitalization. The two editors note that capitals and points frequently stand at the beginning of a syntactic unit; these units are variously identified as phrase, clause, sentence, paragraph, and sectional division. The editors do not define these units, however, nor do they indicate the frequency with which they are capitalized. In Chapters III and IV below, I define these units, particularly the paragraph, in a manner appropriate to Old English poetry.

A recent edition of a poem from the Exeter Book should be mentioned here briefly. The Wanderer (London, 1969) by T. P. Dunning and A. J. Bliss is a model edition from the standpoint of capitalization and punctuation because in the introduction the editors inform the reader of every point and capital in the MS; Krapp and Dobbie, on the other hand, list only capitals in their introduction. Dunning and Bliss disagree with Dobbie's assertion that the capitals of The Exeter Book have little syntactic significance: "These small

capitals in The Wanderer seem to be designed primarily to mark out small independent sections in the progression of the poem; they correspond approximately to the indentation of paragraphs in a modern book" (p. 7). Equally important, Dunning and Bliss indicate the MS capitals in their text by indentation in order to distinguish them from their own capitals--and they inform the reader of the reason for these typographical conventions in a headnote to the text of the poem (p. 105). In the introduction they also note the function of pointing in the MS: "It cannot be claimed that the punctuation is fully systematic; on the other hand, it is far from being random. With a very limited range of symbols at his command, the scribe has chosen to do three things: to mark out sections in the development of the poem; to call attention to sequences of parallel clauses or phrases; and to indicate places where the reader might misconstrue the syntax" (p. 11). They add that the syntax of the poem might not have been so often misconstrued if editors had paid closer attention to the punctuation in the MS. It should be noted that Dunning and Bliss only discuss the punctuation of the MS as an editorial guideline; MS pointing is not reproduced in their text.

Theory of Old English Rhetoric

Two kinds of work come to mind in the area of rhetoric. One is exemplified by Adeline C. Bartlett's The Larger Rhetorical Patterns in Anglo-Saxon Poetry (New York, 1935). Bartlett's rhetorical patterns (e.g. Parallel Pattern, Incremental Pattern) are marked in the poetry by verbal and syntactic parallelism. Her study is useful for an understanding of Old English poetry, but it does not offer any help

for the present study: Bartlett does not analyze any poem completely according to rhetorical units. Instead, she singles out passages from the entire corpus of Old English poetry that illustrate her theory of rhetorical patterns.

Bartlett's study is traditional, but a radical departure from traditional Anglo-Saxon studies--the work of the oral formulaicists--bears the same relationship to this study as Bartlett's work. In oral formulaic studies, verbal parallelism is important too; to paraphrase Bartlett, the formulaicists are concerned with the "smaller rhetorical patterns" in Anglo-Saxon poetry. Yet the oral formulaicists, like Bartlett, do not divide an entire poem into units with which one could test the correspondence of pointing and capitalization. The moot question of oral composition of Old English poetry has, unfortunately, obscured the fact that all systems of rhetoric--or grammar at the level of sentence, paragraph and discourse--are formulaic in nature, whether utilized by lettered or unlettered men. For example, it is clear that my definition of the Narrative Paragraph in Chapter III below depends upon a "formulaic" use of the adverb þa 'then' in narrative poetry. In an extensive survey of recent studies in oral formulaic theory, Ann C. Watts notes that the adverb þa is typical of a "formulaic" device, but that it does not fulfill the criterion for an "oral formula" that was developed by Milman Parry in his studies of Homer and modern oral poetry in Yugoslavia.[10] Whether or not the present study sheds light on the question of oral composition in Anglo-Saxon England is not important at this point; most important is the fact that the present state of oral formulaic studies sheds no light on this study of punctuation and capitalization.

Rhetoric and Grammar

The above discussion of scholarship includes a wide range of terminology. In any study of early literature, particularly if earlier scholarship is brought to bear, one finds himself studying the changing meaning of critical terminology as much as the literature under consideration. Ambiguities arise, and they are not limited to ancient scholarship. When Walter Ong uses the term "sense" in a discussion of punctuation theory, he sometimes generates the same ambiguity as Donatus or Alcuin when they use sensus to define the limits of periodus. By definition, every word, phrase, clause, sentence, and paragraph in all language performance is "logical" and manifests complete "sense" from one viewpoint or another. The concept of "sentence" is also subject to ambiguity. The equation of the Latin periodus with the modern sentence is sufficient in many cases; but when a style-conscious writer of Latin or of Old English uses polysyndeton or asyndeton in a long series of consecutive clauses, the notion of sentence that obtains in modern expository prose is not useful. To say that stylistic variation pertains more to rhetoric and poetics than to grammar begs the question of distinguishing among them. Analogous problems can be seen throughout the above review of scholarship whenever the discussion turns to "meaning" and "emphasis," or to "logical" units of language, or even to "formulaic" devices. One question is central to all of these ambiguities: is grammar or rhetoric under discussion? A more important question is this: is there any need to distinguish between grammar and rhetoric?

The relationship between traditional notions of grammar and rhetoric is clarified by some of the current linguistic studies of

units at the level of sentence and beyond. These questions are too complex to treat here, but at the same time this dissertation reflects a particular view of language that is currently being developed in linguistics. In utilizing the work of Robert Longacre in Chapter III, I demonstrate a bias toward a concept of grammar that can distinguish units from the level of morpheme on up to the level of discourse. This study is primarily an application of Longacre, not a critical analysis of his theory. But by turning away from previous scholarship to Longacre, I take the position that a distinction between grammar and rhetoric is less useful in studies of literature than a single view, that grammar has the capacity to deal with levels of language well below and well above the traditional limits of the sentence. To do otherwise, I would have to deal with the traditional terminology of grammar and rhetoric, a terminology that has its roots in classical Greece and which has been augmented with new shades of meaning by every subsequent culture that has had a historical perspective of language.

Francis Christensen is one of a group that is currently concerned with the difficulties posed by traditional language theory for the teacher of English composition. In an article titled "A Generative Rhetoric of the Paragraph," he discusses the organization of sentences into paragraphs under nine headings. The ninth heading states: "Punctuation should be by the paragraph, not by the sentence."[11] In the following chapters, I demonstrate that Christensen's dictum was in general use among scribes in Anglo-Saxon England.

Footnotes to Chapter I

[1]Walter J. Ong, "Historical Backgrounds of Elizabethan and Jacobean Punctuation Theory," PMLA, LIX (June, 1944), 349-360.

[2]Ælfric's Grammatik und Glossar, ed. Julius Zupitza (Berlin, 1880), p. 291.

[3]C. G. Harlow, "Punctuation in Some Manuscripts of Ælfric," The Review of English Studies, X (1959), p. 2.

[4]Rudolph Willard, "The Punctuation and Capitalization of Ælfric's Homily for the First Sunday in Lent," University of Texas Studies in English, XXIX (1950), p. 9.

[5]Peter Clemoes notes that the Gospel of St. John from the Winchester Gospels (dated about 1000)shows utilization of the three point heights in minuscule writing. He associates this kind of pointing with the monastic revival under St. Dunstan and St. Æthelwold. See reference in note 6 below.

[6]Peter Clemoes, Liturgical Influence on Punctuation in Late Old English and Early Middle English Manuscripts. Occasional Papers: Number 1. Department of Anglo-Saxon: Cambridge, 1952.

[7]Early English Manuscripts in Facsimile, chief editor Bertram Colgrave. Copenhagen, 1951--. Volumes XIII-XV are under the chief editorship of Peter Clemoes.

[8]Dating of MSS in this study follows N. R. Ker Catalogue of Manuscripts Containing Anglo-Saxon (Oxford, 1957). I refer to this work elsewhere as Catalogue.

[9]References in this study are limited to the first four volumes. George Philip Krapp, The Junius Manuscript (New York, 1931). George Philip Krapp, The Vercelli Book (New York, 1932). George Philip Krapp and Elliott Van Kirk Dobbie, The Exeter Book (New York, 1936). Elliott Van Kirk Dobbie, Beowulf and Judith (New York, 1953).

[10]Ann C. Watts, The Lyre and the Harp (New Haven, 1969), pp. 72 ff.

[11]Francis Christensen, "A Generative Rhetoric of the Paragraph," College Composition and Communication, XVI (1965), p. 155.

CHAPTER II

THE MANUSCRIPT

Pointing

Pointing in the Vercelli Book is most frequently accomplished by the single point, normally placed near the level of the horizontal ruling lines. The physical characteristics of the points vary considerably: some are simply minute black dots, whereas others manifest circular, oval, or crescent shapes. Variant shapes that are encountered frequently are normalized as a standard point in Appendix I. Only an unusually deviant shape (e.g., the slash-shaped mark before mearces 31r.11) is not accepted as a point.[1] If one works with both a reproduction of the MS (here, Foerster's facsimile) and the MS itself, it quickly becomes clear that the matter of pointing requires a researcher to have access to the original MS if he is to achieve maximum accuracy. In this study, the existence of 88 points is questionable, despite examination of the original MS; but that total would be several times higher if study had been limited to Foerster's facsimile. In fact, 88 questionable points compared with a total of 6006 points in the entire codex offers a measure of certainty just under 99 percent.

Points are difficult to identify for several reasons. Many leaves in the Vercelli Book are partially transparent, and they allow "bleeding" to occur: writing from the reverse side of a

leaf becomes superimposed on the surface being read. Often only a single stroke or part of a stroke penetrates the parchment, and these fragments are easy to mistake for points. A facsimile often compounds this difficulty by failing to discriminate between surface writing and transparent writing from the reverse side; one frequently encounters a folio that resembles a double exposure in which neither surface writing nor transparency can be easily deciphered (e.g. 19r-v,50v). But such difficulties can generally be resolved by examination of the original: the tone of surface ink usually distinguishes it at once from a transparency. In most cases, leaves are much less affected by the problem of transparency than the facsimile indicates; for example, quire V (fols. 33-40) appears to contain extraordinarily heavy transparency in the facsimile, but only eight points are questionable in the MS. Other difficulties seem either wholly caused or at least aggravated by the process of photographic reproduction. In the facsimile, there appears to be a point between <u>bioð</u> and <u>eowre</u> 16v.3, but the MS contains no trace of a point there. The point after <u>rof</u> 49r.12 is difficult to make out in the facsimile because of an apparent imperfection in the MS; but examination of the original shows it to be perfectly clear in this area, and the point can be verified beyond question. Folio 59v of the facsimile shows a blurriness beginning below line three that is not at all evident in the original. Folio 20 contains two folds which could be interpreted as ink smudges, or even lines, in the facsimile.[2] It should be added that these observations are not meant to disparage the workmanship of the Foerster facsimile, which has been much admired for over fifty years. Rather they suggest areas of examination in which one must rely on the original

MS if he is to insure accuracy.

A problem kindred to transparency is the stain. In his edition of the Vercelli poetry, Krapp lists twenty-seven folios on which major stains occur, adding that he believes many of them to be intentional (p. xiii). N. R. Ker notes that reagent was "almost certainly" applied by C. Maier (Catalogue, p. 460). His two lists of stained folios, which differ somewhat from Krapp's, are the more authoritative, since Krapp worked only from the facsimile. In most cases, the facsimile exaggerates the intensity of the stains and fails to record adequately the writing below them, so that one can usually read a good deal on the badly stained folios if he examines the original. The MS also contains a number of very small discolorations, many of them about the size of a large point. One of these appears on 107r.27, between the words gecyrran and of. In the facsimile, it appears to be at least a questionable point, but the MS contains simply a yellow discoloration, showing no indication of even a faded point. It should be noted that the intensity of points varies considerably, some of them sufficiently light or faded to be questionable. But unlike the small discolorations, these light points show unmistakable signs of having been made by a pen. The same criterion is applied to unusually small points (e.g. wæs. 108v.3); only if a point is so small that its origin appears to be an ink splash rather than a pen point (e.g. byssu. 118r.25) is its authenticity questioned.

The matter of positioning is relevant to a number of problems. In general, points are placed on or near the horizontal guide line, situated fairly evenly between two words. It is asserted

in this study that points become questionable as they deviate from the normal position. The points after eallū 21r.10 and hæfð 21r.14, for example, are both unusually high, but the former is so faint that its unusual position is sufficient to render it beyond consideration. On the other hand, the point after hæfð is strong, and its position is perhaps attributable to the high cross-stroke that begins the next character, a Tironian note.[3] On the same folio, the point after swið in line 12 is placed so far below the ruling line that it is questionable.[4] Horizontal placement can also cause difficulty, notably when a point is placed so close to a letter that it actually touches the letter. The point after unrihtwīsan 56v.10 touches final n, the point after egeslic 62r.15 touches final c, and the point after beorht 46r.5 touches final t. In at least two cases--gnornhofe 42v.14 and handa 85r.5--a point that touches a word-final letter has been repeated for the sake of clarity. It is also common to find a point that has been crowded into an unusually small space between two words (e.g. gehyrdon.þa 3v.15); perhaps it reflects an afterthought or correction by the scribe. These "jammed" points, like those which actually touch proximate letters, are deviations from normal practice, but they cause no difficulty for the attentive reader. Two characters, however, ð and þ (the abbreviation for þæt) can be ambiguous in cases where a preceding point is placed upon the cross-stroke; one cannot be certain whether a point is intended, or whether the scribe simply allowed his pen to linger at the left end of the cross-stroke, causing a small ink spot to form (þ: 16r.12, 85v.12, 123v.32; ð: 19r.4,6, 97r.10, 108v.1). It is plausible that in cases such as these, either a point has been placed directly

upon a cross-stroke, or the scribe has make his work easier by including the point as part of the cross-stroke without lifting his pen. The latter practice can be seen occasionally in the tail of a word-final a (werþeoda 52v.20). But þ in 20r.4 and 133v.19 shows the addition of a second point. Thus the case remains unclear; one cannot be certain if the additional point indicates that a point on a cross-stroke is actually only an optional feature of the cross-stroke itself and not punctuation at all, or if the scribe is instead repeating punctuation to avoid ambiguity.[5] One form of the letter a used several times toward the end of the codex can cause ambiguity similar to that in the case of þ. At first glance, and 102v.17 seems to have a high point crowded in between a and n. Actually the "point" is part of an allograph of a, "horned a," which resembles two c's side by side. The "point" is actually the upper end of the right-hand "c." Other examples of horned a are found on 107v.19, 108v.24,25, 110r.7, 115r.6, 120r.14, 129r.16, 131r.4, and 132v.16.

A curious configuration is a group of two or more points occasionally encountered where one normally would expect to find a single point. These clusters are distinct from the colon and semicolon to be discussed below. After hælend 21r.16, for example, four points stand in the MS; the point at the extreme right, at about the height where the next letter begins, is most likely to be intentional. Two points can be found after the following words: gebeahtes 111r.23; cwylmberendlic, synnū, frofre, 111v.7,9,17.[6] In all cases, these multiple points are recorded in Appendix I as a single point. The other ambiguous points involve erasures.

Close examination of the point after us 113r.1 reveals that it is all that remains of a letter that has been erased. But it is a more common practice for the scribe to place a point under a letter that is to be deleted. Usually the reader is able to see the erring letter and make the correction mentally; thus the point to the lower right side of sylf 107r.9 very likely signifies that the ð above it, which was subsequently erased, is to be disregarded. Such points, like the commas used to indicate letters that are added above a word or in a margin, are not included in Appendix I.

As is discussed in Chapters III and IV, pointing in the Vercelli Book corresponds to metrical, syntactic, and rhetorical units. One exception to this convention is in the area of abbreviations. Typically an abbreviation is followed by a point, much the same as modern English practice requires. A common abbreviation in the Vercelli homilies is m̄. standing for "men þa leofestan" (e.g. 20r.14).[7] Frequently this abbreviation has a point standing before it as well (e.g. 19r.19 or 20v.23), but the preceding point is not part of the abbreviation; it is an indication that the abbreviation begins a new syntactic unit.[8] The same is usually true of the abbreviation c̄ for cwæð. A point generally follows it (e.g. 14r.8); a preceding point is usually the result of syntactic considerations or, in the line just cited, another abbreviation (but see 15r.4 where the opposite is true). The abbreviation .ðð. for the name Dauid is marked by a point both before and after (14r.8, 15r.4). But most other abbreviations do not utilize pointing, relying only on a tilde above one or more letters (e.g. s̄c̄s̄ 8v.2, ih̄s̄ 7r.9). The same is true of a tilde placed over the final letter of numerous words

indicating that an m or n, often syllabic, should be added; no pointing is used to supplement the tilde in these cases. Roman numerals and runes, however, are consistently set off by a point on either side. For example, the Roman numeral v which stands first in line 13r.3 is pointed both before and after, despite the fact that the preceding line ends in a syntactic point; such duplication of pointing is rare in the MS (see possibly 124r.23), but it illustrates well the difference between pointing in abbreviations and syntactic pointing. Roman numerals are found frequently throughout the codex, but runes are limited to the two signatures of Cynewulf on 54r and 133r, a single rune (mann) on 99v.15, and two runes (wynn) in the body of "Elene" (128v.19, 131v.9). In all cases, points utilized in abbreviations are recorded in Appendix I.

It is usual for the Vercelli Book, like a modern printed book, to end one folio side and begin another without indication supplied by punctuation. This convention holds true even when a word is divided between two folios; the single exception that has been observed in this study involves a point: for.hæbbe 113r-v. Apparently the point, which stands last on folio 113r, is intended to serve notice that the word is continued on the next folio.

Semicolon and Comma

Besides the single point, the Vercelli Book contains several other varieties of pointing. The most frequent is the semicolon, occurring 150 times. One third of these are concentrated between folios 100 and 115, and the rest are fairly evenly distributed (see Table 1 at the end of this chapter). Like its modern counterpart, the

Old English semicolon consists of a point with a comma directly below it. Because a great many of the semicolons in the Vercelli Book consist of a relatively dark point above a relatively light comma, it seems possible that the original marks might have been points; at a later time, someone could have converted them to semicolons simply by adding the commas. The alteration of punctuation by a later hand is common in Old English manuscripts. Editors of facsimiles report both the additions of points and the conversion of points to semicolons by later hands.[9] Yet many of the semicolons in the Vercelli Book appear to be original because the point seems to be placed deliberately high in order to make room for the comma below (e.g. 18r.4,15). In these two cases, it appears that the original scribe made both the semicolon and the following large capitals. The light commas of the semicolons might simply be a natural variant of the writing process; although the commas are usually much lighter than the points, many folios show letters, or portions of letters, with ink equally light. And the points, which have already been discussed in this chapter, show a great variety of color intensity; many manifest the brownish tint of the ink used throughout the codex, but many others appear coal black. Thus the fact that semicolons show variation in color intensity is no certain indication that they are later additions, because the original writing regularly shows equally broad variation. Occasionally an apparent semicolon is formed when the symbol for an added letter or word, a comma, is placed below a syntactic point. Together, the two pieces of punctuation form a semicolon, yet the significance of the configuration is only that of a simple point. Thus although

the MS appears to have a semicolon at 2v.13, 48r.14, 50r.3, and 112r.19, each of these is really punctuated by a normal point plus a comma indicating letters to be added. In Appendix I these letters are added, and only a point is recorded.

Besides the comma used to indicate added letters, forty commas occur that apparently serve the same purpose as the point (discussed in Chapter III). Eighteen of them are clustered near the end of "Elene," between folios 129r and 133v; the others are scattered singly throughout the MS. An indication that these commas are likely intended to be interchangeable with points is found on 133r.3, where the rune cen is preceded by a comma and followed by a point. The rest of the runes on this folio have a point on either side. It should also be noted that larger points are sometimes difficult to distinguish from commas; often the scribe adds a long stroke to a point that can be mistaken for the tail of a comma (e.g. 130r.5, 132r.12).

A special mark of punctuation is reserved for either the end of a work or the end of each section of the longer works. The mark most often consists of a three point arrangement resembling a colon and a Tironian note side by side.[10] Its function as an indication of finality is unmistakable: the first words to follow are in large capitals showing some form of indentation. The mark is found occasionally, however, in the body of a work (e.g. 104v.15,19, 122v.20).[11]

Finally, there are rare examples of the "inverted semicolon" (punctus elevatus) at 103v.17 and 125r.1, and the "colon" at 101v.15 and 118v.18. Although there is no reason to question the authenticity of these marks, an analysis of their function is not likely to be

significant because of their extreme rarity.

Marginalia is not recorded in this study. It consists mainly of quire indications probably made in the original hand (see Foerster pp. 8-10 and Krapp p. xiv) as well as miscellaneous abbreviations, sketches, and a Latin inscription (see Krapp p.xv).

The Scribe

The problems involved in differentiating capitals from lower case letters all derive from a common source: there is no absolute measure against which one can place individual letters for evaluation. The Vercelli Book itself offers one obvious "standard" for measurement, but such a standard proves difficult to utilize because the size, and occasionally the form, of letters changes considerably at various points in the MS.[12] The question of the scribe--did one man write the entire codex?--was answered long ago by Wülker who saw in the fluctuations of the hand the work of two or perhaps three scribes:

> Die Handschrift ist nicht von einem Schreiber, sondern von zwei oder drei Schreibern geschrieben, besonders Lage D (25-36) und P (105-111), doch auch ein Teil von O (99-104) ist in anderer Hand geschrieben. Deutlich unterscheiden sich eine spitzere feinere und eine breitere Schrift. Doch scheint mir auch eine dritte Hand zu erkennen zu sein.[13]

In a footnote to these remarks, Wülker declines to posit precisely where one hand begins and another ends, adding, however, that special conditions may cause the writing of a single scribe to vary. He also points out the fact that in the Vercelli Book, one often finds several lines of a different size from those on the same folio. But he expresses no reservation about his multiple scribe theory. Napier contradicted Wülker's theory in an article published only four years later:

> Was die schrift anbelangt, so meint W. [Wülker] (aao. 239) zwei oder drei hände unterscheiden zu können. ich halte dies nicht für richtig, glaube vielmehr, dass trotz den scheinbaren verschiedenheiten in der schrift die ganze hs. von einem schreiber herrührt.[14]

Scholars since this time have agreed with Napier that the entire codex, despite certain irregularities, appears to be the work of one scribe.[15]

Wülker does not elaborate the details upon which he bases his multiple scribe theory, but he does mention quire P (fols. 105-111) as one of the three areas in which he sees a second hand. Folio 105 of the Vercelli Book does indeed present a problem for the student of paleography. The preceding 104 folios are generally written with 24 lines to the side, but at 105r the number of lines suddenly increases to 32, remaining at about that number in the rest of the codex. The increased amount of writing on each folio necessitates a change in letter size; lines are placed closer together vertically, and the average number of letters per line increases from about 45 to about 55. At first glance, the change in letter size between 104v and 105r makes the multiple scribe theory plausible. Yet closer examination reveals that individual characters are not formed differently from those ofthe preceding folios. And size variation itself is not unusual in the MS. The following list contains only a few of the lines in which the size of the hand varies from that found elsewhere on the same folio: 29v.8, 41v.9-13, 47r.8-10, 102v.10,11, 114v.30,31, 117v.14,16, 131v.22-32. If a change in letter size alone were an indication of a different scribe, one would reach the unlikely conclusion that a second scribe periodically wrote a line or two at various points throughout the production of the MS.

Examination of letter shapes indicates that despite change in

size, it is most likely that the hand of only one scribe is present in the Vercelli Book. The hand, in square Anglo-Saxon minuscule printing that has been dated by authorities as belonging to the second half of the tenth century, shows a consistent formation of most letters.[16] A number of minor variations are, however, observable:

d. The ascender of d shows a variety of positions. It extends upward to the left at about forty-five degrees either completely straight, curving downward, or curving upward. The ascender of ð shows the same variations. The upright half-uncial form does not occur.

e. The usual form is "horned," featuring a projection at the top left. A round-back form also appears. When a ligature joins e to a following letter (typically n, o, r, u), the form of e is usually tall, the back often more nearly perpendicular than in "horned" e.

g. The tail is always open, although some allographs show a more rounded tail than the normal form, which is distinctly angular. A common variant begins the descending stroke at the middle or right of the top-stroke; normally it begins at the left.

s. Tall s, low s, and round s all occur. Low s appears at the end of a word rather than tall s. Round s, which appears in any position in a word, provides many difficulties for this study because the height of the letter varies considerably, causing ambiguity between lower case and capital forms. This problem is discussed below.

y. Three forms occur: straight-limbed, round-limbed, and curly (f-shaped). The first two may be overdotted.

These allographs describe the major limits within which the Vercelli scribe fluctuates. Even when the size of the hand or the general appearance (e.g., the long descenders in 111v.31, or the

sloppy appearance of the last six lines of 23r) show a change, examination of individual letters confirms an underlying consistency in the hand. Thus the following discussion of capitals begins from the premise that one scribe wrote the entire codex.

Large Capitals

The key to identification of capitals is contrast. By definition, a capital offers physical contrast to proximate lower case letters, and the physical contrast in turn is a linguistic signal to a reader. The folio on which a capital appears, and in particular the line in which it stands, provide the most suitable norm with which to contrast a capital. Obviously it is easy for a researcher to look for comparison to letters that are immediately present on the same folio as a capital. But more significant is the fact demonstrated above: there can be no absolute letter size to serve as a norm for the whole Vercelli Book because letter size in entire lines and entire folios is subject to change. Only in a printed book can one have recourse to absolute letter size. Recently Robert D. Stevick discussed the system he uses to measure word spacing in the Beowulf MS:

> The problem of measurement cannot be referred to anything else than the tact of the reader for several reasons. The two scribes shaped and spaced letters differently; a scribe varies the norm of letter spacing from time to time in ways noticeable when different pages of the manuscript are compared; adjustments to the amount of space remaining toward the end of a line are sometimes evident; erasures that have not been overwritten or blemishes in the vellum may modify spacing; and so on through all the things that can affect the habits of handwriting in an extended text. Even so, at any point in the manuscript where the writing is legible, it is possible to determine whether the spacing is normal for letters in sequence, whether less than or more than or just enough space for one minim has been left, and so on.[17]

Thus Stevick allows local conditions in the line to prevail in his evaluation of the size of word separation.

The same approach has been taken with respect to capitalization in this study. It results in the position that there are three useful categories in which the capitals of the Vercelli Book may be classified: large capitals, small capitals, and questionable capitals.[18] The most striking letters in the MS are the large capitals. They begin every new work, homily or poem; in addition they begin each of the fifteen divisions of the two long poems, "Andreas" and "Elene."[19] These capitals are of course prominent because they occupy a position at the beginning of a work, and in many cases they are indented; but they are also prominent because they contrast with lower case letters in size, in thickness of stroke, and usually in form as well. A typical example occurs on folio 9v at the beginning of Homily II: MEN ÞA LEOFESTAN. The initial letter m is much larger than the other large capitals in the line; for purpose of identification, such a letter will be called an "extra large capital." This is a typical opening line, although often the extra large capital is followed by only one or two large capitals rather than by an entire line of large capitals (e.g. MEN 16v.1). Rarely, the extra large capital is followed immediately by lower case letters (80v.8). In any case, it is found only in opening lines. It will be noted that the large capitals on 9v are square majuscule; the only exception is the single round e. As a rule, large capitals in the opening lines of works or of sectional divisions are written entirely in square majuscule letters. The same is true of the square capitals

found in several of the headings (e.g. 80v, 90v, 94v).[20] The only exception to this rule is an occasional uncial h (e.g. 25r, 29v), one half-uncial t (122r), and two uncial m's (106v, 112r); the last two are discussed later because of their zoomorphic decoration.

Another group of capitals shares the designation "large capital." This group consists of capitals found not at the beginning of works or sectional divisions, or in headnotes; rather these capitals are found throughout the bodies of the homilies and poems themselves. These capitals manifest one or more of three distinguishing features: distinct form (square or uncial majuscule), large size, and thick stroke. Folio 121v furnishes several examples of large capitals located within the body of "Elene." ð in line 22 contrasts with lower case ð on the basis of form, size, and stroke; ð in line 7, however, only contrasts in size and stroke. The same is true of c line 20, f line 26, w line 28, and þ in lines 13 and 15. It is stressed that the designation "large capital" does not refer to an absolute size; the letters mentioned on 121v are all smaller than those that form the word heht (122r.2), which initiates a sectional division of "Elene." Yet the term "large capital" applies to all of them because they all contrast with lower case letters in one or more of three areas: form, size, and stroke.[21] Any large capital, whether in an opening line or in the body of a text, has been deliberately made to contrast with lower case letters.

The forms of large capitals in the body of a text show more variation than those in opening lines, which are almost always square. The following discussion treats the allographs of these large capitals:

a. The most frequent is the tall caroline a, made by extending the back of the lower case form of a well above the point where it joins the lobe (e.g. 9r.17). The lobe resembles that of the usual lower case a found throughout the MS, but the high back-stroke provides unmistakable contrast. Less frequent is the majuscule square a (e.g. 9r.23), formed like the square a found in opening lines of works, although not usually so large. Also, three examples occur of an enlarged lower case a (58v.19, 62r.15, 120v.3). This letter resembles minuscule "square" a, the normal lower case form in the Vercelli Book, but the back side of the letter, still attached to the top of the lobe, is heightened. A variant of this form is "horned" a (e.g. 120r.14); because of its high back-stroke, it resembles more closely an enlarged lower case a than it does the "double c" form.

b. Large capital b is always square (e.g. 13r.5), although it is not usually so large as the square capital b in opening lines (contrast 12v.1).

c. The form of c is rounded (e.g. 121r.5), as opposed to the square majuscule sometimes found in headings (90v.21).

d. There is one square capital d among the texts (27r.15). The other three large capitals are simply an enlargement of lower case d (11v.2, 19v.18, 128r.14).

e. Three forms of large capital e can be found: two occurrences of square e (70r.23, 123v.17), five occurrences of round e (6r.1, 26r.7, 123r.18, 125r.9, 127r.26), and the most frequent form which is simply an enlargement of lower case e (e.g. 2v.3).

f. Large capital f is square (e.g. 130v.15).

g. Three forms of large capital g are found. There is one example of square g (56v.21). A rounded rustic capital occurs 11 times (e.g. 56v.15): its shape is similar to that of the square capital, but the strokes are rounded and not so thick. A third capital g is a modification of lower case g in which the tail is nearly closed (e.g. 43r.12).

h. Large capital h is found very frequently, almost always in uncial form (e.g. 122v.5). A square capital is found four times: 47v.13, 53r.13, 127v.7,12.

i. Large capital i is either an uncial form, extending below the line (e.g. 127r.5), or simply an enlarged lower case i (e.g. 55v.20).

k. Only one capital k appears, at 132v.17.

l. Capital l is infrequent; it is an enlargement of the lower case form (e.g. 131v.16).

m. Large capital m is always uncial (e.g. 114r.28), a rounded letter.

n. Large capital n is always uncial (e.g. 125v.3), a square letter.

o. Large capital o is an enlargement of lower case o (e.g. 123r.3).

p. Always a square capital (15r.9,13).

q. Large capital q, in Latin words only, is a square capital (e.g. 27v.26).

r. Always a square capital (e.g. 3v.21).

s. Always an enlarged form of round s (e.g. 74v.3,9).

t. One square t occurs (3r.2), and two enlarged lower case forms (4v.4 and 126r.1).

u. Two forms of large capital u are found: a rounded uncial form (e.g. 9r.20) and a straight-limbed square capital (e.g. 40v.17).

These two forms are also both found in Latin words: rounded (e.g. 6r.13), square (e.g. 8v.11). Both forms also occur in Roman numerals.

W. Always an enlarged wynn (e.g. 4r.7).

Æ. Three examples of capital æ occur, always in a square form (14v.7, 30v.1 56r.13).

Ð. Numerous examples of two forms occur: a square form resembling square capital d with a cross-stroke through the back (e.g. 3r.20), and an enlarged lower case form (e.g. 2r.5).

Þ. Always an enlarged lower case form (e.g. 3r.19).

Ȝ. Several examples of an enlarged Tironian note occur (e.g. 3v.1).

Small Capitals and Questionable Capitals

Large capitals, then, manifest one or more of three characteristics: distinct form, large size, and thick stroke. These characteristics make large capitals distinct not only from lower case letters, but from the second group of capitals to be posited in this study, the small capitals.[22] A small capital contrasts with a lower case letter in only one characteristic: size. Both the form and stroke of a small capital are the same as those of a corresponding lower case letter. The chief difficulty in distinguishing small capitals from lower case letters is the fact that there is no absolute letter size in the MS; as mentioned above, letter size varies considerably throughout the codex. In order to achieve a consistent standard by which to examine difficult cases, a two-point criterion is utilized: a small capital must contrast with the size of lower case allographs of the same letter on its own folio, and a small capital must contrast generally with the size of lower case letters in its own line.

In both comparisons, the contrast is one of size alone.[23] In a case where a letter fulfills only one of these contrastive criteria, it is assigned to a third category: questionable capitals. In this way, compensation is made for the fact that many folios have several lines written with letters of a size different from the other lines on the folio. For example, syððan 29v.3 and swylc 29v.19 appear to begin with capital s; both initial letters manifest height contrast with the following lower case letters. If we look elsewhere on the folio for an allograph of round s, we note se in line 8, in which s is definitely smaller than the two potential capitals. Yet this allograph contrast is not a valid test, because the whole of line 8 is written considerably smaller than lines 3 and 19. The medial round s of flæschoman in line 15, on the other hand, does not offer size contrast with the two potential capitals; and it is evident that the letters of line 15 are about the same size as those of lines 3 and 19. Thus the test for contrast with other allographs of the same letter on the folio fails, and the two potential capitals are designated "questionable." Furthermore, it will be seen below that s, a particularly difficult letter for which to determine capitalization, may not even offer line contrast in these two cases: it is not unusual for the top half of a round s to rise above the level of following letters such as y and w. In 114v, a problem involving different sized writing in only part of a line can be seen. If þ in þe line 30 is compared with þ in þam and þysses in the same line, it definitely manifests size contrast. Yet examination of the general letter size in the line reveals that in the right-hand third of line 30 (and line 31 as well), the writing grows larger. The c in woruldrices

line 30 is larger than the c in the word just above it. Thus þe is not capitalized because þ does not offer clear contrast with all the letters in its own line.

In the course of this study, a survey was made of the occurrences of the three types of capital defined in this chapter. Of a total of 1644 capitals in the MS, about one-half--853--are large capitals; 551 are small capitals, and 240 are questionable. Eight letters make up nearly the entire class of questionable capitals: s (50), þ (38), a (34), o (20), w (17), ð (17), f (14), n (14). The following discussion treats individual problems pertinent to these difficulties, but it should be borne in mind that one feature is shared by them all: questionable capitals fall into a medial size range between lower case letters and small capitals. And the ambiguity of a gradual rather than a sharp increase in size between lower case letters and small capital letters is often compounded by the fluctuating environment of letter size in which a questionable capital is found.[24]

s. Folio 13r shows one difference between large capital s (sio line 20) and questionable capital s (salomon line 25). The latter is a much lower letter, partly because the under portion of its top half is a horizontal rather than an oblique stroke, as in line 20. Yet the same difference can be noted in two cases where a small capital s is determined by the two contrastive criteria; on folio 16v, s in sume line 17 has a horizontal line functioning as the lower part of the top half, whereas the corresponding stroke of s in sume line 18 is a line at an oblique angle. After examination of many such perplexing cases, it has been concluded that the minor variations among allographs of round s are numerous, and that the strongest evidence

in support of capitalization rests with line contrast--even to be considered a questionable capital, an s must show definite contrast with the general size of lower case letters in its line. Thus s in se line 32r.12 is considered a small capital, whereas s in syðþan in the same line is considered questionable; the two letters are about the same size, but only the former manifests definite line contrast. swa 37v.23 illustrates a problem that occurs repeatedly: the size of s contrasts with the last letter of þæs in the same line, but the slight enlargement of a word-initial letter is commonplace in the MS (see below under a and n particularly). A good example is offered by the two sizes of s in soðfæstra 72r.14. Thus swa is considered to begin with a questionable capital. A possible approach to the problem of fluctuating size of s is to examine the letter in context in order to see whether the preceding or following letters appear to be a conditioning factor. For example, the top half of s frequently rises above the top of a following w or y. Yet there is no consistency even in this feature. The word syððan 85v.3 has a lower s than the same word in line 4, and in symble line 5 the s is lower still. And initial s in swa 92r.11 is the same height as following w. Also, the words þis syndon 82v.12 manifest the same sized letter s, although the latter contrasts with following y. It is of course true that medial or final s usually is smaller than initial s (e.g. mæstne 73r.10,10,13). Yet the fact that s in scealt 102r.12 is larger than s in lust which precedes it does not alter the fact that scealt is not capitalized--s in this word does not contrast with the general size of the lower case letters which follow it.

In the matter of s, the following conclusion has been reached:

when the top half rises above following lower case letters, one may suspect that the s is a small capital, but more evidence is needed. For example, supplementary evidence exists for the capitalization of s in swylce 52r.11, where a smaller allograph of s in word-initial position occurs in the same line. In the absence of other nearby allographs to compare, one must rely on his own judgment in determining whether or not a potential small capital s offers clear size contrast with the other letters in its line. In Stevick's phrase, the "tact of the reader" must come into play in many of the decisions concerning capital s.[25]

þ. The difficulty is well illustrated by the words þa þam 47r.2. The first þ is certainly larger than the second, and yet the a following the first þ offers no size contrast with it. In fact, both þ and a are larger in the first word than in the second word. Enlargement of the first two letters of a word (sometimes more) occurs often in the MS, particularly among short words (see the discussion of ne and ac below). One is tempted to see a small capital in such a situation; but when the scribe increases slightly the size of an entire short word, a basis for line contrast is seriously jeopardized. Similarly, the initial þ of þa 41r.11 is larger than the final þ of gangaþ in the preceding word, but it cannot be considered a capital because it does not show size contrast with the a that follows it. Minor fluctuation in letter and word size very likely reflects the scribe's personal style of penmanship; one can often see a tendency for him to increase slightly letters which follow a point or a large space. But these fluctuations are too minute and too varied for the scope of this study; they are mentioned simply as an illustration of the

limits of the present methology.

a. A typical difficulty is presented by ac 125v.4, in which slight contrast is observable with a in the same line; the contrast with following c, however, is not sufficient to cause the letter to be classified as a capital. Compare the unambiguous example of ac with small capital a in 59v.12. The scribe often enlarges a word-initial a slightly, but unless the other letters in the word offer distinct size contrast, it is not considered even a questionable capital.

o. Word-initial o, like a, often shows a slight increase in size. But a typically ambiguous example, ongan 47r.2, shows so little size contrast with other letters in its line that o is classified as a questionable capital.

w. wa 21v.2 exemplifies the difficulties of capital w: here a word-initial w is slightly larger than an allograph of w in the same line (woruld); yet it is not classified as a questionable capital because it offers no size contrast with the following letter a, or with the following word me.

ð. Folio 48r presents good examples of the problem. ð in the word ða lines 5 and 9 contrasts more definitely with the general size of letters in the line than it does in ða line 21; thus 5 and 9 are classified as small capitals, but 21 is classified as questionable. And although ð in ðendon line 12 is larger than that of ða line 21, ðendon does not manifest even a questionable capital because the ð does not contrast with the letters in its own line. ð particularly demands that the reader make constant use of both allograph contrast on the folio and general size contrast in the line.

f. forleolc 37r.23 manifests a questionable f--it contrasts with an f in the same line, yet only slightly. The scribe has a tendency to increase slightly the width between the two horizontal strokes of f, but the difference is often so slight that determination of capitalization is difficult.

n. Although the scribe generally makes a capital n with the uncial form, he does use an occasional enlarged lower case form (e.g. 4r.16).[26] But often a slightly enlarged lower case n is followed by a slightly enlarged second letter (particularly in the word ne, e.g. 4r.15), so that clear distinction is impossible to make.

Thus only large capitals and small capitals demonstrate unambiguous contrast with lower case letters. It is impossible for a reader to note systematically the differences in size of letters at the point where fluctuations become very small; the capitals that are classified "questionable" in this study all are found beyond that point.[27]

Capitalization: General Remarks

Several exceptions to the usual conventions governing capitals should be noted. In a few cases, a Tironian note following a point is followed by a capitalized word (18v.4,5, 82v.12, 83r.22, 87r.4, 87v.8, 108v.8, 112v.5).[28] An uncial capital m occasionally occurs in the middle of a word (e.g. lichoman 28r.2). At the end of a homily, it is common for an uncial n to stand last in the word amen, whether initial a is capitalized or not (e.g. 109v.9). It has been noted that one difficulty in distinguishing small capitals from lower case letters is the fact that a potential capital at the

beginning of a word is sometimes followed by one or more other large letters; as a result a firm basis for comparison in the line is weakened. A hypothesis to account for this practice would state that the scribe may sometimes capitalize more than one letter of a word. abreotan 30r.5 seems to show such a practice: a definite small capital a is followed by an allograph of b that also appears to be a small capital. This practice can be seen without question at three points in "Elene," where the name "Iudas" is written with the first two letters in uncial capitals (127v.3,10, 128v.30). And we can recall the many ambiguous cases mentioned above in which both letters of ba, ac and ne are slightly enlarged. Yet this practice is sporadic in occurrence and, in most cases, difficult to demonstrate; it does not allow one to propose the multiple capital hypothesis seriously. The only sustained example of multiple capitalization occurs among the square capitals of headnotes and opening lines. No other body of data indicates that any practice other than single letter capitalization occurs regularly in the Vercelli Book.

As discussed above, the capitals themselves vary in size; not every capital designated "large" in this study is of a uniform size. One feature of size variation is apparently put to rhetorical use on occasion: when a particular capital occurs several times within a few lines (a group of negative conjuctions, for example), the first capital of the series is sometimes larger than the subsequent capitals (e.g. næs 22r.16, nahte 23r.5). Sometimes a series lacks a capital: of three similar uses of eala in lines 115r.26,28, 31, the first and third occurrences are capitalized, but the second is not. One learns by such observations not to expect strict

consistency in all scribal practices. Another variable trait of the Vercelli scribe is that he occasionally capitalizes the first word following the large capitals of an opening line (sægð 80v.8, sceolon 85v.8); the latter example, featuring a questionable capital, typifies the lack of consistency of this practice.

The MS includes red colored ink in five places (not three, as Krapp reports, p. xxi). Fol. 71v: headnote "spel to forman gangdæge" and the opening word "Men" of Homily XI. Fol. 73v: headnote "spel to ðam oðrum gangdæge" and the opening letters "Gir" of Homily XII. Fol. 74r: capital I of "is" in line 18. Fol. 75v: headnote "spel to þriddan gangdæge" and the opening words "Ðis is" of Homily XIII. 76v: headnote "larspel to swylcere tide swa man wile.", the opening word "Men" of Homily XIV, and the colorings in the letter-spaces of the final word of Homily XIII, "Amen." The few elaborate capitals in the MS include two identical examples of uncial m with zoomorphic decoration (106v, 112r), a similarly elaborate uncial h (49r), a wynn with a decorative floral pattern in the bow (47v), a þ with a similar although less extensive decorative pattern in the bow (51r), and an elaborated a (69r.20), decorated by extending the strokes of a large capital a (caroline) out from the letter. All but the last are extra large capitals. Foerster characterizes the decorated Vercelli capitals when he notes the lack of decoration in the Exeter Book: "There is nothing to remind us of that overflowing, acanthus-blended style of the Winchester school, of which at least a faint echo is found in the flowery H and a tamely ornamented M of the Vercelli Book..." (The Exeter Book, p. 60). The scribe also makes regular use of reverse indentation by placing extra

large capitals half in the body of the text and half in the left margin; occasionally a large capital within the body of a work is similarly indented (e.g. 72r.12). At 46r.9, an incorrect extra large capital (s instead of þ) has been erased and not replaced; at 52v.10, an extra large capital h was never written in the space provided for it. One extra large capital m was written to the right of the space intended for it (109v).

The letter i presents a unique difficulty. Appendix I does not list every instance of small or large capital i in the text; it lists only those preceded by a point. As is discussed in Chapter III, it is normal for a capital in the Vercelli Book to be preceded by a point (or one of the other pieces of punctuation). The decision was made to exclude those capital i's not preceded by a point in order to eliminate the bulk of enlarged i's which have no other purpose than to distinguish initial i from a subsequent minim (e.g. the word in).[29] It is demonstrated in this study at the end of Chapter IV that capital i in the word in is used primarily, although not exclusively, as an aid to identification of the letter itself. Limitation of attention to i only when it is preceded by a point has a drawback, of course. There are no doubt several examples of capital i not preceded by a point from which rhetorical as well as paleographic inferences may be made. For example, ic is capitalized, with no preceding point, in at least three places in "Elene" (125r.18, 126v.14, 127v.20) where a direct quotation begins. But the danger of overlooking such occasions is well compensated by the elimination of scores of capital i's that have no bearing on the matters discussed in Chapters III and IV.

Table 1 at the end of this chapter, which tallies both points and capitals folio by folio throughout the codex, offers an overview from which a correlation might be discovered (if one exists) between the distribution of punctuation and capitalization and the arrangement of texts and quires in the codex. Examination of Table 1, in which both quiring and texts are indicated, reveals a greater correlation between pointing and texts than between pointing and quiring. The relatively high number of points per folio in "Andreas," for example, commences precisely at the beginning of the poem (fol. 29v), which is in the middle of quire IV; pointing continues to be heavy throughout the remainder of "Andreas" and in the next work, the "Fates of the Apostles." Then it suddenly diminishes at the beginning of Homily VI (fol. 54v), despite the fact that the end of the quire (VII) is not reached until folio 55v. The amount of pointing varies among different works. One can see not only a difference between heavy pointing in "Andreas" and light pointing in "Elene," but also a difference between heavy pointing in Homilies I, II, and III and light pointing in Homilies VI, VII, and VIII. And these differences all cut across quire boundaries. Only one variation in punctuation corresponds to quiring: an unusually high incidence of commas begins with quire XIX (fol. 129), in the middle of "Elene." [30]

Differences in capitalization are particularly noticeable between "Andreas" and "Elene;" the former has a good many questionable capitals and small capitals, the latter has almost exclusively large capitals. In this respect, "Elene" is unique in the MS. "Elene" is also unusual in that it begins on a new quire (XVIII); only one other work begins on a new quire, Homily V (quire IV). Possibly this

fact is related to the unusually low frequency of points and unusually high frequency of large capitals in "Elene." One might hypothesize, for example, special circumstances involved in the production of quire XVIII (and the final quire, XIX); it might have been written at a later time than the preceding quires and according to a different set of scribal conventions. But nothing else in the codex suggests a correspondence between punctuation or capitalization and quiring; thus a more plausible hypothesis is that the scribe's changes in punctuation and capitalization reflect different sources from which he was copying. Note, for example, that four of the five red capitals are found in the three Rogation Day Homilies, XI, XII, and XIII; the fifth red capital follows directly at the beginning of Homily XIV. And these rubrics are divided between two quires, IX and X. Again the literary work rather than the quiring seems to correlate with a difference in punctuation and capitalization. One can also note the distribution of the various forms of large capitals throughout the codex in order to see if any clear patterns develop. Most large capitals do not manifest sufficient numbers of more than one allograph for a pattern to be seen, but four letters do present patterns:

a. The tall and square forms normally occur together with three exceptions. Tall a only: 17r-39r, 108v-end. Square a only: 41v-54v.

ð. The square form and the enlarged lower case form normally occur together, with one exception. Square ð only: 30r-36r.

g. Rounded uncial g only: 56v-99v. Modified lower case g only: 122v-end.

u. Rounded u only: 9r-27r; 84v-108r; 114r-end. Square v only:

40v-74v.

The above patterns of distribution do not appear to be related to one another, or to the arrangement of either texts or quiring in the codex. They suggest that the scribe did vary his choice of allograph in regular patterns from time to time, but they offer no indication of the reason why he varied his choice. This conclusion is in keeping with the conclusion reached above: there is little correlation between variations in pointing and capitalization and the arrangement of texts and quires in the codex.

In his edition of the Vercelli poetry, Krapp includes a list of the small capitals found in the poetic texts.[31] A comparison between the capitals that Krapp identifies and those identified by the methodology outlined in this chapter yields varied degrees of correlation. The two long poems, "Elene" and "Andreas," stand at opposite ends of the scale; in "Elene," only three differences occur between the results of this study and Krapp's table, whereas in "Andreas" the number is about 150.[32] The gap between the figures 3 and 150 is so large that a fundamental difference in method of evaluation seems likely. Yet reasons for the discrepancies can be offered in most cases, despite the fact that Krapp has not indicated his rationale for determining capitalization in individual cases.[33] There is a high degree of correlation in "Elene" because, as Table 1 shows, nearly all of the capitals in that work belong to the group designated "large capitals" by this study; by definition they are unmistakable. In fact the three discrepancies between this study and Krapp's listing--my capitals <u>constantino</u> (122r.31--"Elene" 145) and <u>iudas</u> (126v.32--"Elene" 600) and Krapp's capital <u>soð</u> (128r.4--

"Elene" 708)--involve some of the few non-large capitals in the poem.

The number of discrepancies in "Andreas" is too large to permit individual discussion, but an indication of the general conditions for disagreement supplemented by a few examples can be given briefly. Three-quarters of the discrepancies involve letters which this study designates as either questionable capitals or small capitals, but which Krapp omits from his list. The letters that account for nearly all of these discrepancies are precisely those which were cited above (p. 36) as being the most difficult for which to distinguish small capitals from lower case letters: þ, ð, w, a, n, f, o. In that discussion, it was noted that s is the most difficult letter of all, and here too it accounts for the most discrepancies; but unlike the seven other difficult letters, s is usually listed by Krapp as a capital in cases where it is considered a questionable capital or a lower case letter in this study. Nearly all of these difficulties involve judgment made solely on the basis of the size of a letter, and it is not surprising that in this area one sees least correlation between two different studies. It is surprising, however, to note seven examples of uncial h which Krapp does not consider to be capitalized. The uncial form of every one of them can be clearly seen in the facsimile: him 34r.5 ("Andreas" 382); herede 40r.13 (819); hine 44v.8 (1143); hafast 47r.6 (1320); hwylc 47v.19 (1372); hwæt 49v.15 (1508); heofende 50r.22 (1557). It seems plausible that Krapp was basing his decisions more on the criterion of size than of form, because two of the letters in question, 49v.15 and 50r.22, are no larger than a normal lower case h. Two others, however, show a somewhat weak uncial form (40r.13, 47r.6), and it is possible that

Krapp disregarded all but well-formed capitals.[34] But the fact remains that all seven h's from "Andreas," as well as two others from "The Fates of the Apostles" (heafde 53r.16--"Fates" 46; hige 53r.20--"Fates" 53),show a clear uncial form that Krapp disregards. Yet in general it can be stated that there is only a single area of disagreement between the findings of this chapter and the findings tabulated by Krapp: the question of size as a criterion for capitalization. Except in the case of s, Krapp tends not to admit as capitals those letters which are only somewhat larger than normal lower case size, letters which usually are considered questionable capitals in this chapter. The ultimate significance of these questionable capitals remains to be determined in Chapters III and IV on literary and linguistic grounds.

TABLE 1

CAPITALIZATION AND PUNCTUATION IN THE VERCELLI BOOK BY FOLIOS

Texts & Quiring	Folio	Large Cap	Small Cap	Cap?	.	.?	,	;
Q 1--Hom I	2r	3	2	-	22	-	-	-
	2v	7	-	-	32	-	-	1
	3r	6	2	3	27	-	-	-
	3v	10	1	1	29	1	-	-
	4r	4	2	3	22	1	1	-
	4v	2	1	2	23	4	-	-
	5r	-	2	1	20	-	-	-
	5v	-	2	-	22	1	-	-
	6r	4	3	1	25	-	-	-
	6v	2	1	2	24	-	-	-
	7r	-	2	-	30	-	-	-
	7v	1	-	1	24	1	-	-
	8r	1	1	-	23	-	-	-
	8v	4	-	1	27	-	-	2
	9r	3	-	-	17	1	-	-
Homily II	9v	4	-	-	23	-	-	-
Quire 2	10r	4	-	2	19	-	-	-
	10v	1	-	-	41	-	-	-
	11r	5	1	-	23	-	-	1
	11v	4	-	-	12	-	-	-
	12r	2	2	-	18	-	-	-
Homily III	12v	4	3	1	37	1	-	-
	13r	2	1	4	35	-	-	-
	13v	4	3	3	22	-	-	-
	14r	6	1	1	24	-	-	-
	14v	7	-	-	22	2	-	-
	15r	7	4	-	22	-	-	1
	15v	1	3	2	14	-	-	-
	16r	1	-	1	15	1	-	-
Homily IV	16v	5	2	2	21	-	-	2
	17r	5	5	-	21	-	-	2
	17v	-	1	4	21	1	-	-
	18r	5	3	-	22	-	-	4
	18v	4	5	1	24	1	-	6
Quire 3	19r	1	1	1	23	2	-	-
	19v	4	4	-	38	-	-	2
	20r	4	1	-	30	-	-	-
	20v	2	3	1	40	-	-	-
	21r	2	1	-	40	4	-	-
	21v	-	4	-	41	-	-	-
	22r	12	1	1	37	2	-	-
	22v	1	1	2	30	-	-	-
	23r	6	5	1	59	2	-	1
	23v	4	4	-	45	-	-	3
	24r	1	2	-	46	-	-	-

Texts & Quiring	Folio	Large Cap	Small Cap	Cap?	.	.?	,	;
	24v	1	2	-	19	-	-	1
Q 4--Hom V	25r	1	4	1	17	2	-	1
	25v	1	5	3	19	-	-	-
	26r	1	1	3	9	-	-	-
	26v	-	3	2	22	-	-	-
	27r	3	3	-	15	1	-	-
	27v	3	3	4	18	-	-	-
	28r	2	2	2	13	-	-	-
	28v	-	2	1	12	1	-	1
	29r	1	1	-	8	-	-	1
Andreas	29v	1	4	7	41	1	-	-
	30r	1	5	3	35	-	-	-
	30v	4	7	-	34	-	1	1
	31r	-	3	3	50	-	-	-
	31v	7	4	3	54	-	-	-
	32r	4	3	3	50	-	-	1
	32v	8	4	2	43	-	-	-
Quire 5	33r	6	6	1	37	-	-	-
	33v	4	2	1	19	-	-	-
	34r	6	-	-	29	1	-	-
	34v	2	1	1	32	-	-	-
	35r	2	-	-	26	-	-	1
	35v	2	4	1	33	-	-	-
	36r	3	4	2	40	-	-	-
	36v	11	2	3	34	1	-	-
	37r	3	1	1	39	-	-	1
	37v	7	2	3	38	-	-	-
	38r	1	5	-	23	2	-	1
	38v	1	6	4	38	3	-	1
	39r	6	4	2	46	-	-	-
	39v	3	2	1	41	-	-	-
	40r	4	3	1	32	1	-	1
	40v	2	5	-	28	-	-	-
Quire 6	41r	2	7	-	34	1	-	-
	41v	4	2	1	27	-	-	1
	42r	2	5	2	33	1	-	-
	42v	5	5	1	32	-	3	-
	43r	4	1	3	27	-	1	1
	43v	7	4	3	38	-	1	-
	44r	7	3	1	41	-	-	-
	44v	3	1	5	33	-	-	1
	45r	9	2	1	32	-	-	-
	45v	3	1	2	31	-	-	-
	46r	6	6	-	32	-	-	1
	46v	1	6	1	42	-	-	-
	47r	5	3	5	35	-	-	-
	47v	6	-	2	27	-	-	1
Quire 7	48r	4	7	3	46	-	-	1
	48v	7	7	1	40	1	-	-
	49r	10	-	2	34	-	-	1
	49v	5	3	-	37	-	-	-

Texts & Quiring	Folio	Large Cap	Small Cap	Cap?	.	.?	,	;
	50r	3	1	1	48	-	-	1
	50v	1	2	2	42	-	-	-
	51r	5	4	4	40	-	-	1
	51v	1	3	3	39	-	-	-
	52r	1	4	-	45	-	-	-
Fates	52v	3	2	1	29	-	-	1
	53r	6	5	6	45	-	-	-
	53v	5	3	1	48	-	-	-
	54r	5	2	-	22	5	-	-
Homily VI	54v	5	-	-	11	2	-	1
	55r	4	1	-	8	-	-	-
	55v	3	2	2	10	1	-	1
Quire 8	56r	5	-	-	6	-	-	2
Homily VII	56v	4	2	-	8	-	-	-
	57r	2	1	1	9	-	-	-
	57v	2	-	2	7	-	-	-
	58r	1	4	1	7	-	-	-
	58v	4	1	-	8	-	-	1
Homily VIII	59r	4	1	-	13	-	-	2
	59v	1	4	-	12	-	-	-
	60r	3	1	-	16	1	-	-
	60v	3	4	-	14	-	-	-
Homily IX	61r	2	3	-	12	-	-	-
	61v	2	-	1	17	-	-	-
	62r	2	-	1	17	-	-	1
	62v	1	2	1	23	1	-	-
	63r	3	2	2	27	-	-	-
	63v	3	-	-	24	-	-	-
Quire 9	64r	1	4	1	32	1	-	-
	64v	-	-	1	22	-	-	-
Homily X	65r	1	2	2	23	-	-	1
	65v	2	-	1	16	-	-	-
	66r	1	1	-	24	-	-	-
	66v	2	-	-	22	-	-	-
	67r	2	-	1	10	-	-	-
	67v	2	2	-	23	-	-	-
	68r	-	2	1	11	-	1	-
	68v	-	-	-	12	-	-	-
	69r	1	1	-	10	-	-	-
	69v	1	1	-	6	-	-	-
	70r	2	-	-	8	1	-	-
	70v	1	-	-	9	-	-	-
	71r	-	-	-	1	-	-	1
Homily XI	71v	3	-	1	14	-	-	-
Quire 10	72r	3	5	-	22	1	-	-
	72v	4	2	-	16	-	-	-
	73r	5	2	-	9	-	-	-
Homily XII	73v	1	2	-	6	-	-	1
	74r	1	3	-	13	-	-	-
	74v	7	-	-	7	-	-	-

Tests & Quiring	Folio	Large Cap	Small Cap	Cap?	.	.?	,	;
	75r	2	3	-	9	-	-	-
Homily XIII	75v	1	2	-	5	-	-	2
	76r	3	-	1	7	-	-	-
Homily XIV	76v	1	3	-	5	2	-	1
	77r	4	3	-	11	-	-	-
	77v	4	-	-	8	-	-	-
	78r	1	-	2	4	-	-	-
	78v	2	1	-	8	-	-	-
	79r	1	1	1	8	-	-	-
	79v	1	-	-	4	1	-	-
Quire 11	80r	2	-	-	6	-	-	-
Homily XV	80v	4	3	-	23	-	-	2
	81r	-	2	-	21	2	-	-
	81v	1	2	1	25	2	-	3
	82r	-	6	1	23	-	-	-
	82v	-	6	-	29	-	-	-
	83r	-	7	3	30	-	-	-
	83v	-	4	-	23	-	-	-
	84r	-	1	1	19	-	-	-
	84v	2	3	1	21	-	-	-
	85r	2	2	-	16	-	-	-
Homily XVI	85v	6	3	1	11	1	-	3
Quire 12	86r	1	1	2	17	-	-	-
	86v	-	2	1	12	-	-	-
	87r	4	4	1	18	-	-	-
	87v	3	2	-	20	1	-	2
	88r	-	2	1	14	-	-	-
	88v	-	2	-	9	-	-	-
	89r	2	4	4	19	-	-	-
	89v	2	1	2	29	-	-	-
	90r	2	1	1	14	-	-	-
Homily XVII	90v	2	2	1	15	-	-	-
	91r	1	4	1	16	1	-	-
	91v	2	1	2	13	-	-	1
Quire 13	92r	3	3	-	16	1	-	1
	92v	1	2	-	7	-	-	1
	93r	1	3	2	7	-	-	-
	93v	3	1	1	16	2	-	-
	94r	1	1	1	13	-	-	-
Homily XVIII	94v	1	1	-	12	-	-	1
	95r	2	2	1	20	-	-	-
	95v	1	4	-	19	1	-	-
	96r	4	2	-	13	-	-	-
	96v	1	4	-	6	1	-	-
	97r	-	5	1	19	-	-	-
	97v	1	3	-	17	-	-	2
	98r	-	2	-	14	-	-	-
	98v	-	2	1	13	1	-	-
Quire 14	99r	-	4	-	9	-	-	-
	99v	1	3	3	19	-	-	-

Texts & Quiring	Folio	Large Cap	Small Cap	Cap?	.	.?	,	;
	100r	-	1	-	12	-	-	-
	100v	3	3	-	8	-	-	1
	101r	3	-	-	8	-	-	1
Soul & Body	101v	5	1	-	7	-	-	2
	102r	3	-	3	18	-	-	1
	102v	5	-	1	14	-	-	1
	103r	1	2	-	11	-	-	1
	103v	3	1	1	8	-	-	1
Hom. Fragment	104r	1	1	-	10	-	-	1
Dream of Rood	104v	5	-	1	7	-	-	3
Quire 15	105r	7	2	1	32	-	1	1
	105v	4	-	-	16	-	3	-
	106r	5	-	-	14	1	-	1
Homily XIX	106v	6	2	1	24	1	2	3
	107r	3	1	1	31	1	-	1
	107v	15	4	-	38	-	2	4
	108r	4	-	-	33	-	1	1
	108v	3	1	2	42	-	-	1
	109r	4	-	3	43	1	-	2
Homily XX	109v	3	2	-	35	-	-	2
	110r	2	1	-	46	-	-	2
	110v	2	2	3	46	-	-	3
	111r	1	6	1	67	-	-	2
	111v	5	7	1	46	-	-	4
Q 16--Hom XXI	112r	2	1	-	40	-	-	2
	112v	1	3	1	38	1	-	1
	113r	2	1	5	40	1	-	3
	113v	2	4	-	17	-	-	2
	114r	3	3	-	37	-	-	2
	114v	3	-	1	29	-	-	-
	115r	2	9	-	26	-	-	2
	115v	2	2	-	60	1	-	-
	116r	-	1	1	70	1	-	-
Homily XXII	116v	3	4	-	52	-	-	1
	117r	5	3	-	43	1	-	-
	117v	6	7	1	44	-	-	-
	118r	1	4	1	34	2	-	-
	118v	-	7	1	31	-	-	-
Quire 17	119r	1	6	1	29	-	-	-
	119v	1	2	1	25	1	-	-
	120r	5	3	-	44	-	-	-
	120v	1	3	-	22	-	-	1
Q 18--Elene	121r	7	-	-	8	-	-	-
	121v	7	-	-	7	-	-	-
	122r	8	1	-	6	-	-	3
	122v	10	-	-	9	-	-	2
	123r	8	-	-	11	-	-	-
	123v	6	-	-	7	1	-	1
	124r	8	-	-	10	-	-	-
	124v	3	1	-	10	-	-	1

Texts & Quiring	Folio	Large Cap	Small Cap	Cap?	.	.?	,	;
	125r	8	-	-	6	-	2	1
	125v	7	-	-	4	-	1	1
	126r	7	-	-	7	1	-	1
	126v	4	1	-	6	1	-	-
	127r	9	-	-	9	1	-	1
	127v	7	-	-	8	1	1	-
	128r	4	-	-	4	-	-	1
	128v	4	1	-	7	-	-	1
Quire 19	129r	6	-	-	12	1	1	-
	129v	6	-	-	3	-	2	1
	130r	3	-	-	2	-	1	1
	130v	7	-	-	3	-	3	-
	131r	9	-	-	2	-	6	1
	131v	7	-	-	10	1	1	-
	132r	5	-	-	3	-	-	2
	132v	5	-	-	6	-	2	1
	133r	2	-	-	17	-	1	-
Guthlac	133v	4	-	1	8	-	1	1
	134r	2	-	-	5	-	-	-
	134v	2	2	-	5	-	-	-
	135r	-	-	-	7	-	-	-
	135v	2	1	-	5	1	-	1

Footnotes to Chapter II

[1]No patterns of distribution among the various shapes manifested by the point have been discovered by this study. In N. R. Ker's facsimile edition The Pastoral Care, one can observe the same differences in the shape of the points; this MS dates from the 890's. In his introduction Ker notes: "Punctuation, except when it comes at the end of a chapter or chapter-title, is entirely by means of a small mark, in shape between a dot and a comma, placed on a level with the middle of the low letters" (p. 20).

[2]It appears that the lower fold on this folio exists as a result of the parchment-making process, since the scribe avoids writing on it. But the upper fold, which distorts some of the writing, must have been made later. This kind of observation cannot be made easily from the facsimile.

[3]The same explanation probably holds true for the height of the questionable point closest to wyrð 21r.16.

[4]N. R. Ker notes in the introduction to the facsimile The Pastoral Care that the second scribe places his points on or near the line, consistently lower than the first scribe (p. 21). Peter Clemoes notes in the introduction to the facsimile Ælfric's First Series of Catholic Homilies that the point of the first scribe is placed higher than that of the second scribe (p. 24-25). These observations suggest that the height of pointing was to some degree a matter of personal habit. Systematic variances in the placement of points by the Vercelli scribe have not been discovered; thus the hypothesis is not entertained here that the variations in point placement result from a change of scribe.

[5]In his introduction to the facsimile The Nowell Codex Kemp Malone notes that the cross-stroke of ð might have a dot at the right-hand end, or at both ends (p. 19).

[6]The last two examples, along with 111v.24, are perhaps due to a following ð, as discussed in the preceding paragraph.

[7]See Foerster's Die Vercelli-Homilien (Hamburg, 1932), Homily IV line 170 (p. 87). I follow Foerster and Krapp in interpreting abbreviations. In the introduction to the facsimile The Exeter Book of Old English Poetry (London, 1933) Foerster makes the following comment: "Another observation is required for the use of dots before and after numerals, proper names, words consisting of one vowel,and single Runes or Roman letters" (p. 62). A similar remark is made by Malone in The Nowell Codex (p. 29).

[8]Sometimes the m of this abbreviation is capitalized, and sometimes not; occasionally other abbreviations stand for the words þa leofestan. In 78r.2, the scribe apparently forgot that he was using an abbreviation, because the word leofstan is written out using ⁊, the abbreviation for leofestan, as its first letter.

[9]N. R. Ker notes the following in his introduction to the facsimile

The Pastoral Care: "New punctuation has been added within sentences; and at the end of sentences the original comma-like mark has been changed regularly to the 'semi-colon' (p. 25). A similar observation is made by Peter Blair in The Moore Bede: "The original punctuation consisted only of a single point very sparingly used. Secondary punctuation consisting of a much more elaborate and freely used system of points and semicolons has been added to a large part of the manuscript." He notes that the new punctuation is fainter than the original, and can be readily distinguished (p. 23). Rudolph Willard notes similar repointing in his introduction to the facsimile The Blickling Homilies (p. 37). These observations are relevant to Peter Clemoes' contention that texts were repunctuated after the Benedictine reform in England in order to conform with the intonational punctuation of liturgical texts; see my discussion of Clemoes in Chapter I.

[10]Similar punctuation is common in Old English MSS. Foerster notes in the facsimile The Exeter Book of Old English Poetry that he finds there the most elaborate system of final markings anywhere in Old English MSS: "There seems to be a tendency, though not rigorously followed, to reserve the double and triple marks for the end of a whole poem, while the cantos must content themselves with a simple combination" (p. 62). Foerster's "simple combination" is used exclusively in the Vercelli Book, with no distinction made between the end of a poem and the end of a sectional division.

[11]Rudolph Willard notes that terminal punctuation is occasionally found within a work (The Blickling Homilies p. 36).

[12]N. R. Ker notes variation in the writing of The Pastoral Care: "The variant forms of letters and strokes are endless" (p. 19). Although Ker identifies more than one scribe, that is not his point in making this statement.

[13]Grundriss zur Geschichte der Angelsächsischen Litteratur (Leipzig, 1885) p. 239.

[14]"Collation der Altenglischen Gedichte in Vercellibuch," Zeitschrift für Deutsches Alterthum 33 (1889), p. 67.

[15]See particularly the opinions of Foerster (facsimile, p. 15), Krapp (pp. xiv-xv), and Ker (Catalogue, p. 464).

[16]Wolfgang Keller, "Angelsächsische Palaeographie," Beiblatt zur Anglia, XXIII (1912), pp. 39-40. See also Foerster's facsimile p. 12, and Ker's Catalogue p. 464.

[17]Robert D. Stevick, Suprasegmentals, Meter, and the Manuscript of Beowulf (The Hague, 1968), p. 12.

[18]This terminology is my own. In the following discussion, I utilize paleographical terminology as it appears in E. M. Thompson An Introduction to Greek and Latin Palaeography (Oxford, 1912), and N. R. Ker Catalogue of Manuscripts Containing Anglo-Saxon (Oxford, 1957),

especially the portion of Ker's introduction that treats letter forms (pp. xxv-xxxvi).

[19]This practice is evident in a host of contemporary manuscripts, both Old English and Latin. See, for example, Foerster's remarks in The Exeter Book where he notes the use of Roman capitals in headings and first lines of works (p. 65).

[20]It will be noted that headings do not begin with an extra large capital. Also, many headings are written entirely in lower case letters. There are no headings that show a mixture of large capitals and lower case forms.

[21]Note that Krapp uses the term "large capital" for only those capitals that appear in the opening line of a work (p. xx).

[22]See Krapp's treatment of the small capital, pp. xxi-xxv; he briefly discusses function as related to size and form, concluding that scribal practice in this area is pragmatic.

[23]Since one criterion upon which a large capital is determined also is size, my distinction between large capitals and small capitals is potentially ambiguous. But a difference in degree is usually apparent: a large capital that is identified on the basis of size alone is significantly larger than a small capital; both, of course, clearly contrast with the size of lower case letters. By comparing the size of all capitals on a folio, one can usually determine to which class--large or small--any particular capital belongs. Since I do not distinguish between the function performed by large capitals and the function performed by small capitals in Chapters III and IV of this study, I do not offer here a method by which one can distinguish between large and small capitals in ambiguous cases.

[24]Many editors make reference to the fact that capital letters are often made by enlarging a lower case form, although no one treats systematically the ambiguous case in which size is increased by only a small amount. This statement by Malone in the facsimile The Nowell Codex characterizes the typical view of a modern editor: "Letters minuscule in shape but writ large occur in our codex as elsewhere and it is defensible to treat them as small capitals" (p. 21). He does not discuss the possibility of ambiguity.

[25]It should be noted that these questions are limited exclusively to round s. A tall s appears to be capitalized only once (sumu 24r.5) in the codex.

[26]The same is true of capital m. Normally it is in uncial form, but see men 78r.2 for an enlarged lower case letter.

[27]An important piece of supplementary evidence to this study is recorded in N. R. Ker's facsimile edition The Pastoral Care. This edition is a reproduction of Hatton 20 (number 324 in Ker's Catalogue); it is dated by Ker between 890 and 897. It was written during Alfred's lifetime and is an important piece of evidence for the interest in

scholarship that characterizes his reign. The Vercelli Book, written some seventy-five years later, very much resembles Hatton 20 in punctuation and capitalization. The mark of punctuation is usually a point, and Ker notes that it is usually followed by a capital letter: "As a rule, whenever the mark [point] occurs the next word begins with a capital letter or a slightly enlarged minuscule letter, or is the word and"(p. 20). Similarly, chapters and chapter titles are ended by elaborate marks of punctuation. But there is an important difference between this MS and the Vercelli Book: most of the capitals in Hatton 20 have been colored. Ker notes that color has been applied both to large initial capitals, and to the small capitals that occur in the body of the text: "The same three colours, used one or two at a time, fill or outline the letter which follows each original mark of punctuation, and quite frequently fill or outline other letters also and the nota for and" (p. 22). Although the facsimile of Hatton 20 does not show color, one can easily tell where color has been applied. After a brief examination of the facsimile, I concluded that color generally marks capitals that this study would term "large capitals" and "small capitals;" but color is also applied to capitals that would be termed "questionable," and in many cases a small capital is not colored. The colorist might not have been a contemporary of the scribe; Ker notes, for example, that punctuation has been added by later hands (20). Because the format of this MS so closely resembles that of the Vercelli Book, a comparison of the punctuation and capitalization of the two codices would be revealing, particularly in light of the supplementary information added by the coloring in Hatton 20.

[28]In the facsimile The Exeter Book of Old English Poetry, Foerster notes that a Tironian note preceding a word that is pointed both before and after (e.g. a rune or an abbreviation) is sometimes included within the pointing.

[29]See Krapp's discussion of this use of long i on p. xxii. It will be noted that his list of small capitals on pp. xliv-xlviii does, however, include enlarged i. Krapp and Dobbie note that over half the capitals in the Exeter Book are the letter i (see their introduction xviii).

[30]The editors of facsimiles also report that pointing varies in codices, among the different works. Malone, for example, demonstrates in a table that the frequency of pointing varies among the five works in The Nowell Codex (p. 30-31). In The Blickling Homilies, Rudolph Willard suggests that the uneven pointing among the various homilies in the codex reflects different sources; he sees heavy pointing particularly in passages taken from the psalter and the readings used for the lesson: "It is likely that here the pointing of the Latin suggested that of the Old English. It is worth noting that Homily VII, which includes both the Harrowing of Hell, with its lively dialogue, and the Apocalypse of Thomas, has the highest frequency of pointing" (p. 37).

[31]No such information is supplied by the various editors of the homilies.

[32]The letter i is not considered in this comparison for reasons given on page 43 above; nor are the large capitals found in opening lines of works or in headnotes.

[33]The following statement in the introduction to the Krapp-Dobbie edition of The Exeter Book is interesting to note here: "The small capitals of the Exeter Book vary considerably in size, and are not as easily distinguishable from ordinary small letters as those of the Vercelli Book. In most cases the small capitals are identical in form with small letters, differing from them only in size, and it is then frequently very difficult to tell whether a letter was intended as a small capital or not" (xix). One suspects that the author of this passage was thinking of "Elene" rather than "Andreas."

[34]Yet among the discrepancies of capital n, Krapp disregards both an enlarged lower case n (nalas 30r.2--"Andreas" 46) and an uncial n (ne 35v.18--"Andreas" 503).

CHAPTER III

"ELENE"

Several observations are in order at the beginning of this chapter. "Elene" is one of four extant poems containing the runic signature of Cynewulf, an Anglo-Saxon poet whose dates are a matter of dispute. As Krapp mentions in his introduction, the poem is derived from a legend of the invention of the Cross; although its poetic style is Anglo-Saxon, its source is Latin. On the basis of the analysis of the MS described in Chapter II, "Elene" presents few difficulties: there are no questionable capitals, and only seven questionable points.[1] In "Elene," the total number of points (183) is not significantly greater than the total number of capitals (164).[2] In most cases, a point stands directly before a capital: only nine capitals are not preceded by a point. It is normal in the Vercelli Book for a capital to be preceded by a point; less than five percent of the 1644 capitals in the entire codex lack a preceding point.[3] However, "Elene" is unusual in that the total number of points and capitals is so close; a glance at the folio by folio totals of points and capitals in the MS (Table 1 p. 49 ff.) shows that only Homilies VI, VII, XIII, and XIV resemble "Elene" in this respect. Overall, there are about four times as many points (6006) in the MS as capitals (1644). It should be kept in mind that in "Elene" one usually finds a point and a capital juxtaposed; thus the observations made about pointing

and capitalization in this chapter are, in the main, mutually applicable.

Meter and Syntax

The method of analysis that is utilized in this chapter and the next is identical. Pointing and capitalization in each poem are tested for correspondence in three areas: meter, syntax, and paragraphing. This procedure was facilitated by marking Krapp's edition of the Vercelli poetry with the original punctuation and capitalization of the MS. Accordingly, the basis for the first test is Krapp's division of the poem into the traditional line and half-line of Old English verse. The second test also relies on Krapp's edition: as explained below, clauses and sentences in his text form the basis of the test for correspondence between pointing and syntax. The third test requires that a theory of paragraphing be applied to the poetry. A theory of narrative paragraphing based on the work of Robert E. Longacre is first discussed; then the theory is applied to "Elene," enabling the correspondence between capitalization and paragraphing to be tested. The third test occupies the bulk of this chapter.

Meter

Most of the points and capitals in "Elene" occur at the end of a metrical line; a few occur at the end of a half-line, and a very few occur elsewhere. Among 183 points, 156 occur at line endings, 21 at half-line endings, and 6 elsewhere (4 of the last group are questionable points). Of 164 capitals, 147 begin a line, 16 begin a

half-line, and only 1 (a proper name) is found within a half-line. In Krapp's edition, "Elene" contains 1321 lines. Thus slightly over ten percent of the metrical lines are indicated by pointing or capitalization; obviously the scribe did not intend these markings to enable a reader to distinguish every line of poetry. There are no areas of continuous pointing in which each line and half-line is marked, although such pointing does exist elsewhere in MSS of Old English poetry.[4] A full line of poetry is marked by pointing (at the end) and by capitalization (at the beginning) more often than a half-line; nearly ninety percent of the combined total of points and capitals are found between full lines rather than half-lines. Overall, points and capitals found in the text of "Elene" appear to be placed deliberately in accordance with Old English poetic verse as it is generally viewed by modern scholarship; correspondence is almost perfect. And yet these verse indications are extremely sparse compared with the total number of verses. In contrast, the modern convention of writing individual verses of poetry on separate lines (already current during the Middle English period) is meticulous in its delineation of the precise limit of every verse in a poem. Clearly the punctuation and capitalization of "Elene" do not offer a comparable guide to verse structure. Dobbie's conclusion about metrical pointing in Beowulf is valid here too: "But in view of the infrequency of the points throughout the manuscript, it seems impossible that they could have had any metrical significance."[5]

Syntax

The chief difficulty in examining pointing and capitalization with

respect to syntax is to arrive at an appropriate definition of two of the most common terms in grammar, the clause and the sentence. Part of the difficulty is endemic in the style of Old English poetry. For example, poets make widespread use of "variation," a form of apposition involving not only noun phrases and modifiers, but entire sentences.[6] The following passage occurs near the beginning of "Elene:"

Werod samnodan
20 Huna leode ond Hreðgotan,
foron fyrdhwate Francan ond Hugas.

A company assembled
people of the Huns and the Hrethgoths,
advanced the bold Franks and Hugas.[7]

The number of werod is ambiguous because the nominative-accusative plural of a neuter noun may be uninflected. Two editors, Zupitza and Holthausen, place a comma after samnodan, indicating that werod is the subject; in that case, the next line is in apposition to werod. Other editors punctuate as Krapp does, in which werod is most likely the accusative object of samnodan, and the following line is the subject of samnodan.[8] The comma after hreðgotan indicates that the noun phrases in line 20 are not to be construed with foron in the next line, although such a construction is a grammatical possibility. It is quite possible, in this case, that modern editors follow the punctuation of the MS: there is a point after hreðgotan and the f in foron is capitalized. Ambiguities such as these are common in Old English poetry, and they occur partly because of frequent "variation." Any two grammatical constructions of the same class that occur in close proximity--in particular two noun phrases--might be the result of "variation."

Krapp's punctuation in the above passage is noteworthy in one other way. A comma rather than a point after hreðgotan indicates,

according to modern conventions of punctuation, that the two clauses in the passage are in paratactic relationship. Parataxis is a distinctive stylistic trait of "Elene," and Krapp is sensitive to it in his use of punctuation. The following is a typical example:

Hleopon hornboran, hreopan friccan,
55 mearh moldan trad.

Leaped hornbearers, shouted heralds,
horse earth trod.

Yet parataxis, like apposition, can be difficult to distinguish in a written text. A speaker who uses parataxis can rely on intonation in order to prevent ambiguity. On the page, however, the above passage could well consist of three sentences of two words each. Cook places a semicolon after friccan and Zupitza places a period after it; Gradon on the other hand places a comma after both friccan and trad, not ending the sentence until line 56a. In the absence of information supplied by punctuation (here the MS has none), the situation is ambiguous. Difficulties in Old English poetic syntax can also be related to grammar on the morphemic level. For example, confusion between the homograph se when it is a personal pronoun and when it is a relative pronoun can make the distinction between a main clause and a subordinate clause unclear.[9]

The distinction between main clause and subordinate clause, or between clause and sentence, is useful; but its importance in classifying sentence types (e.g. simple, compound, complex) has been exaggerated by theoreticians since the eighteenth century.[10] In recent years, research has begun by linguists working with units of syntax that often go beyond the sentence. In a discussion of "sequence sentences" and "included sentences," C. C. Fries takes exception to

Bloomfield's definition of sentence as "...an independent linguistic form, not included by virtue of any grammatical construction in any larger linguistic form." Fries notes that some pronouns, definite articles, conjunctions, and adverbs function to link sentences together across traditional sentence boundaries.[11] From this viewpoint, sentences such as the traditional compound and complex types, defined only in terms of dependent and independent clauses, are of limited use in paragraph analysis. In a recent article, Robert E. Longacre criticizes not only the concept of the compound and complex sentence, but of the compound predicate as well. He asserts that the last is simply an "accident" of English structure: "In a language with verbs inflected to indicate person or person-number of subject, it is not possible to delete all reference to the subject from the second clause. It is obvious in such languages that the second element is a clause coordinate with the first."[12] One may apply Longacre's remark to Old English, in which verb endings indicate person and number to a much larger extent than they do in modern English; it is possible to consider a compound predicate as a series of clauses in which the subject is expressed by the inflection of the verb.

The preceding remarks suggest that the concept of the sentence in Old English should be rigorously defined by methods utilized in recent linguistic studies. However, a modus operandi is needed for the present study. Accordingly, Krapp's edition is followed in determining the correspondence of points and capitals to clauses and sentences. The limitations of this test are clear: Krapp does not state a rigorous definition of the Old English sentence.[13] Of the 183 points in "Elene," 128 occur at the end of a sentence, 14 at the end

of a clause, and 41 elsewhere. Among the 164 capitals, 124 occur at the beginning of a sentence, 15 at the beginning of a clause, and 25 elsewhere. The two groups occuring "elsewhere" can be partially explained on other grounds. Of the 41 points, 23 occur before a capitalized word; thus the number of unexplained points may be lowered to 17. It should be noted, however, that these 23 points have been explained not on a syntactic basis, but on the basis of an apparent scribal convention: a capital is usually preceded by a point. Among the 25 capitals not occurring at the beginning of a sentence or a clause, 12 are proper names. Two other capitalized words, Þeoden 487 and Caseres 551 denoting Christ and the Roman Emperor, are apparently used as proper names. It is established later in this chapter that proper names are frequently capitalized in "Elene." Thus the number of capitals occurring "elsewhere" can be revised downward to 11. Again the "explanation" is not made on a syntactic basis, but by an apparent scribal convention: proper names are frequently capitalized. If the revised totals of points and capitals are combined, the following result is obtained: slightly under 85 percent of points and capitals occur between sentences, slightly less than 10 percent occur between clauses, and slightly less than 10 percent occur elsewhere.

The correlation of pointing and capitalization with syntax shows the same weakness as the correlation with meter: punctuation and capitalization mark relatively few sentences and clauses in the poem. In Krapp's edition, for example, lines 511-527 are divided into four sentences; the capitals of the first three correspond to capitals in the MS, and the fourth (þonne 526) is added by Krapp. But in the next six sentences capitalized by Krapp, only one capital corresponds to the MS.

Although points and capitals, when they occur, conform most often to the sentence boundaries of a modern edition, the fact remains that only a fraction of the sentences in the modern edition are marked by points and capitals in the MS.

The Narrative Paragraph: Theory

Preliminary to a discussion of paragraphing in "Elene," mention should be made of the fifteen sectional divisions into which the poem is divided in the MS.[14] The divisions are indicated here by large capitals at the beginning and by a triple mark of punctuation at the end. Two statements by Krapp and Dobbie in the introduction to The Exeter Book are true of the Vercelli Book too: "The longer poems of the manuscript, and a few of the shorter poems as well, are divided into sections similar to those which we find in the other Anglo-Saxon poetical manuscripts....None of the sections of the Exeter Book begins or ends in the middle of a verse line or of a sentence, and, for the most part, the sectional divisions of the manuscript correspond closely to natural divisions of thought" (xvii-xviii). Later in this chapter, tables are introduced in order to demonstrate paragraphing in "Elene;" it is useful to divide the tables according to the sectional divisions mentioned here. One might well question the use of sectional divisions in an analytical discussion, since the divisions are themselves indicated by special marks of punctuation and capitalization, the very subject under investigation in this study. Yet a synopsis of the action reported in these divisions indicates that they are not arbitrarily made (see Table 2, page 69).

The end of a sectional division usually coincides with the end of

a narrative episode. For example, Divisions I, II, and III terminate at the end of important action in the narrative: Constantine's vision, Constantine's baptism, and Elene's arrival in Jerusalem. Divisions IV and V, however, appear to be exceptions; they both end in the midst of a speech that is then continued at the beginning of the next division. These exceptions can probably be explained by the unusual length of the speeches; inclusion of the entire speech of Elene in Division IV, or of Judas in Division V, would enlarge these divisions far beyond the average length of about 90 lines (a low of 72, a high of 104). It should also be noted that the two speeches are not divided at arbitrary points. Elene's speech consists of two parts. First she quotes three psalms that foreshadow the coming of Christ. At this point Division IV ends (line 363). She continues her speech without interruption by the narrator at the beginning of Division V, giving a commentary on Jewish history and ending with a proposal to the Jews to seek out wise men who will answer her questions. Division V ends with Judas' exhortation to his compatriots not to give the Romans the information they seek, and he quotes a warning that his grandfather once gave to his father. Here Division V ends (lines 453), and Division VI begins with Judas' account of a conversation between himself and his father concerning the danger posed by the Christians. Otherwise, the sectional divisions of "Elene" correspond to what Krapp and Dobbie call "natural divisions of thought;" for this reason they are utilized as an organizational aid in the following discussion.

It should be pointed out that the sectional division is an example of high level narrative organization that is consistently marked by pointing and capitalization in the MS. This study now turns to a lower

Table 2

Div.	SYNOPSIS OF ACTION IN "ELENE"
I.	Constantine's realm; the enemy threat; first day of battle; Constantine's fear; Constantine's dream. 1-98
II.	Second day of battle; victory; Constantine is catechized and baptized. 99-193
III.	Constantine learns of the Holy Land; he dispatches Elene for the Cross; her journey. 194-275
IV.	Elene at council asks to see wise men; at a second council she quotes prophetic psalms. 276-363
V.	Council continued: Elene asks to see wise men; Jews go to seek them; Judas warns them to keep silent. 364-453
VI.	Judas' warning continued: his father's advice to him; the Jews' reaction to his warning. 454-546
VII.	Elene questions the Jews; they deliver up Judas; she threatens him. 547-618
VIII.	Repartee between Elene and Judas; he is cast into prison; after seven days he agrees to cooperate. 619-708
IX.	Judas is released; he goes to Calvary and prays. 709-801
X.	Three crosses are found; Judas discovers the True Cross by reviving a corpse. 802-893
XI.	Judas debates the devil; Elene's admiration. 894-966
XII.	Elene sends news to Constantine; he orders a church built; Elene complies, and adds a shrine for the Cross. 967-1042
XIII.	Judas becomes bishop; he discovers the holy nails at Elene's request. 1043-1146
XIV.	Elene sends a bridle made from the holy nails to Constantine on the advice of a wise man; she counsels the converts at her departure. 1147-1235
XV.	The poet's meditation. 1236-1321

level unit, the paragraph, in order to test for similar marking.

At this point, Krapp's statement in the introduction to The Vercelli Book seems correct for both pointing and capitalization below the level of sectional division: "The best generalization that can be made is that capitalization in the manuscript, in the verse as well as the prose, is purely pragmatic in origin and intention, that it was intended more as a rhythmical guide to the reader, to tell him when to pause, when to lift his voice, when to emphasize a word, than as a systematic logical or syntactical accompaniment of the text" (p. xxv). But a third test--the correspondence between capitalization and paragraphing--proves more fruitful than the first two. In order to analyze paragraphing, it is helpful to discuss a theory of discourse analysis proposed by Robert E. Longacre in Philippine Languages. In recent years, Longacre and his associates have analyzed Philippine languages utilizing a grammar capable of dealing with units as small as the morpheme and as large as the discourse.[15] Longacre posits several kinds of discourse: narrative, procedural, expository, hortatory, dramatic, activity, and epistolary. In the discussion that follows, focus is upon one aspect of narrative and one aspect of drama: the organization of narrative discourse depends partially upon temporal criteria, and the organization of dramatic discourse depends partially upon interaction between speakers. Although Longacre discusses other criteria pertinent to paragraphing, the poetry under consideration can be analyzed sufficiently for the present purpose by examination of these two aspects of organization.

The Specific Time Marker

Longacre asserts that chronological orientation is essential to narrative discourse: "The sine qua non of NARRATIVE DISCOURSE is chronological sequence. While both forward projection and backward flashback are possible, nevertheless a chronological scheme is essential to NARRATIVE. Furthermore, the chronology is that of accomplished time" (I, p. 3).[16] According to Longacre, narrative paragraphs are linked to one another in three ways: "(a) linkage of the final sentence of one paragraph to the initial sentence of the following (tail-head linkage) or summary of one paragraph in the initial sentence of the following; (b) consecutive time horizons in the initial sentences of consecutive paragraphs; (c) relations made explicit through particles and conjunctions" (I, p. 8). Although all three methods of linkage are used in "Elene," the most important for the present study is the second, the "consecutive time horizon."[17] Longacre notes that the consecutive time horizon links the initial sentence of one paragraph to the initial sentence of the next paragraph: "Consecutive time horizons in effect relate S_1 of paragraph$_i$ to S_1 of paragraph$_j$. The relation is not, however, that of overt lexical recapitulation or reference, but rather one of temporal sequence" (I, p. 10). He adds that One day..., That night..., and Now when...are characteristic examples of the consecutive time horizon.

The consecutive time horizon occurs frequently in "Elene;" adverbs such as þa 'then,' nu 'now,' and siððan 'afterwards' are typical markers of consecutive time. It is striking to note, however, that þa occurs at a much higher frequency than any other adverb in the poem. In fact, on the sole criterion of þa, the whole of "Elene" can

be divided into about eighty-five segments of narrative; these segments are now to be considered in order to see if there is any basis for classifying them as paragraphs. One of the segments is quoted on Table 3 (page 73 below). Note that þa is the second word in the passage and that, by definition, it does not occur again. These facts are important in the discussion of paragraphing to follow.

The meaning of þa can be unclear in Old English because the word is a homograph that can function as an adverb then, a conjunction when, a demonstrative, and a relative pronoun. The last two meanings present no problem in "Elene," although they are discussed in Chapter IV because they occur in "Andreas." The conjunctive meaning when in "Elene" can usually be determined by syntax, although the syntactic test is sometimes difficult to apply (see the discussion below on page 76). Even when þa is an adverb, one has difficulty distinguishing between two possible shades of meaning of the translation then: one meaning has the specifying force of "at that time," and the other has the sequential force of "next." In fact, it is asserted here that one need not distinguish between these two meanings of þa 'then.' The meanings are both present when the adverb occurs in "Elene": it serves both to specify temporally the action of the clause in which it occurs, and it serves to divide sequentially one segment of narrative--usually several sentences--from the rest of the narrative.[18] In the passage quoted on Table 3, the phrases on uhtan 'at daybreak' and mid ærdæge 'at early day' occur directly after þa in the first line. These phrases denote a specific time, just as þa does; but unlike þa, they do not have the sequential force of next. It is conceivable, of course, that the author of a narrative could consistently utilize

Table 3

Sent.	"ELENE" 105-123a	
1	Heht þa on uhtan mid ærdæge wigend wreccan, ond wæpenþræce hebban heorucumbul, ond þæt halige treo him beforan ferian on feonda gemang, beran beacen godes.	105
2	Byman sungon hlude for hergum.	
3	Hrefn weorces gefeah, urigfeðra, earn sið beheold, wælhreowra wig.	110
4	Wulf sang ahof, holtes gehleða.	
5	Hildegesa stod.	
6	Þær wæs borda gebrec ond beorna geþrec, heard handgeswing ond herga gring, syððan heo earhfære ærest metton.	115
7	On þæt fæge folc flana scuras, garas ofer geolorand on gramra gemang, hetend heorugrimme, hildemædran, þurh fingra geweald forð onsendan.	120
8	Stopon stiðhidige, stundum wræcon, bræcon bordhreðan, bil in dufan, þrungon þræchearde.	

1	(He) commanded then at daybreak at early day warriors to rouse, and in weaponstorm to raise the battle standard, and the holy tree before him to carry into the enemies' throng, to bear the sign of God.
2	Trumpets sang loud before the host.
3	The raven of this work rejoiced, deweyfeathered, the eagle the journey beheld, of savage ones the strife.
4	The wolf a song raised, the woods' denizen.
5	Battle-terror stood.
6	There was shields' breaking and warriors' press, hard handswing and mens' grinding, after they a flight of arrows first met.
7	On the fated folk arrows' showers, spears over the yellow shield on hostile ones' throng, enemies battle-grim, battle-adders, through fingers' might forth sent.
8	Marched the brave ones, at times pressed forward, broke the shield-hedge, (their) swords in driving, thronged the battle-brave ones.

solar time in consecutive time horizons; but such a practice would only be effective for indicating the sequence of a narrative if it set every narrative event according to its solar time, on the order of a watchman's log. However, Cynewulf seldom uses solar time in the consecutive time horizon; hence the two phrases here serve only to reinforce the specifying aspect of þa.

Two other time horizons are found in the passage quoted on Table 3. The adverb stundum 'at times' in Sentence 8 is an unspecific time marker.[19] Similar words and phrases meaning shortly or soon occur elsewhere in the poem; they serve to introduce subsequent action but they lack the specifying force of þa. Another time horizon on Table 3 is a clause that denotes relative narrative time: syððan heo earhfære æærest metton 'after they a flight of arrows first met' in Sentence 6. Such clauses refer backward or forward in the narrative, providing a time setting for one action relative to another action.[20]

The specific time marker þa has a meaning different from other time horizons; also it occurs regularly throughout the poem, more frequently and consistently than any other time horizon. On this basis, the following definition of a paragraph in "Elene" is proposed: a Narrative Paragraph is a segment of the text in which the initial clause is marked by the adverb þa in first or second position. It must be noted that the specific time marker does not necessarily denote the entire span of time during which the action of a Narrative Paragraph occurs; rather it denotes the time at which the action begins. The passage quoted on Table 3 illustrates this statement. þa in Sentence 1 specifies the time at which Constantine orders the warriors into battle. In the next four sentences, the narrator reports

battle preparations: trumpet signals, the beasts of battle, the presence of terror. Information is not supplied that allows the reader to determine whether these phenomena occur simultaneously or sequentially, but they must take place after Constantine has ordered out his men. Sentences 6 and 7 report the first shock of battle and a hail of arrows shot by the enemy. A relative time marker standing last in Sentence 6 indicates that the action in Sentence 7 occurs before the action in Sentence 6: first the arrows come, then the shock of battle is felt.

Thus a Narrative Paragraph may contain within its limits both simultaneous actions and sequential actions. In the passage just considered, the order to battle comes first, followed by sights and sounds occurring at unspecified moments within the time limit of the Narrative Paragraph; only the fact that the enemy arrows precede the actual shock of battle is indicated by a time horizon.[21] The function of the specific time marker þa can be seen: it allows the poet to contrast the actions of one Narrative Paragraph with those of another purely on the basis of chronology. Before the paragraph quoted on Table 3 occurs in the text, Constantine had ordered a cross constructed (þa 99); after the paragraph on Table 3, the cross was raised in the face of the enemy (þa 123b). The specific time marker keeps the actions of these successive Narrative Paragraphs separate. Only when a Narrative Paragraph develops internally does the possibility occur that the chronological order of events might be rearranged; for example, the relative time marker in Sentence 6 causes action to be reported in the reverse order of the actual occurrence. Also, ambiguity may result from actions that may be understood as simultaneous occurrences within the temporal limit of one Narrative Paragraph. Of

course, not all Narrative Paragraphs in "Elene" are so long or so complicated as the passage under discussion here. For example, the Narrative Paragraph that directly precedes it (lines 99-104) contains only one sentence: Constantine orders a replica made of the cross he has seen in a vision. In this Narrative Paragraph, problems of chronology within the paragraph are nonexistent.

Before finishing this discussion of the Narrative Paragraph, the two meanings of þa--then and when--must be scrutinized. Based on a study of Old English prose syntax, S. O. Andrew has demonstrated two facts: when initial þa is followed by Subject-Object-Verb, the meaning is when; he calls this syntactic order "conjunctive." When initial þa is followed by Verb-Subject-Object, the meaning is then; he calls this syntactic order "demonstrative."[22] Demonstrative order also occurs when the verb precedes þa, as in line 99 of "Elene:" heht þa 'he commanded then.' In his analysis of poetry, however, Andrew's criteria are often difficult to understand. He claims that modern editors have wrongly imposed a great number of independent then-clauses upon Beowulf. His demonstrations involve a good deal more than syntax: meter, context, and frequency of occurrence are also discussed, but in an unsystematic fashion. Andrew's arguments are strongly refuted in a review by Kemp Malone; and T. P. Dunning and A. J. Bliss, who are sympathetic to many of Andrew's ideas, feel that his arguments do not offer a ready solution to syntactic difficulties in "The Wanderer."[23] Despite the fact that þa occurs quite frequently in "Elene," there are few clear cases of conjunctive syntax that call for a reading of when. One example is þa hie laðod wæron 'when they summoned were' 556b. Permutation of the finite verb to the end of the clause fulfills

Andrew's syntactic criterion. Word order, however, is not an infallible test, particularly when a clause only consists of four words as it does in this case. The clause quoted here can be considered unmistakably subordinate only because the context supports the reading when: the summons has already been reported in a direct quotation in lines 551b-554; then would be highly ambiguous in line 556b, which reports the same action again. Another þa-initial passage also manifests conjunctive order: þa sio werge sceolu / under heolstorhofu hreosan sceolde 'when the cursed troop beneath hell to fall was obliged' 762b-763. Yet context shows that þa must be translated then: the action of the preceding clause (God casts them from heaven) is a prior cause, and the verb of the succeeding clause is in the present tense.[24]

In the course of the present study, every occurrence of þa that begins a Narrative Paragraph in "Elene" has been examined with respect to Andrew's theory; none shows strong indication of being a conjunction rather than an adverb. One can observe varieties of syntactic order, particularly in the position of objects and phrases; but context does not suggest a reading of when in any Narrative Paragraph discussed below in this chapter. Three exceptional cases, however, must be mentioned. In one instance, þa stands third in a clause: ond þær þa anne beteahton 'and there then one (they) offered' 585b. It is not unusual for þa to occur adjacent to either ond or þær, although normally þa precedes þær (e.g. 898b). But context here clearly calls for then.[25] A more difficult case involves the following line: þa hio wæs siðes fus 'then she was ready for (her) journey' 1216b. On a syntactic basis, the meaning then is called for because conjunctive order does not appear; yet the context suggests

otherwise:

Þa gen him Elene forgeaf
1218 sincweorðunga, þa hio wæs siðes fus
eft to eðle, ond þa eallum bebead....

Then still to him (Cyriacus) Elene gave
treasure, when she was for her journey ready
again to the homeland, and then to all (she) instructed....

The line is directly preceded by a þa-initial clause, and it is directly followed by a þa-initial clause. This is the only occurrence of such a heavy concentration of þa's in the poem. Although there is no basis for "proof" of meaning in this case, it seems likely that one of the homographs here means "when" as it would in prose.[26] If this is the case, the only reasonable choice is to assign the meaning when to þa in 1218, as the translation above indicates. Finally, there are several places in "Elene" where it is possible that an adverb other than þa occurs in initial position in a Narrative Paragraph: in particular þonne 'then' and þær 'there,' but also nu 'now' and swa 'so.' These adverbs are discussed below in this chapter and in Chapter IV. Yet the fact remains that one can make a case for paragraphing on the basis of þa alone; for this reason, no modification is made here of the proposal that þa is the boundary marker for the Narrative Paragraph in "Elene."

The Dialogue Exchange

So far this discussion of paragraphing in "Elene" proposes that the significance of the specific time marker þa is the same in each Narrative Paragraph: it provides a unique temporal setting. Yet the action that takes place in the various Narrative Paragraphs is by no means of uniform significance. One looks in vain for a series

of Narrative Paragraphs from which a narrative whole may be constructed by simple addition: Narrative Paragraphs are not like links in a chain. At this point it is possible to turn to the concept of plot in order to distinguish among the content of different Narrative Paragraphs. For example, Eugene Dorfman in The Narreme in the Medieval Romance Epic (Toronto 1969) recently has proposed the "narreme" as a tool of plot analysis. According to his definition, the narreme is action without which a plot cannot develop; all non-narremic action is not essential to plot development. Dorfman and others who have done work in plot analysis are discussed again in this study in Appendix II, where I suggest an inadequacy in their approach to plot. But the present study remains based on Longacre throughout this chapter and Chapter IV in an attempt to further define a paragraph without consideration of plot; it is reasoned that a paragraph defined by independent means would be useful in analysis of plot structure.

Let us recall the passage quoted on Table 3 (page 73 above). The advance of Constantine's troops into battle that is reported in this passage is part of an action-reaction sequence: at the beginning of the passage, Constantine's order to advance is an initiating action (Heht þa '(he) commanded then'); the advance itself is a reaction. This sequence is one example of what Longacre calls a "dialogue exchange," in which an initiating utterance by one speaker evokes a reply by another speaker. In the discussion to follow, it is seen that the reply need not be verbal; here the reply by Constantine's men is the non-verbal action of marching to battle. In focusing on the Dialogue Exchange, I utilize terminology that Longacre introduces in a discussion of what he calls the "dialogue paragraph;" he maintains a

distinction between the narrative paragraph and the dialogue paragraph. However, he also notes that a narrative paragraph may contain dialogue without ceasing to be essentially narrative:

> (1) DIALOGUE versus NARRATIVE PARAGRAPH is not a matter of presence versus absence of speech as such; but rather (2) in DIALOGUE PARAGRAPHS what one speaker says evokes what the following speaker says with focus on the dynamics of interchange, while in NARRATIVE PARAGRAPHS speech EVENTS are simply part of the chain of EVENTS. In summary, in a true DIALOGUE PARAGRAPH the focus is on repartee, while in a true NARRATIVE PARAGRAPH the focus is on the chain of EVENTS (which may be non-verbal or verbal). I, p. 68.

Longacre's remarks can be applied to "Elene." Cynewulf makes extensive use of dialogue: a majority of Narrative Paragraphs report either a direct or an indirect quotation. Yet "Elene" never becomes fully dramatic: the words of each participant in a dialogue exchange are always introduced by the narrator (e.g. Elene maþelode 'Elene spoke' 332).[27] It is noted below that when extensive dialogue occurs in "Elene," normal marking of the Narrative Paragraph sometimes does not appear. Nonetheless, it is appropriate to consider "Elene" a dramatic narrative poem, in which dialogue exchanges are contained within an essentially narrative structure.

In a discussion of dialogue, Longacre makes the following definition:

> Every dialogue involves some sort of exchange. The first speaker solicits the second speaker for information, calls on him to perform some action, or submits some statement for his evaluation. In the first case the first speaker employs some sort of question (not merely rhetorical question but a real request for information). In the second case the first speaker issues some sort of advice, suggestion, invitation, plan, plea, request, or command. In the third case the first speaker simply makes some sort of remark. To describe these situations we may say that speaker one issues a QUESTION (Q), PROPOSAL (PROP), or REMARK (REM). The solicited replies are respectively: ANSWER (A), RESPONSE (RES), or EVALUATION (EV).

He points out that in repartee, "successive utterances in a dialogue

resemble moves in a game" (I, pp. 160-161). Longacre also notes that the normal sequence of a dialogue exchange may be varied. For example, some initiating utterances receive no reply; in other cases, a reply might be another initiating utterance (e.g., when a Question is answered by another Question). These variants are discussed below as they occur. In most cases, however, Longacre's three basic dialogue situations can be applied easily to "Elene." At the beginning of the passage quoted on Table 3, for example, Constantine orders his men to advance: heht ba 'then (he) ordered.' This statement is a Proposal; it evokes an appropriate reply: a (nonverbal) Response by Constantine's men. In "Elene," the Proposal-Response exchange occurs most frequently of the three types defined by Longacre; it is the characteristic means by which Cynewulf reports action that is the result of an imperial command by either Constantine or Elene. The Question-Answer exchange also occurs. Prior to his conversion, Constantine questions the significance of the cross he has seen in a vision; and later in the poem Elene makes liberal use of the Question in her effort to find out from the Jews where the Cross is buried. The Remark-Evaluation is potentially the most ambiguous of the three dialogue exchanges defined by Longacre; a subtle speaker can disguise a request or an inquiry as an offhand Remark. But subtlety is not a characteristic of either Cynewulf's "Elene" or Cynewulf's Elene, and the Remark-Evaluation exchange rarely occurs.

The Narrative Paragraph: Application

By modification of Longacre's theory, two criteria have been determined for paragraphing in "Elene." First, the Narrative Paragraph

is marked by the adverb ba in initial or second position. Second, a majority of Narrative Paragraphs contain dialogue that can be classified according to Longacre's three dialogue exchange types: Proposal-Response, Question-Answer, and Remark-Evaluation. These two criteria of paragraphing are now to be utilized both to divide "Elene" into Narrative Paragraphs, and to indicate which Narrative Paragraphs contain dialogue. On the basis of this analysis, the correspondence between paragraphing and capitalization can be tested later in this chapter.

A Tabular Presentation of Paragraphing

Table 4 on pages 85-98 below is designed to give an overview of "Elene." With the help of Table 4, one can see three aspects of paragraphing in "Elene": 1) the limits of each Narrative Paragraph in the poem; 2) the type of dialogue that occurs in any Narrative Paragraph; 3) every capitalized word that occurs at the beginning of a Narrative Paragraph. Table 4 is divided into fourteen pages, each page limited to one sectional division of the poem. The fifteenth and last sectional division is a meditative epilogue by the poet; it does not form part of the narrative. It is discussed separately at the end of this chapter.

The following explanation of Division I (page 85) is intended to illustrate the format used throughout Table 4. Division I contains six Narrative Paragraphs arranged in vertical order and numbered at the left. The column labelled "Action" summarizes the action reported by the narrator in each Narrative Paragraph. The next column, labelled "Par. Init. Capital," cites the initially capitalized word in

any Narrative Paragraph; a blank in this column indicates that the Narrative Paragraph is not marked by an initial capital. The table shows that in Division I only Narrative Paragraphs 1 and 5 begin with a capitalized word. Although pointing is not indicated on this table, it will be recalled that nearly all capitals in "Elene" are preceded by a point. The column at the right, "Dialogue Exchange," indicates any of Longacre's dialogue exchange components that occur in a Narrative Paragraph: Proposal-Response, Question-Answer, and Remark-Evaluation. In Division I, the first Dialogue exchange that takes place is in Narrative Paragraph 4, when Constantine orders his soldiers to advance (Proposal) and they reply by doing so (Response). A similar dialogue exchange is reported in Narrative Paragraph 5; the angel commands that Constantine look up for a sign from heaven (Proposal) and Constantine replies by the act of looking up (Response). Thus a reading of the entry for any Narrative Paragraph provides, in addition to a synopsis of the action, two pieces of information: whether the paragraph is initially capitalized, and whether the paragraph contains dialogue.

Several modifications of the dialogue exchange that occur in "Elene" are indicated on Table 4. Longacre points out that a dialogue exchange is "resolved" when an initiating utterance is followed by an appropriate reply. For example, the two dialogue exchanges in Division I are both "resolved": two Proposals--Constantine's command for his men to advance and the angel's command for Constantine to look up--are both followed by an appropriate reply, a Response. Longacre notes, however, that a dialogue may be "unresolved." A speaker may not receive any reply to an initiating utterance. In "Elene," a Proposal frequently

occurs to which no response is reported by the poet. For example, in Division II-Paragraph 1, Constantine orders a cross to be constructed similar to the one he has seen in his vision, but the poet does not report a Response, the actual construction of the cross. It should be noted that the reader must assume the Response to have been made, because the cross figures importantly in the battle with the pagans that is reported in the two paragraphs that follow. But because no Response is reported to Constantine's Proposal, the dialogue is unresolved. In Table 4, an unresolved dialogue is indicated by a bar drawn after an initiating utterance.

The dialogue exchange in "Elene" is subject to two other modifications. In Division II, Constantine asks a Question in Paragraph 9: he wants to know the significance of the cross that has enabled the Romans to defeat the pagan barbarians. He receives three Answers. One group of counselors does not know (Paragraph 9). A second group replies that the cross belongs to the king of heaven (Paragraph 10). A third group, composed of Christians, seizes the opportunity to tell Constantine the facts of the Creed (Paragraph 11). By repeating one functional component of the dialogue exchange, the poet draws out the dialogue exchange and builds up to a climax. A second modification of the dialogue exchange is an economical device: a single speech sometimes functions both as a resolving utterance and an initiating utterance. In Division XIII-Paragraph 4 Judas prays for knowledge of the holy nails. His prayer is a Response to a Proposal made by Elene in Paragraph 2, when she asks him to seek the nails through prayer; but it is also a Proposal to God asking for knowledge. A single utterance that performs a dual function is indicated typographically on Table 4 by a colon that separates two dialogue components.

Table 4

NARRATIVE PARAGRAPHS IN "ELENE"

Division I

Par.	Action	Par. Init. Capital	Dialogue Exchange
1	Dating of the action in 233 A.D. 1-7a	Pa	
2	Introduction of the realm of Constantine; battle offered by the approaching enemy. 7b-25a		
3	The enemy assemble and advance to the Danube camp, eager for battle; they are soon perceived. 25b-42a		
4	Constantine orders advance; the men set out; Constantine leading his troops sees the enemy, is frightened, makes camp. 42b-68		Prop Res
5	Constantine dreams, wakes, hears the angel's command, looks up, sees the Cross. 69-94a	Pa	Prop Res
6	Angel and Cross depart; Constantine is joyful. 94b-98		

Division II

Par.	Action	Par. Init. Capital	Dialogue Exchange
1	Constantine orders a Cross constructed. 99-104	Heht	Prop___
2	Constantine orders advance; the troops march into arrows; first contact. 105-123a	Heht	Prop Res
3	Constantine orders the Cross raised; the enemy is routed. 123b-137		Prop Res
4	The jubilant Romans complete the slaughter. 138-143	Þa	
5	God's help in the victory is manifested. 144-147	Þa	
6	Constantine heads home. 148-150a	Gewat	
7	Constantine arrives home. 150b-152	Com	
8	Constantine orders wise men assembled. 153-156	Heht	Prop___
9	Constantine asks about the Cross; they don't know. 157-168	Þa	Q A
10	Other wise men say it belongs to the king of heaven. 169-171	Þa	A
11	Christians then tell the facts of the Creed; Constantine is baptized; he is steadfast. 172-193		A

Division III

Par.	Action	Par. Init. Capital	Dialogue Exchange
1	Constantine is joyful; he puts trust in God. 194-197	Pa	
2	Constantine devotes himself to God's service. 198-202a	Ongan	
3	Constantine learns from teachings where Christ was crucified. 202b-211		
4	Constantine maintains praise of Christ and the Cross. 212-214a	Pa	
5	Constantine orders Elene to Jerusalem to find the True Cross; she is immediately prepared to go. 214b-224		Prop Res
6	The troops hasten to ships. 225-228	Ongan	
7	Elene's trip is widely known; the men assemble. 229-233	Pa	
8	The men load the ships. 234-236		
9	The sea voyage; the arrival in the Holy Land and the march to Jerusalem. 237-275	Leton	

Division IV

Par.	Action	Par. Init. Capital	Dialogue Exchange
1	Elene calls a council. 276-281	Heht	Prop
2	The wisest Jews gather. 282-286a	Pa	Res
3	Elene speaks: exposition of Jewish history; command to seek out wise men. 286b-319		Prop
4	The Jews search. 320-325	Eodan	Res
5	They find 1000 wise men. 326-328	Hio	
6	They crowd the hall. Elene speaks: quotations from three psalms foretelling Christ. 329-363	Prungon	Rem___

Division V

Par.	Action	Par. Init. Capital	Dialogue Exchange
1	Elene continues address: exposition of Jewish history; command to seek out wise ones. 364-376	Hwæt	Prop
2	They depart as ordered. 377-378	Eodan	Res
3	They find wise ones and return; Elene reproaches them. 379-395		Rem
4	They answer that they don't understand. 396-403	Hie	Eval
5	Elene orders them to seek out wise men. 404-410	Elene	Prop
6	They depart and ponder. 411-416	Eodon	Res
7	Judas warns them not to tell anything to Elene. 417-435	Þa	Prop
8	Judas quotes his father's warning, which his father had learned from his own father. 436-453	Swa	Prop

Division VI

Par.	Action	Par. Init. Capital	Dialogue Exchange
1	Judas continues address: Judas asked his father, how could our ancestors knowingly kill Christ? 454-461	Pa	Q : Res
2	His father answers by telling of his own reluctance at the events of the Crucifixion, and of the martyr Stephen; he warns Judas to stop his resistance to the Christians. 462-527	Pa	A Prop____
3	Judas tells the Jews that they now know what to do. 528-535	Pus	Rem
4	They are amazed, and they tell him to do whatever he thinks best. 536-546		Eval Prop____

Division VII

Par.	Action	Par. Init. Capital	Dialogue Exchange
1	The Jews continue discussion. Heralds come and deliver the queen's summons; they go sadly. 547-558a	Weoxan	Prop Res
2	They are asked about Christ; they reply they don't know. 558b-572		Q A
3	Elene threatens them with punishment. 573-584a	Elene	Prop
4	The Jews are frightened. 584b-585a	Þa	Res
5	They offer Judas as a counsellor and Elene takes him aside. 585b-600a		Prop Res
6	Elene asks Judas about the Cross and says that he must choose between life and death. 600b-608		Prop
7	Judas answers, how could one choose a stone over bread? 609-618	Iudas	Res

Division VIII

Par.	Action	Par. Init. Capital	Dialogue Exchange
1	Elene answers, demanding to know where the Cross is buried. 619-626	Him	Prop
2	Judas sadly says he does not know. 627-641	Iudas	Res
3	Elene asks how the Jews know about ancient events such as Troy. 642-654	Elene	Q
4	Judas answers that they learned of some things, but not of Christ. 655-661	Iudas	A
5	Elene accuses him of lying, and of telling the truth to the Jews earlier. 662-666	Him	Rem
6	Judas says he was in despair. 667-668	Iudas	Eval
7	Elene demands that Judas tell of Christ and the Passion, or die. 669-682a	Him	Prop
8	Judas replies, I don't know. 682b-684		Res
9	Elene warns that he will die if he doesn't stop lying. 685-690	Elene	Prop
10	Elene orders Judas to jail where he remains seven days. 691-696a	Heht	Prop Res
11	Judas cries out that he will tell because he can't endure the torment. 696b-708		Res

Division IX

Par.	Action	Par. Init. Capital	Dialogue Exchange
1	Elene hears Judas, and she orders him released; he is lead out. 709-715	Pa	Prop Res
2	They go to Calvary, but they don't know the spot; Judas prays for a sign. 716-801		Prop____

Division X

Par.	Action	Par. Init. Capital	Dialogue Exchange
1	Steam rises; Judas gives thanks and asks for forgiveness. 802-826	Ða	Prop___
2	Judas digs, finds the three crosses buried by the Jews, who did wrong in hiding them. 827-838	Ongan	
3	Judas is joyful and takes the crosses from the ground to Elene's court. 839-845	Þa	
4	He sets the crosses before Elene; she rejoices. 846-849a		
5	Elene asks which is Christ's Cross, noting that two others suffered with Him. 849b-858		Q
6	Judas does not know, but he orders the Crosses raised in their midst and they await a miracle. 859-870a	Ne	A Prop Res
7	Men carry in a corpse. 870b-874a		
8	Judas is pleased. 874b-875		
9	Judas has the body placed on the ground; he raises the first two crosses; the body remains lifeless. 876-883a	Heht	Prop___
10	The True Cross is raised; the body rises; praise is offered to God. 883b-893		

Division XI

Par.	Action	Par. Init. Capital	Dialogue Exchange
1	The people keep the miracle in mind. 894-898a	Pa	
2	A devil flies up. 898b-899		
3	The devil recounts Christ's victories over him, and he predicts a new king who will carry Judas to hell. 900-933	Ongan	Rem
4	Judas replies that there is no need for the devil to threaten him because the devil is hopelessly cursed; Elene hears and is pleased. 934-957		Eval
5	Elene marvels at the change in Judas and gives thanks to God. 958-966		Prop____

Division XII

Par.	Action	Par. Init. Capital	Dialogue Exchange
1	Of all the enemies of Christianity, the Jews are the most sorrowful at the discovery of the Cross. 967-979a	Ða	
2	Elene directs messengers to take the news to Constantine. 979b-988a	Ða	Prop
3	Constantine is cheered by the news. 988b-990a		
4	Constantine is told everything and is delighted; he orders the men to return, greet Elene, and have her build a church. They comply. 990b-1016		Res Prop Res
5	Elene commands a church built, and she has a cross set where it remains a help to all men. Judas is finally baptized, and he pursues a better life. 1017-1042		Prop____ Prop____

Division XIII

Par.	Action	Par. Init. Capital	Dialogue Exchange
1	Judas is baptized; first Elene summons Eusebius from Rome; Judas' name changed to Cyriacus. 1043-1062a	Þa	Prop____
2	Elene remembers the nails; she asks Cyriacus to pray for revelation of their location. 1062b-1092	Þa	Prop
3	Cyriacus, resolute, goes to the spot where the Cross was found. 1093-1096a		
4	He prays for knowledge. 1096b-1103		Prop:Res
5	God shows a sign. 1104-1108	Leort	Res
6	Fire comes, people rejoice; they offer praise to God. 1109-1124	Þa	Res Prop____
7	Cyriacus, overjoyed, brings the nails to Elene. 1125-1131a	Da	
8	Elene weeps for joy, honors the nails, thanks God; the spirit dwells in her. 1131b-1146		

Division XIV

Par.	Action	Par. Init. Capital	Dialogue Exchange
1	Elene ponders what is best to do with the nails. 1147-1159	Ongan	
2	She calls a wise man and asks advice. 1160-1166a	Heht	Prop____ Q
3	He advises her to put them on a bridle for Constantine; he quotes Zechariah. 1166b-1195		Prop:A
4	Elene has the bridle made and sends it to Constantine. 1196-1200		Res
5	Elene orders an assembly. 1201-1204a	Heht	Prop____
6	Elene commands them to practice Christian fellowship; under Cyriacus, the bishopric thrives. 1204b-1217a		Prop____
7	Elene gives treasures at her departure. 1217b-1219a	Ða	
8	Elene commands them to honor the anniversary of the Invention. 1219b-1226a		Prop____
9	Spring was nearly gone; the narrator asks that the doors of heaven be opened to all who keep the day of the Invention. 1226b-1235		Prop____

Difficulties in Establishing Paragraph Boundaries

There are several problems in the paragraph analysis of "Elene" presented in Table 4. They all involve the specific time marker þa. There are fifteen exceptions to the criterion that every Narrative Paragraph be marked by þa in initial or second position. All but one show the same deviation from the normal practice: a direct quotation may omit the specific time marker. Eight of the exceptions are clustered in Division VIII--Paragraphs 2 through 9. This division consists almost entirely of repartee between Judas and Elene, the longest passage of sustained dialogue in the poem. The dialogue never becomes fully dramatic because every speech is preceded by a narrative introduction. But the conspicuous absence of the specific time marker is an indication that the normal narrative organization of the poem is subject to modification in the presence of extensive dialogue. The other exceptions occur in the following places: Div. V--Pars. 1 and 5; Div. VI--Par. 3; Div. VII--Pars. 3 and 7; Div. XIV--Par. 3. A final exception in Division X-Paragraph 6 differs from the others in that the dialogue involved is reported in indirect quotation rather than direct quotation.

On the other hand, there is only one case in which the specific time marker apparently is used twice in one Narrative Paragraph. The paragraph contains only four lines, beginning at þa 870b. In it the narrator reports that a corpse is brought to Judas so that he can test the powers of the three crosses he has found. A remark by the narrator occurring in mid-sentence is a second specific time marker: *wæs þa nigoðe tid* '(it) was then the ninth hour' 873b. Krapp indicates that the interpolation is synonymous with þa in 870b by placing line 873b

in parentheses. His judgment, which concurs with other editors, appears correct on stylistic grounds: the poet apparently adds a second specific time marker in order to heighten the drama of the situation, in which the identity of the True Cross is revealed. One cannot "prove" meaning in this case, but it is noteworthy that this exception does not occur elsewhere.

A unique difficulty is found at the beginning of Division VII (line 547). The specific time marker does not occur until the second sentence:

> Weoxan word cwidum, weras þeahtedon
> on healfa gehwær, sume hyder, sume þyder,
> þrydedon ond þohton. Þa cwom þegna heap
> 550 to þam heremeðle.
>
> Words grew in speeches, men took counsel
> on every side, some hither, some thither,
> deliberated and thought. Then came of thanes a group
> to the assembly.

Only two other sectional divisions in "Elene" lack þa in the initial sentence: one is Division V, which continues an address by Elene that was begun in the preceding division (discussed above, page 68); the other is Division XV, the poet's epilogue, which is not part of the narrative (discussed below, page 114). In the present case, one would expect Division VII to begin at þa line 549b; in that way it would conform to the twelve other divisions. There are two possible explanations for this exception. All fifteen sectional divisions in "Elene" begin at the full line. If Division VII started at the half-line 549b, it would violate this practice. In fact in Old English poetic MSS generally, a sectional division begins at the full line; there are few exceptions.[28] One can also note the corresponding passage from the Acta Sanctorum printed by Holthausen: "Haec cis

dicentibus ecce veniunt milites ad eos dicentes...." The absolute construction appears to correspond to lines 547-549a, whereas ba appears to correspond to "ecce." On these grounds, then, Table 4 indicates a new Narrative Paragraph at the beginning of Division VII, despite the fact that ba does not occur until the second sentence.

"Embedding" is a useful concept in describing the hierarchical nature of language; it denotes a language unit that serves in a capacity normally filled by a lower level unit. Longacre gives the following illustration: "discourses are composed of paragraphs and of embedded discourses, while paragraphs are composed of sentences and embedded paragraphs" (I, p. 54). In "Elene," embedding raises a question pertinent to paragraphing: does the Narrative Paragraph occur in embedded narrative? In several of the long speeches in the poem, a character becomes a narrator when he relates past events in temporal sequence. The most important example of embedded narrative occurs in the long speech of Judas' father (462-527), which is contained wholly in one Narrative Paragraph (Div. VI-Par. 2). The speech is difficult to analyze by the usual method. He begins in the expository mode by asserting the greatness of God and pleading his personal reluctance at the events leading up to the Crucifixion. At line 481b, he apparently shifts to the narrative mode: a specific time marker introduces the Deposition (ba 481) and the Resurrection (ba 485b). From line 489 to line 510, he describes events in the life of the protomartyr Stephen: Stephen's baptism, martyrdom (ba 491b), and forgiveness of Saul, his persecutor. At 511 he affirms the mercy of God, and ends the speech by warning Judas not to resist the Christians. Although some utilization of the specific time marker occurs in the

narrative portion of this speech, the quality of the narrative is quite different from that of Cynewulf's narrative, in which it is embedded. Action is reported in chronological order, but the dramatic concatenation seen consistently in Cynewulf's narrative is lacking. The line ond ba by briddan dæg 'and then on the third day' 485 sounds rather like a translation of the Creed. Holthausen provides the corresponding Latin from the Acta Sanctorum: "Ipse autem sepultus post tertium diem surrexit...." In fact, the style in the entire narrative portion of this speech is very much like that of the Creed, in which actions are related in a chronological list rather than in dramatic sequence. Using other criteria of paragraphing, this speech could be divided into several paragraphs; but for the present purpose, it is recorded in Table 4 as one Narrative Paragraph.

A further observation should be made concerning the speech of Judas' father: it is actually doubly embedded. When the poet Cynewulf has Judas tell his personal history, Judas' narrative is embedded in Cynewulf's; when Judas has his father tell about the Crucifixion and the martyrdom of Stephen, his father's narrative is embedded in Judas'. Perhaps the narrative portion of the father's speech is different from Cynewulf's narrative because, by the process of embedding, Judas' father speaks at a second remove from Cynewulf. One can contrast the narrative of Judas himself that immediately precedes; his narrative is only singly embedded. Here the use of the specific time marker is consistent with Cynewulf's both when Judas begins to tell of his past experiences (swa ba 436), and when he introduces the conversation between himself and his father (ba 454, ča 462).

Capitalization and Paragraphing

Capitalization corresponds to the Narrative Paragraph in "Elene." Of the 101 Narrative Paragraphs indicated on Table 4, 64 begin with a capitalized word (about 64 percent). Kemp Malone's remark is at least partially borne out here: "It is the function of capital letters to mark beginnings." Yet not all Narrative Paragraphs are marked by capitals. One might suspect that capitalization occurs in Narrative Paragraphs that are most important in the plot. In Division I, for example, the two capitalized Narrative Paragraphs correspond to two central components of the plot: the threat of the pagans to Constantine's realm (Paragraph 1), and Constantine's vision of the cross (Paragraph 5). Yet it is difficult to see any other correspondences between plot and capitalization that are as clear as this example.

There are a total of 160 capitals in the first fourteen divisions; only 64 occur at the beginning of a Narrative Paragraph. The others are discussed below in two parts: capitals that correspond to dialogue, and a heterogeneous group labelled "other" capitals.

Capitalization and Dialogue

An obvious method of testing the correspondence between dialogue and capitalization is to count the total number of dialogue exchanges cited on Table 4, and then to compare the number of exchanges that begin with a capitalized word. If one reads a text that has been marked with capitalization based on the MS, it is apparent that many components of the dialogue exchange are initially capitalized. The following passage, for example, functions as an Answer: Hio him ondsware ænige ne meahton / agifan togenes 'they to him any answer

could not give back' (166-167a). Hio is capitalized in the MS, just as it is in Krapp's edition.

In many cases, however, one component of a dialogue exchange occurs in a speech that is actually a short discourse. In an address quoted in lines 288-319, Elene orders an assembly of Jews to seek out wise men who can answer her questions; the imperative verb Gangab 'go' 313 with which she makes the Proposal is capitalized in the MS. Her Proposal is prefaced by a series of statements that compose a brief exposition of Jewish history. There are only three capitalized words within these prefatory remarks; each is sentence initial, and each sentence begins a different unit of the exposition. First Elene introduces her topic by asserting that the Jews were once loyal to God (288-292). Next she contrasts this assertion by telling how the Jews rejected Christ (293-305). Then she categorizes the act of rejecting Christ as foolishness and knavery (306-309a). The final part of the exposition is not initially capitalized: she states that damnation is the result of the Jews'misdeeds (309b-312). This speech is an important illustration of the fact that capitalization in the MS corresponds to language units both at the sentence level and above the sentence level. At the same time, it can be seen that one must be prepared to analyze the discourse structure of every speech in the poem if he wishes to determine how many components of dialogue exchange are capitalized. In the present example, the only capitalized sentence that is part of a dialogue exchange is the last, Elene's Proposal.

A simpler method by which one can see the correspondence between capitalization and dialogue is to examine direct quotation. In "Elene,"

there are 41 direct quotations introduced either by the narrator or by the characters in his narrative. In 21 cases, the initial word of a direct quotation is capitalized; and in 21 cases, the sentence introducing a direct quotation is initially capitalized. Allowing for instances in which both quotation and introducing sentence are capitalized, 35 out of 41 direct quotations in "Elene" are marked by capitalization, about 85 percent. Two very different passages illustrate the practice. One is the longest dialogue exchange in "Elene," an extended repartee between Judas and Elene (Division VIII). The other is the longest single speech in "Elene," Judas' account of his father's warning; in it Judas quotes their conversation (Division V and VI). The two passages contain a total of thirteen direct quotations, of which twelve are marked by capitalization. Without further analysis of the content of direct quotation, one can see unmistakable correspondence with capitalization. It was noted earlier that the specific time marker undergoes modification in some embedded narrative. But the practice of marking a direct quotation by capitalization is consistently high in quotations introduced both by the narrator and by a character.

There is rarely any doubt where a direct quotation begins because the poet is consistent in using a formulaic introducing sentence (e.g. Elene maþelode 'Elene spoke' 332). At one point, however, the text is ambiguous. The narrator reports a question asked by Constantine in an indirect quotation, but then he shifts to direct quotation. The shift is indicated by a change from the third person pronoun (him 160) to the first person pronoun (me 163). Krapp signals the shift by a quotation mark at the beginning of 162b. On the other hand, the Vercelli scribe likely indicates that the shift occurs a half line

later, because þe is capitalized at the beginning of 163. In view of the consistency with which direct quotations are initially capitalized in "Elene," a reader would be safe in accepting the scribe's version over Krapp's. More important, however, one can see capitalization here even in unusual circumstances: this shift from indirect to direct quotation appears to be unique in "Elene."

On the basis that capitalization is a marker of direct quotation, the figures given at the beginning of this section may be revised. Of course, many capitals that begin a Narrative Paragraph also introduce a direct quotation; they have been "explained" once and cannot be added again here. But 24 capitalized words occurring within a Narrative Paragraph may be added to the 64 capitalized words that begin a Narrative Paragraph. The total number of capitals explained is now 88 out of 160.

Other Capitals

Many components of the dialogue exchange are initially capitalized; this is true both in direct quotation and in indirect quotation. The latter is not so frequent in "Elene" as direct quotation, but nonetheless several Narrative Paragraphs begin with the narrator's report of an indirect quotation (e.g., the passage on Table 3, page 73 above). Yet the passage on Table 3 also illustrates why capitalization can be difficult to determine for dialogue exchange components. The first word of the passage, Heht 'he commanded' 105, is capitalized in the MS; but the capital might correspond to Heht as the initial word of a Narrative Paragraph, or to Heht as the initial word of a Proposal in an indirect quotation. The same ambiguity arises in direct quotation.

In a short direct quotation, one often cannot distinguish between a capital that marks the beginning of the quotation, and a capital that marks a sentence that is a component of a dialogue exchange. Within a Narrative Paragraph or a direct quotation, however, there are fifteen dialogue exchange components that are marked by initial capitals. Every one of them concatenates with the speech of another character, whether direct quotation or indirect quotation. They include eight Proposals, four Responses, and three Answers. Added to the 88 capitals explained by other criteria above, the total is increased to 103.

In his introduction, Krapp mentions that "personal names" are frequently capitalized (p. xxi-xxii). A total of 30 proper nouns are capitalized in "Elene" out of a total of some 120 occurrences.[29] 15 of them are among those capitals that occur at the beginning of a Narrative Paragraph, and 15 are among those still unexplained. Capitalized proper nouns are mostly names of principal characters: Elene accounts for 10, Judas 6, Constantine 5, and Cyriacus 3. In addition, Stephen is capitalized twice. One title is capitalized: Caseres. Except for one occurrence of Iudea, proper names of peoples (e.g. huna, romwara) and places (e.g. Jerusalem, Danube) remain uncapitalized. Names of Old Testament figures are not capitalized: Moses, David, Saul, and Isaiah. And names of God, except one occurrence each of beoden and dryhten, are not capitalized. Among the capitalized names of characters, frequency groupings are apparent. "Constantine" is capitalized twice in Division I and twice in Division II, the divisions in which he is the most prominent character. All three capitalizations of "Cyriacus" occur in Division XIII, immediately after his name is changed from Judas at baptism. Also the first occurrence of a proper name tends to

be capitalized: this is true of Constantine, Elene and Cyriacus, although not of Judas. On the basis that proper names are frequently capitalized, 15 more capitals can be explained, bringing the total to 118 out of 160.

Exceptions

The above discussion of paragraphing and dialogue accounts for about three-quarters of the capitals in "Elene." So far focus has been primarily upon units that first can be enunerated in the poem, then tested for correspondence with capitalized words. The most important units are the Narrative Paragraph, the dialogue exchange, and the direct quotation; the proper name has also been discussed. In this section, the remaining capitals are examined, but no attempt is made to raise the number of "explained" capitals to the 100 percent mark. It is sufficient to state that most of the 42 remaining capitalized words fall into one of the classifications below. Exceptional punctuation and the poet's epilogue are discussed afterwards.

Capitals

A capitalized word often corresponds to a change in the mode of discourse. It is noted above that capitalization marks most of the units in Elene's expository discourse on Jewish history with which she prefaces a Proposal. Capitalization sometimes marks a similar shift by the narrator. Two examples are given here. Wæs 'he was' 11 begins a brief (seven line) description of the prowess of Constantine before the action of the narrative begins. The corresponding Latin text in Holthausen shows an absolute construction at this point:

"regnante...magno viro Constantino...." Alysde 'he freed' 181 is capitalized possibly because the narrator shifts from an indirect quotation to a direct quotation. It begins the third of four clauses in lines 175-189 in which the Christians instruct Constantine in matters of faith. Three of the clauses are indirect quotations; they are objectified by hu 'how' which serves as a conjunction: hie... cyðan moston...hu se gasta helm...acenned wearð...ond hu 'they...could make known...how the spirits' protector...was born...and how...175-179. The clause beginning with Alysde is ambiguous because the conjunction hu is lacking; it appears to begin an independent clause. Yet the clause is clearly part of the subordinate series, which continues in the fourth clause with the words ond hu 185.

In this study, þa is proposed as the marker that indicates the beginning of a Narrative Paragraph. Other adverbs appear to function like þa on occasion, and some of them are capitalized. Of particular interest are two occurrences of Þær 'there' 243 and 256; it is likely that they separate segments of narrative at this point, as þa normally does. The two occurrences of capitalized Þær are within a very long Narrative Paragraph that describes Elene's sea voyage to the Holy Land (Division III-Paragraph 9). Choice of Þær as an adverbial marker is appropriate since each introduces a highly descriptive passage: one passage describes the ship at sea, and the other describes the troops under arms after they land. Also, there are other capitalized adverbs that might substitute for þa: ðonne 'then' 1280 or swa 'thus' 306.[30] In fact, many of the capitalized words mentioned in this section might be considered paragraph initial according to the judgment of an editor. But for the purpose of the present study, focus limited to þa

and the Narrative Paragraph is sufficient.

A number of verbal parallels and correlatives are marked by capitalization in the MS. Three verbal parallels that stand out at the beginning of "Elene" are Foron 21, For 27, and For 35 (faran 'to set forth'). All three verbs denote the forward movement of the pagan army that initiates the plot of "Elene." Capitalization also marks several correlatives in the poem. An important example is Gif 'if' 772...Gedo '(then)show' 783 that occurs in Judas' first prayer. The correlative is suspended in the middle by a second correlative; Krapp includes the second correlative in parentheses. It is reasonable to infer that the scribe's use of capitalization here serves the same purpose as Krapp's parentheses; each is an aid in the reading of a complicated passage. Other capitalized words having correlative force are Forðan 'since' 517...Forðan 'therefore' 522, and Nu 'now' 1120... Nu 'since' 1122.[31]

A number of capitalized words correspond to a terminus of plot action. An interesting example is Sume 132. It is the second in a series of four sum-clauses that report the destruction and flight of the pagan army after the cross is raised in the midst of the battle. The passage is an appropriate terminus for the battle scene. Why the second sum rather than the first is capitalized is not clear. Possibly the first sum is uncapitalized because it begins the b half-line; only 16 capitals out of 160 in "Elene" begin a b half-line.[32] Another capitalized word, ðæt 59, initiates a result clause that functions as a terminus: it reports that Constantine ordered his men to make camp because he was frightened at the sight of the enemy. A closing remark in a direct quotation is often capitalized. Ne 448 initiates the

final statement of Judas' father after he has warned Judas not to conceal information about the Cross; he predicts that the Jewish people will not survive the coming of the Christians. Furthermore, many capitals that stand first in a Narrative Paragraph simultaneously mark a setting: the first word of the poem is an obvious example. However, in order to determine the frequency with which the terminus or the setting is capitalized, one must first analyze the plot structure of the entire poem. **This matter is discussed in Appendix II.**

In order to assess the role of capitalization in the areas mentioned in the preceding paragraphs, one would have to analyze "Elene" in terms of embedded discourse types (e.g., embedded narrative or embedded exposition) and plot structure (e.g., setting, plot event, terminus). It is beyond the scope of this study to present such analysis; the Narrative Paragraph and the direct quotation are sufficient to account for a majority of capitals in "Elene." However, on the basis of the discussion above, it is asserted that division of "Elene" into units of embedded discourse and units of plot structure would reveal a high degree of correlation with capitalization.

Punctuation

In nearly all of "Elene," the mark of punctuation is the single point; usually it occurs before a capital. But exceptional cases must be briefly discussed. The few capitals that are not preceded by a point appear to serve in the same capacity as normal capitals. Among points that are not followed by a capital, however, differences can be seen. Two points occur between words written very close together in the MS: foron.fyrhwate 21 and gearu.burh 85; apparently they

function only as markers of word boundaries. Fourteen other points have no observable function, but ten others appear to mark units on the level of paragraph, sentence, or clause. Two points separate Narrative Paragraphs: bead. 378 and willan. 1131. Another occurs in a direct quotation before a sentence that is a Proposal: wyrd. 541. One point precedes a direct quotation (ondsweredon.396) and one point follows a direct quotation (synttro.554). Two points occur before an object clause: bocum.204 and bocum.290 (the latter point is questionable). Three other points that separate clauses occur before the conjunction ond: gifaĕ.360, dryhten.371, and haten.505 (the last point is questionable).

Four extraordinary marks of punctuation, each followed by a capital, occur within "Elene." Three of them are composed of two points (one above the other) and a following line. Normally this configuration occurs only at the end of a sectional division: the end of every division in "Elene" is indicated in this way. Two of them appear to mark a stopping place in the action with more force than a normal point. One stands before the capitalized member of the sum-series (line 132) that is discussed above; it lends credence to the possibility that the sum-series is a terminus of the preceding action. The other occurs twelve lines later (143), at the end of the Narrative Paragraph that reports the day-long slaughter of the barbarians by the Romans (Div. II-Par. 4). The third mark occurs immediately before the series of four object clauses in which the Christians relate the facts of the Creed to Constantine (175-188). It is noted above that the third clause in this series, beginning with Alysde 181, is potentially ambiguous; unlike the other three, it is not preceded by the

conjunction hu. The mark of punctuation preceding the series is likely an indication that the reader should pay special attention; or perhaps the mark is evidence that the scribe, or a corrector, was confused by the passage. The forth extraordinary mark of punctuation is the punctus elevatus ("inverted semicolon"); it is the unique occurrence of this mark in "Elene."[33] It stands before a clause: Þa ge blindnesse bote forseġon 'when you blindness' remedy forsook' 389. The clause occurs in a speech that is one of several harangues by Elene in which she abuses the Jews. Although it is difficult to choose here between the conjunctive and adverbial meaning of ċa, the clause is part of a brief expository discourse by Elene on the subject of Jewish history. It is another indication of special marking given by the scribe to a shift in the mode of discourse.

"Elene" contains an unusually large number of commas, twenty-two. All but one are followed by a capitalized word; the exception precedes a sentence containing a Proposal (myngaþ 1078). All but four of the commas precede a capital that begins one or another of the paragraph level units discussed in this chapter. Thus it is concluded that a comma in "Elene" functions like a point. There are too few examples of extraordinary pointing in "Elene" from which to draw a firm conclusion, but two inferences are warranted. Pointing and capitalization both mark units on the level of the sentence and of the paragraph, even when a point and a capital do not occur together; but single capitals are more consistent sentence and paragraph markers than single points. Configurations of points seem to mark the end of an episode in the narrative, or to mark a shift in the mode of discourse.

Cynewulf's Epilogue

It is appropriate to end this chapter by turning to Division XV, which has not yet been under consideration. The division is a meditative epilogue on four subjects: the illumination of the troubled poet by grace before he is able to compose; the trials of man's life (probably the poet again); the transitoriness of the world; and the Last Judgment. Two features make this epilogue different from the rest of "Elene." First, the narrative organization that characterizes the first fourteen divisions is ended. The specific time marker þa does not occur anywhere in Division XV; nor is there any dialogue. Second, there is very little capitalization: only four capitals occur, including the initial capital at the beginning of the division; and pointing occurs only before the capitals.

Two of the three capitals within the body of Division XV occur with the adverb þonne 'then': Þonne 1280 and Moton þonne 1315; the third capital is an epithet for God Wuldorcyninge 'glory king' 1304 that has no syntactic significance. One can see an analogy here to the capitalization of Narrative Paragraphs elsewhere in the poem. Þonne 1280 introduces the Last Judgment when the entrance of Christ as judge is reported: Þonne dryhten sylf dom geseceð engla weorude 'when the Lord himself shall approach with a troop of angels' 1280. The Last Judgment is the climax of Division XV: it occupies the entire second half of the division. Þonne is used here as a time marker in contrast to the widespread use of þa in the first fourteen divisions. S. O. Andrew notes that þonne rather than þa is used with a verb in the present or future tense; þa is usually used with a verb in the past (Syntax and Style, paragraph 20). It is appropriate

for a time marker with a present-future tense connotation to introduce the coming of Christ to judge mankind, whether geseceð is translated as present or future. It also appears that ðonne is the conjunction rather than the adverb in this case; editors and translators are in general agreement on this point.

þonne occurs at three other places in Division XV: 1272, 1286b, and 1315; yet it does not divide the entire sectional division into sequential segments as þa does elsewhere. þonne does not occur in the poet's account of his illumination or his description of the dejected retainer. A loose chronological order, however, partially marked by capitalization, can be seen in the last parts of the epilogue. At 1272, þonne introduces an extended simile (five lines) comparing loss of the beauties of the earth to the raging and dying of the wind. At 1286, þonne begins a description of the separation of souls into three groups at the Judgment. This subject is ordered temporally again at 1315, the final occurrence of both þonne and of capitalization: Moton þonne syččan sybbe brucan '(they)might afterwards enjoy peace.' The sentence introduces a new temporal focus: the eternal present in which the souls will live after they are purified by fire. At the same time, one might expect moton 1307b (or perhaps biď 1306b) to be capitalized or to be introduced by þonne: the focus of description here turns from separation of the souls to purification of the saved.[34]

The poet's epilogue is a mode of discourse different from that found in the rest of "Elene." The development of the epilogue contrasts with the steadily moving narrative of the Elene legend. From one viewpoint, the legend is a series of vignettes separated by the specific

time marker ba. The epilogue, on the other hand, utilizes chronological organization in only the broadest sense; it moves ahead by analogy (the poet in lines 1236-1256a and the unidentified retainer in lines 1256 ff.) and simile (the wind passage) and numerical delineation (the three divisions of souls). Like many of the shorter poems in the Anglo-Saxon corpus, Cynewulf's epilogue is reflective; concatenation is achieved in a manner entirely different from the dialogue exchange that characterizes, from another viewpoint, the Elene legend.[35] Even the momentous introduction of Christ at the Last Judgment is reported in a subordinate clause; one can contrast the presentation of Constantine in two Narrative Paragraphs at the beginning of the poem. Most important for this study, the punctuation and capitalization of Division XV reflect a shift in mode of discourse. But no new system of capitalization is introduced to indicate that the style of poetry has changed completely. Rather one must infer the change from the absence of the old system.

Footnotes to Chapter III

[1]Unless otherwise indicated, "capital" and "point" are used generically in discussions of the text to denote any capital (extra large, large, small, or questionable) or any point (point, questionable point, comma, semicolon, or work-final punctuation), although the various capitals and points will be given appropriate consideration as they occur.

[2]These figures do not include the 21 abbreviations in "Elene"--Roman numerals and runes--which are pointed both before and after.

[3]It is normal in Old English manuscripts for a capital to be preceded by a point. For example, see the comment by Ker in The Pastoral Care in which he notes that punctuation and capitalization generally occur together (p. 20).

[4]Outside of the Vercelli Book, two of the other three major Old English poetic codices feature areas of extensive metrical pointing. One is the Junius Manuscript, in which metrical pointing is heavy throughout (see Krapp's introduction, pp. xxi-xxiii). The other occurs in the Exeter Book: a seventy-five line passage of "Christ II" (lines 481-555), in which every line and half-line is pointed (with only two or three exceptions). See the introduction of the Krapp-Dobbie edition of the Exeter Book, pp. xxi-xxii.

[5]Elliott Van Kirk Dobbie, Beowulf and Judith (New York, 1953), p. xxi.

[6]Kemp Malone makes the distinction between variation and apposition in the first section, "The Old English Period," of Albert C. Baugh's A Literary History of England (New York, 1948): "It will be seen that the variation, though apposition on the face of it, is felt rather as a repetition that involves the sentence as a whole" (p. 28). See also Claes Schaar Critical Studies in the Cynewulf Group (Lund, 1949), pp. 184 ff.

[7]Punctuation and capitalization in all quotations follow Krapp's edition. All translations are mine. Translations are literal, and they preserve original syntax.

[8]The following editions of "Elene" are referred to in this chapter; citation is made by the author's last name. Julius Zupitza, Cynewulfs Elene (Berlin, 1899). Ferdinand Holthausen, Cynewulfs Elene (Heidelberg, 1905). Albert S. Cook, The Old English Elene, Phonenix, and Physiologus (New Haven, 1905). P. O. E. Gradon, Cynewulf's Elene (London, 1958). I also refer to two translations in the same manner. Lucius H. Holt, The Elene of Cynewulf (New York, 1904). Charles Kennedy, The Poems of Cynewulf (New York, 1910).

[9]S. O. Andrew discusses this problem in two works dealing with grammatical aspects of Old English poetry: Syntax and Style in Old English (Cambridge, 1940), and Postscript on Beowulf (Cambridge, 1948). Other matters in these books that are more central to the problems raised in this chapter are discussed later.

[10]Morris W. Croll points out that the periodic sentence, in use in the seventeenth century, was abandoned in the eighteenth century when narrow limits were placed on the concept of a sentence by grammarians. See "The Baroque Style in Prose" in Studies in Philology, ed. Kemp Malone and Martin B. Rund (Minneapolis, 1929), pp. 427-456.

[11]The Structure of English (New York, 1952), pp. 240-255.

[12]"The Notion of Sentence," Report of the Eighteenth Annual Round Table Meeting on Linguistics and Language Studies, Washington D. C., 1967, p. 20.

[13]Krapp's notions of the sentence were most likely traditional. In The Elements of English Grammar (New York, 1908), he defines the sentence as "a word or a group of words expressing a thought completely" (p. 8). Chapter II of this grammar, "The Sentence," classifies sentences as simple, compound, complex, and complex-compound.

[14]The Old English term for the sectional division was probably fitt. See Klaeber's discussion and note in his introduction to Beowulf (Boston, 1950), page c. The fifteenth and last sectional division of "Elene" (lines 1236-1321) is not discussed until the end of this chapter. It is not part of the narrative; rather it is a personal meditation by the poet. It is numbered XV in the MS, and it provides a suitable ending for a thematically religious poem like "Elene," although critics have pointed out that this meditation does not appear to be written expressly for "Elene." Its reflection on the passage of time and on Judgment Day affords an ending that is appropriate for a good number of Old English poems.

[15]Robert E. Longacre, Philippine Languages: Discourse, Paragraph and Sentence Structure (Santa Ana, 1970). It is important to identify Longacre's grammar as tagmemics. My decision to use Longacre in the present study was made at the suggestion of Kenneth L. Pike, whose most comprehensive exposition of tagmemic theory is Language in Relation to a Unified Theory of the Structure of Human Behavior (The Hague, 1967). Tagmemic theory is reflected in this disseratation: in particular, the aspect of tagmemics that allows one to focus on units of language at any level, from the morpheme to the discourse. Yet the goal of this dissertation does not require that basic terminology of tagmemics be introduced. In his introduction to Philippine Languages, Longacre discusses the concept of the tagmeme as a function-slot together with the set of units that "expound" it. He also discusses the tagmemic concept that language is composed of three hierarchies: phonological, grammatical, and lexical. In Appendix II of this dissertation, I suggest an application of the theoretical distinction between the grammatical hierarchy and the lexical hierarchy to narrative plot development; but at present, the dramatic narrative paragraph, and its relationship to the study of punctuation and capitalization, do not require full tagmemic analysis.

[16]In quotations from Longacre, typographical conventions are his; they are not utilized in my paper. In Longacre's typescript, underlined

fully capitalized words pertain to units on the level of discourse; fully capitalized words pertain to units on the level of the paragraph; underlined initially capitalized words pertain to the level of the sentence.

[17]Adeline Bartlett's "verse paragraphs" correspond to Longacre's first criterion; but in some cases, notably the "Envelope Pattern," linkage is between the beginning and end of the same paragraph (Bartlett, p. 9). It will be seen below that the consecutive time horizon found most often in "Elene" also is a particle that could be placed in Longacre's third category.

[18]It is noted that ba has a formulaic function here. But I agree with Ann Watts' argument that in no way can ba be considered part of a formula according to Milman Parry's definition (The Lyre and the Harp, pp. 74-81).

[19]My terminology differs from Longacre's in this discussion of time horizons. He identifies various time horizons in a discussion of sentence types (II, pp. 114-124). He is particularly concerned with prior versus subsequent time and temporal-logical markers. In the present study, however, these matters are secondary to the specifying-sequential force of ba, and its relationship to the ordering of segments of narrative in "Elene;" thus, other time horizons are discussed here as they are like or unlike ba.

[20]Another exponent of the time horizon, the historical time marker, denotes dates or events in world history. In "Elene," it is found only in the first two Narrative Paragraphs of the poem, where references are made in adverbial clauses to the birth of Christ (line 1) and to the beginning of an emperor's (Constantine's) reign (line 7b), the two most common date referents used in Western literature. These two time horizons provide a historical time setting for the plot of the entire narrative; they correspond to Longacre's "Aperture," i.e. discourse-level setting (I, p. 5). Historical time, like solar time, is specific; but it can have no sequential function in a narrative unless each action is dated, as in chronicle style.

[21]It is, of course, usually understood that the order in which sentences occur is the order in which the actions they report occur, unless a time horizon provides additional information. But this convention does not allow one to discriminate on a chronological basis between groups of sentences that make up different paragraphs.

[22]See the two works cited in footnote nine above. Andrew makes his basic definitions in Syntax and Style, pp. 1-2. A succinct presentation of Andrew's theory is given by T. P. Dunning and A. J. Bliss in their edition of The Wanderer (London, 1969), pp. 15-17.

[23]Malone's review is found in English Studies, XXXII (June, 1951) pp. 116-119. Dunning and Bliss (see footnote 22 above) have a good discussion of matters pertinent both to Andrew's theory and to the present study of punctuation and capitalization in their introduction to The Wanderer, pp. 14-36.

[24]Here, as in most cases of this kind, the extant Latin text of "Elene" is not much help; the precise Latin text from which the Old English "Elene" is translated has not been discovered. Holthausen prints relevant passages from the Acta Sanctorum in his edition of "Elene," but exact parallels in phraseology are not easy to establish. For example, the dictum that a Latin participle is rendered by a dependent clause in Old English and a Latin finite verb is rendered by an independent clause in Old English does not obtain between the Acta Sanctorum and Cynewulf's "Elene" with any consistency. Only if the version from which the Anglo-Saxon translator worked were known could one attempt to verify such criteria. See also Holthausen's article on the sources for "Elene": Zeitschrift für deutsche Philologie XXXVII, pp. 1-19.

[25]This matter is discussed also in Chapters IV and V.

[26]See Randolph Quirk and C. L. Wrenn, An Old English Grammar (London, 1957), paragraph 148.

[27]Dialogue exchanges in Old English poetry are nearly always introduced as they are here in the Vercelli poetry: each new speaker is introduced by the narrator. In examination of the other three major codices of Old English poetry, two exceptions were found in the Exeter Book: at several points in the lyrical antiphons of "Christ," a change of speaker is not introduced by narrative comment. A similar exception occurs in "Guthlac" 1173-1175 in the Krapp-Dobbie edition, where a shift from the Lord to Guthlac and back to the Lord during a dialogue exchange is not signalled by narrative comment.

[28]In an address delivered long ago before the British Academy, Henry Bradley noted that a majority of sentences in Old English begin at the half-line, whereas sectional divisions nearly always begin at the full line. Although Bradley's assertion would have to be verified by careful definition of the word "sentence," one can easily see the reason for this assertion by glancing at a modern edition of Old English poetry. See Henry Bradley, "The Numbered Sections in Old English Poetical MSS," Proceedings of the British Academy, VII (1915), pp. 165-183.

[29]See the occurrences of proper names listed at the end of Holthausen's edition, page 55.

[30]S. O. Andrew notes that Ðonne usually occurs with a verb in the present or future tense (Syntax and Style, pp. 20-21). This is the case with Ðonne 1280. See page 114.

[31]Dunning and Bliss note a similarity in The Wanderer: correlatives are indicated by capital letters in Ðonne...Ðonne lines 39 and 45 (p. 7). It will be noted that Krapp punctuates the above examples involving Forðan and Nu as independent sentences. The important point here is not the question of where a sentence should begin or end, but the fact that the scribe's capitalization is likely an indication of correlation.

[32]Krapp and Dobbie note a similar capitalization of sum-clauses in The Exeter Book, p. xviii.

[33]See Clemoes' remarks on the punctus elevatus in the article summarized above in Chapter I. He also discusses the mark, in the context of the punctuation changes that occurred during the Benedictine reform, in his facsimile edition Ælfric's First Series of Catholic Homilies (1966), pp. 24-25.

[34]The time horizon is not manifested by an adverb here, but bið is to be construed as future tense.

[35]Dunning and Bliss note that þa does not occur in the "Wanderer"; þonne is used exclusively (page 18).

CHAPTER IV

"ANDREAS"

"Andreas" is the Vercelli poem most suitable for comparison with "Elene." It is also a long dramatic narrative, totaling 1722 lines in Krapp's edition. The four other Vercelli poems are much shorter--the longest is only 166 lines. Although narrative viewpoint is expressed in all of the other poems and three of them contain direct quotation, only in "Andreas" and "Elene" can one see extensive dramatic development among a group of characters. The contrast is particularly apparent in the "Fates of the Apostles," in which a narrator briefly describes the martyrdom of the twelve apostles, one by one, in a total of 122 lines.

In "Andreas" the same organizational criteria obtain that are seen in "Elene": the poet consistently uses the specific time marker ba to separate segments of narrative, and a majority of these segments contain at least one component of a dialogue exchange. Yet the mood of "Andreas" is different. The character of its protagonist, a servant of God who not only suffers but procrastinates, is in contrast to the determined Elene, who doggedly pursues the task given her by Constantine. The miraculous elements of "Andreas" are spectacular: the flight of Andreas' disciples to heaven, the drops of blood that bloom into flowers, the statue that comes to life, the stone that brings forth a flood--all reflect a spirit quite different from the

utilitarian miracles in "Elene." The introduction of Christ, disguised as a boatman, as a character in "Andreas" and the direct quotation of God's commands to Andreas contrast with the decorum of the angel in "Elene" who relates a message from heaven to Constantine. Yet the organization of the two poems is basically the same: both are dramatic narratives, and both feature widespread direct quotation.

As in "Elene," punctuation and capitalization in "Andreas" are tested for correspondence with meter, syntax, and paragraphing. Comparisons between the two poems are made regularly as each test is explained, although a comparative summary is given at the end of the chapter. Generally the two poems prove to be similar in pointing, capitalization, and paragraphing, but one major difference must be stressed: "Andreas" contains far more pointing and capitalization than "Elene." In the 1722 lines of "Andreas," there are 1640 points and 430 capitals; in the 1321 lines of "Elene," there are 183 points and 164 capitals (including the epilogue). Later in this chapter, it is concluded that the function of many of the capitals in "Andreas" cannot be determined by the present method of analysis. One other difference between the poems is relevant to material in Chapter II: of the 430 capitals in "Andreas," 83 are questionable; "Elene" on the other hand contains none. Thus it is an additional aim of this chapter to determine if questionable capitals are used by the scribe in the same manner as normal capitals.

Meter and Syntax

A capital in "Andreas" is usually preceded by a point, just as it is in "Elene"; only 14 capitals lack a preceding point. But there

are almost four times as many points as capitals in "Andreas," whereas the two figures are nearly equal in "Elene." As explained below, it is useful to test the correspondence of pointing with meter and syntax, and the correspondence of capitalization with paragraphing.

Meter

Nearly all points in "Andreas" are placed either after a full line or after a half-line: of 1640 points, 1019 occur after a full line, 621 after a half-line; 30 exceptions occur within a half-line. Three of the exceptions are placed between words that are written so closely together in the MS that they might be ambiguous: þyþ. 520, beorht. 1247b, and he. 1448 (the last point is questionable). Another point--geweotan.Þa 801b--is placed within a half-line because it precedes a capitalized word, Þa. Here Þa marks the beginning of a Narrative Paragraph; but it is the second word in a sentence, which begins at the half-line with geweotan. Apparently the specific time marker is capitalized in contrast to the normal practice of capitalizing the first word of a Narrative Paragraph. Thus both capital and point occur within a half-line. Otherwise, points that occur within a half-line are not explained by the present method of analysis.

Clearly the large number of points in "Andreas" facilitates a more thorough reading of the poem from the standpoint of meter than is possible in "Elene." There are almost as many points as lines, whereas in "Elene" the figure is one point for every seven or eight lines. Yet the points in "Andreas" are not evenly distributed so that each line might have a point at the end. Many passages show heavy pointing, and many show none at all. Although there are no long

passages in which every half-line and line is pointed, many points are grouped. Two-thirds of the points in "Andreas" precede or follow a point in the proximate line or half-line, and many occur in groups of three or more consecutively pointed lines and half-lines. One could look for distributional patterns that correlate with verse types based on Sievers' scansion, but such a task is beyond the scope of the present study. Nonetheless it is clear that pointing in "Andreas" is, in Malone's phrase, "chiefly metrical."

Syntax

Again examination of clauses and sentences is based upon Krapp's edition, and again a qualification is made: Krapp's definition of the sentence is not given. However, one aspect of the clause will be defined here: a clause must contain a finite verb, but a noun phrase need not express the subject. Thus the "compound predicate" is classified as a series of coordinate clauses; this practice is in keeping with Longacre's concept of the clause (discussed above page 65). In "Andreas" a point is frequently placed after a sentence or after a clause. If the punctuation of the MS is added to Krapp's edition, 506 sentences show a final point and 167 do not. Among clauses (excluding those that are complete sentences), 319 show a final point and 259 do not. Thus there is a higher correlation between pointing and the sentence than between pointing and the clause. One reason for this difference is illustrated in the passage quoted below. Many series of short clauses, particularly descriptions that feature parataxis between some members, have little or no pointing. This passage occurs during the account of Andreas' sea voyage:

Þa gedrefed wearð,
370 onhrered hwælmere. Hornfisc plegode,
glad geond garsecg. Ond se græga mew
wælgifre wand. Wedercandel swearc,
windas weoxon, wægas grundon,
streamas styredon, strengas gurron,
375 wæðo geweætte. Wæteregsa stod
þreata þryðum.

Then disturbed was,
embroiled the whale-pool. The garfish sported,
(it) glided through the sea, and the gray mew
greedily circled. The weather-candle darkened,
winds waxed, waves grated,
the seas (they) dominated, lines groaned,
sail became wet. Water-terror was fixed
with thronging forces.

Ten clauses describe the storm at sea; in the MS, only one is followed by a point (swearc. 372). Two other MS points that occur within the passage are not clause-final (wearð. 369b and stod. 375b). Thus Krapp's punctuation has almost no basis in the MS, although there is no reason to quarrel with the sentences that his punctuation puts into focus: Sentence one describes the sea, Sentence two describes animal life, Sentence three describes natural elements and the ship, and Sentence four reports the awesome effect of the scene.

Analysis of the role of pointing in all passages like the quotation above will not be attempted in this study; however, it is a task that an editor should undertake before he decides how to punctuate his text. One feature of point grouping is apparent. A point that is clause-final or sentence-final is often preceded by a point at the end of the previous half-line: this combination occurs approximately 365 times in "Andreas." One could compare these groupings with both clause patterns and metrical patterns in order to discover any correlation; but the aid of a statistician should also be sought in order to see if groupings conform to random probabilities. Finally, it should be

noted that sentences and clauses almost always end at the full line or the half-line; thus final points also correspond to meter. One is always conscious of the fact that one system interlocks with another.

Paragraphing and Capitalization

Discussion of paragraphing begins with the sectional division. As in "Elene," there are fifteen sectional divisions in "Andreas." Each division is indicated by an extra large capital at the beginning and by special punctuation at the end, a combination of three marks. One exception to the division-final punctuation (which is completely regular in "Elene") occurs at the end of Division III, which is marked by a simple point: geblissod. 351. A summary of action indicates that the sectional divisions in "Andreas," like those in "Elene," are not arbitrarily made. A synopsis is given below of the action with which each division ends:

I. God's message to Matthew and the departure of the messenger-angel. 1-121

II. God's message to Andreas and departure. 122-229

III. Andreas and his followers are allowed to enter the boat. 230-351

IV. Andreas comforts his fearful companions, who then sleep. 352-468

V. Andreas tells the boatman, who is Christ in disguise, about the miracles performed by Christ. 469-600

VI. The chief priest abuses Christ. 601-695 This speech is part of a long narrative related by Andreas (lines 644-817) that

is continued in Division VII.

VII. Completion of Andreas' narrative, after which he sleeps. 696-821

VIII. This division ends in the middle of a fifty-line speech by God; before the break, it deals with Matthew; after the break, it deals with Andreas. 822-949

IX. Andreas releases the prisoners. 950-1057

X. God saves the young man from the cannibals. 1058-1154

XI. The first day of Andreas' torment. 1155-1252

XII. This division ends in the middle of a thirteen-line speech by a devil; before the break, he refuses to attack Andreas at the bidding of the chief devil; after the break, he suggests that they abuse Andreas verbally instead. 1253-1351

XIII. God comforts Andreas and makes his wounds sound. 1352-1477

XIV. The flood. 1478-1606

XV. Andreas departs. 1607-1722

The size of divisions averages about 115 lines; there is a high of 132 lines and a low of 95 lines. Division VIII would go well over 132 lines if God's entire speech were included, but this reason cannot be offered for separation of the short speech by the devil into Divisions XII and XIII. Nonetheless, the sectional divisions in "Andreas" are one indication that punctuation and capitalization consistently correspond to narrative units above the sentence level.

The Narrative Paragraph

The study of capitalization and paragraphing in "Andreas" depends upon the definition of the Narrative Paragraph proposed in

Chapter III. Focus is now turned to capitalization rather than pointing as a scribal marking device. There are two reasons for the change in focus. Approximately three-quarters of the sentences in Krapp's edition are preceded by a point in the MS; thus most paragraphs are also preceded by a point. But capitals occur far less frequently; if paragraph level segments of the narrative are marked by the scribe, capitalization is the only means possible in "Andreas." Capitalization is different from pointing for one other reason. In any MS, capitals are clearly the work of the original scribe; the only exceptions are the large capitals at the beginning of a work that might be additions by a later hand. But many editors of texts in Early English Manuscripts in Facsimile mention repointing by a corrector. Although there is no reason to suspect widespread repointing in the Vercelli Book, the possibility always exists that any point is not the work of the original scribe. However, the capitals found within a text in the Vercelli Book were made by the original scribe as the MS was being written. In this respect, capitalization resembles word separation. Thus we turn to examination of capitalization and paragraphing, keeping in mind that nearly every capital is preceded by a point.

The Narrative Paragraph is an important unit of organization in "Andreas," just as it is in "Elene." Utilizing the sole criterion of the specific time marker ba, one can distinguish 163 Narrative Paragraphs. Table 5 on pages 131-132 lists the line number at which each Narrative Paragraph begins; those that begin with a capitalized word are indicated by placement of the word to the right of the line number. 95 Narrative Paragraphs begin with a capital, a total of 59 percent; this

figure compares with 64 percent for "Elene." The designation "cap ?" after a word indicates that the capitalized letter is questionable; questionable capitals are discussed below in this chapter. Also discussed below is the fact that þa occurs regularly in long narratives embedded in the speech of a character; for this reason, a number of embedded Narrative Paragraphs are included on Table 5 (designated "embed"). In most cases, there is no difficulty in interpreting þa as the indicator of a Narrative Paragraph. A number of exceptions, however, do occur. There are fourteen Narrative Paragraphs indicated on Table 5 which lack þa; each is designated by an asterisk. In nine cases, a Narrative Paragraph lacks the specific time marker when it contains a direct quotation; it will be recalled that this is the major exception to the þa convention in "Elene." In five other cases in which a Narrative Paragraph fails to show þa, a shift in the mode of discourse occurs. Twice the narrator introduces plot action by a lengthy expository setting (lines 1 and 1478). Both settings begin with the word hwæt; in both cases the first letter of hwæt is an extra large capital denoting the beginning of a sectional division. After the latter setting, plot action begins again with a capitalized word (Hē 1492), but þa does not occur here. One can note a similarity in "Elene": the poet's epilogue in Division XV, an expository meditation, does not contain a single occurrence of þa.[1] Also, þa does not occur at the beginning of two sectional divisions discussed above. In both of them, a speech continues that is begun in the preceding division: Division IX begins in the middle of a speech by God (line 950), and Division XIII begins in the middle of a speech by a devil (line 1352).

Table 5

NARRATIVE PARAGRAPHS IN "ANDREAS"

Division I

1 Hwæt*
40 Þa
45
59
92 Þa
118

Division II

122 Þa
143
147 Þa
161
167b
171
189*
202 Him
225

Division III

230 Þa
235
241b
254 Hie
260 Him
270 Him
277 Eft*
285 Him
290 Him*
299 Him
305 Him
315 Þa
343 Him
349 Þa cap?

Division IV

352 Þa
359
364 Þa
369b
382 Him
396 Him*
401
415 Þa cap?
427 Ongan
449b (embed)
454b Þa (embed)
467b

Division V

469 Ongan
510 Him*
537 Þa
555 Him
572 Him

Division VI

601 Þa
617 Him
623 Him*
628
632 Þa
643*
666 Þa (embed)

Division VII

696 Þa (embed)
727 (embed)
735 Ne (embed)
763 Þa (embed)
773 Þa (embed)
786 (embed)
792 Het (embed)
800 Ne (embed)
801b geweotan.Þa(embed)
804b Þa (embed)
807 (embed)

Division VIII

822 Þa
837b
839 Onwoc
843b
847
857
863 Þa (embed)
892
910 Þa
913 Þa
918
925 Him*

Division IX

950 Nu*
966 (embed)
977
981 Þa
990 Heofde
996b Þa
1009
1011 Aras
1019b
1033
1044 Gewat

Division X

1058 Gewat
1063
1067 Þa
1078 Hie
1085b
1093 Þa
1097b Þa cap?
1099
1103b Þa cap?
1108 Cleopode
1116b
1126 Þa
1135 Þa cap?

Division XI

1155 Þa
1163
1168
1170
1184
1195
1201 Þa
1206 Þa cap?
1229
1249

Division XII

1253 Þa
1269b Þa
1274 Þa
1278b Þa cap?
1296 Þa
1302
1311
1315 Ongan cap?
1339 Wurdon cap?
1341*
1345 Him*

Division XIII

1352 We*
1360 Þa cap?
1375
1386 Þa
1388 Com
1394 Da
1398 Ongan cap?
1429 Him
1446
1450 Þa
1458
1462b
1464
1469

Division XIV

1478 Hwæt*
1492 He*
1522 Næs
1555b
1569
1575b
1584b
1587b
1595b
1601 Hie

Division XV

1607 Þa
1613 Sende cap?
1620 Þa
1623
1625
1627b Þa
1632b
1636 Þa cap?
1643
1661b Þa
1675
1680
1695
1698
1706 Þa
1710 Hie
1712
1715

In the remainder of this section, difficulties involving þa in "Andreas" are discussed; some occur in "Elene" and others are peculiar to "Andreas." It is noted in Chapter III that there is difficulty occasionally in differentiating between the adverbial meaning of þa 'then' and the conjunctive meaning 'when.' Although there are few ambiguities in "Andreas," the meaning in two occurrences of þa is unclear. The first is at line 230 where þa begins Division III; even if the meaning here is when, the passage is clearly the beginning of a new unit of narrative. In the preceding lines (225-229) the narrator reports the Lord's departure for heaven after a conversation with Andreas; lines 230 and following report Andreas' subsequent reaction to the conversation. Furthermore, þa 230 is marked by an extra large capital denoting a new sectional division; and Table 5 indicates that a sectional division usually begins with a new Narrative Paragraph. The other ambiguity occurs at line 1126; Krapp punctuates his edition so that ða (capitalized in the MS) could be read as when:

Hie lungre to þæs,
hæðene herigweardas, here samnodan
1125 ceastrewarena. Cyrm upp astah
ða se geonga ongann geomran stefne,
gehæfted for herige, hearmleoð galan,
freonda feasceaft, friðes wilnian.

They quickly therefore,
the heathen temple-wardens, a host assembled
of city-dwellers. An uproar arose
when the young one began in a mournful voice,
bound before the host, a song of lamentation to sing,
of friends destitute, for peace to plead.

Yet it is likely that the meaning then is correct in this case. The half-line preceding ða probably reports the cry of the crowd of heathens that occurs before the young man makes his plea: "An uproar arose.

Then the young man began...." Support for this reading can be found in lines 41b, 138, and 1237b, in which cirm denotes the cry of a large group of people rather than of a single individual.

It is stated in Chapter III that þa, when it functions as the specific time marker, stands first or second in a sentence; only once does it occur third in "Elene." However in "Andreas" þa stands third nine times. The following example is typical: gewat him þa 'then he went' 225. Six similar cases are seen in lines 735, 786, 800, 1058, 1063, and 1698. In each case the meaning then is indicated by context. Two others, however, involve a meaning for þa that has not caused ambiguity before, the demonstrative. One example occurs at line 401: edre him þa eorlas which might mean 'at once then men' or 'at once the men.' It is likely that the latter reading is correct, since a time horizon is already established by edre; it is an unspecific time marker. In this case paragraphing is not ambiguous because the passage introduces a direct quotation; if þa is the demonstrative, the passage simply belongs with the eight Narrative Paragraphs already noted as exceptions in which a direct quotation is not indicated by the specific time marker. A second ambiguous case is more difficult:

Syððan hie oncneowon Cristes rode
on his mægwlite, mære tacen,
wurdon hie ða acle on þam onfenge,
forhte, afæ̆rde, ond on fleam numen.

After they perceived Christ's cross
in his appearance, the glorious sign,
were they then dismayed at the assault,
fearful, frightened, and taken in flight.

One can also translate 'were they the dismayed ones...fearful, frightened.' The relative time marker syððan 1337 initiates a clause that establishes a time horizon for the clause in which ða occurs. If ða

does mean then in this case, it is unique in the Vercelli narrative poetry: a specific time marker has not been observed in a clause for which a directly preceding clause provides a time horizon. Such an arrangement of clauses is not unusual in Old English prose, but it is characteristic of the style of both "Andreas" and "Elene" that the specific time marker þa be the sole time horizon at the beginning of a Narrative Paragraph. Although this ambiguity is not resolved, it is indicated on Table 5 that a Narrative Paragraph begins at line 1339.

There are four other cases in which þa might be either an adverb or a demonstrative: him þa æðelingas ondsweorodon 'him the noble ones answered' 857; þær þa modigan 'there the bold ones' 1049; swa þa wigend 'thus the warriors' 1053b; hie þa unhyðige 'they then foolish ones' 1078. In the first example, the sentence introduces a direct quotation; paragraphing is not affected by either meaning. In the second and third examples, the demonstrative meaning is assigned in the above translations because each clause already begins with an adverb. In the last example, unhyðige is an adjective; þa is translated here as the adverb rather than the demonstrative since unhyðige does not manifest "weak" inflection as is normal when the demonstrative precedes an adjective.[2]

One other ambiguous usage of þa involves the demonstrative. After Andreas frees the prisoners whom the Mermedonians intend to eat, the Mermedonians accept an old man's son for food in lieu of the man himself: hie ða lac hraðe / þegon 'they the offering quickly accepted' 1111b-1112. In the translation, ða is construed as a demonstrative with the accusative singular case of the feminine noun lac. This sentence, however, begins a nonverbal Response to a Proposal: the offer

of the son as food (line 1109). A specific time marker at this point would be consistent with normal usage. Furthermore the first word of the sentence is capitalized in the MS (Hie 1111b). This is another ambiguity that is not resolved; but in this case a Narrative Paragraph is not indicated at line 1111b on Table 5.[3] In several cases, then, confusion among the various meanings of the homograph ča makes division of the text into Narrative Paragraphs difficult; however these ambiguities are few compared to the total number of Narrative Paragraphs in the poem.

Other ambiguities arise because of the absence rather than the presence of ba. One occasionally sees a Narrative Paragraph in which so much action is reported that it might be questioned whether the Narrative Paragraph is used with consistency as an organizing device in the poetry. A notable example is the elaborate description of the flood (1522-1555b). The passage is sheer spectacle: water flows (1523b), terror comes (1526b), men die (1530), the waters climb (1536), men seek refuge in hills (1537b), the angel prevents them (1540b), no one can escape (1543b), waves rise (1545), lamentations are heard (1547), fire and water grow in billows (1552), weeping is everywhere (1554). Added to the action is grim narrative observation: "servingmen did not delay--there was to each sufficient amount that day, a sorrowful drink prepared" (1533b-1535). Yet this elaborate description is contained within a single Narrative Paragraph. The preceding Narrative Paragraph ends with Andreas' Proposal to the stone to bring forth a flood (1521), and the following Narrative Paragraph begins the lamentation of one of the Hermedonians (1555b); both passages contain direct quotations. According to the definition used in this study, the specific time marker

indicates that the three segments of text belong to three different Narrative Paragraphs. And from a stylistic viewpoint, this organization is useful. Although one could argue that the flood scene is composed of a great deal of action, the fact remains that to organize this passage by any means other than a paragraph-level time horizon would be a complicated task. The specific time marker associates the entire scene in a unit by a simple means: not until the next occurrence of þa does the temporal focus change.

Dialogue

"Andreas" has even more dialogue than "Elene." Over half the lines in the poem are direct quotation, 906 out of 1722, whereas "Elene" has only 540 lines of direct quotation out of 1321. In Chapter III it is pointed out that a useful index of correspondence between capitalization and dialogue is the number of direct quotations that are marked by initial capitalization compared with the total occurrences of direct quotations. The same index is useful for "Andreas," and it is remarkably close in the two poems. In "Andreas," 57 out of 66 direct quotations are marked by a capital, either initially in the quotation or initially in the narrator's introducing sentence--a total of 86 percent. The corresponding figure in "Elene" is 35 out of 41, a total of 85 percent. These figures include direct quotations introduced by the narrator, and direct quotations introduced by a character in a speech.

At the same time it is difficult to enumerate every dialogue exchange component that is capitalized, and to compare them to all dialogue occurrences. There are two reasons for this assertion. First, the

initially capitalized word of a direct quotation often is simultaneously the first word of a sentence that is a dialogue exchange component; this is particularly evident in short quotations. Second, in the longer speeches one must carry out extensive discourse analysis in order to distinguish a dialogue exchange component from the rest of a speech; and in some cases one cannot make a suitable distinction. Andreas' long speech in lines 644-817 provides a good illustration. The speech is an Answer to a Question asked by Christ, disguised as Andreas' boatman, in lines 624-627. The resolved dialogue exchange here is the last part of a long ironic episode beginning at line 248 where the narrator identifies the boatman as Christ; Andreas discusses religion with the boatman for several hundred lines, often registering disbelief at the boatman's ignorance of Christ's miracles. Although the speech in lines 644-817 is an Answer to a Question, it is also a narrative account of a number of miracles worked by Christ. If one wishes to pinpoint the sentence where the Answer is given, he can see three possibilites: the narrator's introductory sentence Edre him Andreas agef ondswere 'quickly to him Andreas gave answer' 643; Andreas' first sentence beginning at 644, in which he proposes to offer an Answer; and Andreas' next to last sentence beginning at 811, in which he sums up the Answer he has just given. In the MS, the two sentences at 644 and 811 are initially capitalized. Yet it is clear that the entire speech--an embedded narrative--functions as an Answer, not just the prefatory and terminal remarks. Furthermore, many of the 44 other capitalized words in the speech correspond to units of the embedded narrative. Sentence-initial adverbs are particularly evident among the capitalized words: Þa 666, 696, 763 (Krapp does not begin a sentence

here), 773, 804b; Þonne 655; Þus 686; Swa 692; Swylce 704, 712; Sybþan 706. Also capitalized is the first word of three out of four direct quotations that Andreas introduces into the narrative: Hwæt 676, Þis 717, Nu 729. Other capitals correspond to the beginning of a Narrative Paragraph: Het ba 792, geweotan Þa 801b (the latter is discussed above, page 124).

Other speeches in the poem also contain a good deal of capitalization; these capitals are discussed in the following section below. But a conclusion can be drawn from the speech just discussed that applies to all speeches: capitalization often marks components of the dialogue exchange; but the most appropriate index of capitalization in dialogue is the first word of a direct quotation or the first word of an introducing sentence. Evaluation of the correspondence between capitalization and the components of dialogue exchange is not feasible in many cases.

Capitalization Within the Narrative Paragraph

A total of 136 capitalized words have been explained thus far; 95 occur first in a Narrative Paragraph and 41 others occur first either in a direct quotation or in a sentence that introduces a direct quotation.[4] However a majority of capitals are still unexplained--"Andreas" has a total of 430 capitalized words. In this section the remaining capitalized words are discussed according to several classifications; most of the classifications are first introduced in Chapter III under the heading "Exceptions" (page 108 ff.). Every capitalized word is not explained; but approximately two-thirds of the nearly 300 remaining correspond with a paragraph-level unit of

discourse.[5]

A list of capitalized words occurring within a Narrative Paragraph is found in Table 6 at the end of this chapter. Those for which explanations can be given are appropriately designated at the right of the word. In most cases, the capitals that are explained occur first in a sentence. Several, however, are clause initial. For example, a capitalized noun clause often follows a verb, either as object or predicate subject; in several cases the noun clause encodes information that is part of a paragraph level unit of discourse. Hu 596 begins both an object clause and an Answer to a Question; the Question is also a noun clause that is the object of a verb (Hu 558). In all cases, the fact that a clause rather than a sentence is under consideration is noted on Table 6 by "Cl." Questionable capitals are indicated by a question mark that immediately follows a capitalized word. A few of the capitalized words in every classification are repetitions. For example, the first occurrence of a sentence introducing a direct quotation at line 1019b is not initially capitalized, but the introducer is capitalized when it is repeated a few lines later (1022b). Repetitions are designated on Table 6 by "repeat" in parentheses.

A large number of capitals occurring within a Narrative Paragraph can be explained by correspondence with a component of the dialogue exchange. Particularly high is the number of Proposal-Response exchanges that are initially capitalized: twenty-eight Proposals and eight Responses. Also initially capitalized are six Questions, five Answers, and one Remark. This classification follows Longacre's dictum that a dialogue component must concatenate with other dialogue in a discourse. Otherwise, one might mistakenly see scores of Remarks in the

expository information given by characters in their speeches. Similarly, the narrator's commentary is not part of any dialogue exchange.

One kind of expository information that frequently corresponds with capitalization is the Reason. On Table 6, twenty capitalized words are designated "Reason." A following parenthesis includes the unit of discourse to which the Reason pertains; in most cases it is a Proposal. There are eight other expository sentences that are initially capitalized; they are designated "Expo" on Table 6. Again a following parenthesis includes the unit of discourse to which the expository statement pertains.

An analogous classification is "con," designating a contrastive clause or sentence that is part of an argument or an illustration. A total of thirty are capitalized; the initial word is usually Ne or Ac. On Table 6 one can see series of contrastive clauses, one beginning at Nes 1471. It is noted in Chapter III that correlatives are sometimes capitalized in "Elene." In "Andreas" a total of six correlative sentences and clauses ("cor" on Table 6) are initially capitalized.

One group of capitalized words is related to direct quotation. Terminal remarks of direct quotations are frequently capitalized; these remarks occur both within a quotation, in a summary or peroration, and after a quotation, in a narrative comment that refers directly to the quotation just ended. There are eleven occurrences of the "Quot-term" indicated on Table 6. In three instances (340, 595, and 811) Andreas prepares to terminate a speech by summing up what he has just said. A terminal remark is sometimes made by the narrator after a direct quotation has ended: Æfter byssum wordum com wuldres tacen 'after these words came heaven's sign' 88. Andreas imitates the narrator in

this respect by terminating the speech of the high priest, which he quotes in a long speech of his own, with the words Swa hleoðrodon hæleða rædwan 'thus spoke the peoples' leaders' 692. A capitalized terminal of a direct quotation occurs in "Elene" 952b, when the narrator reports Elene's initial reaction to the debate between Judas and the Devil.[6]

The terminal remark of a quotation is part of a larger matter that has not been dealt with in this study: the contrast between the nuclear and peripheral parts of a paragraph. This raises the question of plot. Immediately after the concept of the Narrative Paragraph was introduced in Chapter III of this study, it was noted that attention could have been given to elements of the plot (page 79 above). Instead, a decision was made to focus on components of the dialogue exchange. It is clear that the Narrative Paragraph and the dialogue exchange are related to plot structure; this topic is discussed below in **Appendix II.** The concept of plot has not been necessary so far to explain capitalization. But at this point it is useful to mention a plot-related matter, the nuclear and peripheral portions of a paragraph. Longacre notes that a paragraph in narrative discourse has three components: an optional setting (e.g., introduction of a character or a preview of action); a mandatory nucleus in which important action is reported; and an optional terminus (e.g., a concluding remark).[7] Although this criterion is useful in analysis of a narrative, it is often difficult to apply. One must take into consideration a wide range of grammatical markers that signal such features as a shift to another time or locale, focus on a different character, or the causes and effects relevant to nuclear paragraph action. In many cases, there is blurring between peripheral

and nuclear elements. The Narrative Paragraph, the direct quotation, and the dialogue exchange, on the other hand, are generally more useful for this study: one can usually distinguish a boundary and then check for capitalization.

Nonetheless one can see a correspondence between capitalization and peripheral or nuclear action in many cases in "Andreas." Correspondences are indicated on Table 6: six "Setting," one "Nucleus," and eight "Terminus." These classifications are particularly applicable to narrative that is embedded in a quotation spoken by one of the characters. Capitalized words mark eight embedded settings, six embedded nucleuses, and seven embedded terminuses. Embedded discourse is labeled "embed" on Table 6. One can see on Table 6 that a good deal of capitalization in the long speech by Andreas discussed above corresponds to embedded discourse (lines 644-817). Also two groups of capitals are designated "Discourse Level Setting," one at the beginning of Division I and one at the beginning of Division XIV. In both places narrative action is suspended while the narrator provides a setting for the action to follow.

Two other kinds of capitalization are worthy of brief mention. Eleven proper names and epithets are capitalized in "Andreas," less than half the number capitalized in "Elene." They are labeled "Name" on Table 6. Also, a few capitals occur initially in sentences that are unusually important in plot development. In one case, the statement Þæt wæs drihten sylf 'that was the Lord himself' 248 informs the reader that the boatman whom Andreas solicits for aid is really Christ; it establishes the sustained dramatic irony of Andreas' frank discussion about religion with the boatman.

The remaining capitalized words on Table 6 are nouns, verbs, adjectives, adverbs, and prepositions; most of them occur within a clause. These are the capitals for which this study offers no explanation; they total over 100 in "Andreas." Nonetheless, one further observation about capitalization in the Vercelli poems may be made. When in is capitalized, it is apparently only a means by which i can be distinguished from the initial minim of n; only once does capitalized in correspond to a unit on the level of paragraph (line 854). This observation concurs with the position taken by Krapp and Dobbie in the introduction to The Vercelli Book (page xxii). A statement from The Exeter Book summarizes the opinion of the two editors more fully: "Nearly eight hundred small capitals occur in the Exeter Book. Of these small capitals somewhat more than half are initial I, most frequently in the word in, but also in ic, is, iu and other words. The small capitals in these words which begin with i are more frequent in the Exeter Book than in the Vercelli Book, but seem to have been used for the same purpose as in the Vercelli Book, that is, not as a "capital" at all, but rather to give the i an easily recognizable form, and to prevent the confusion of in with m, and the like" (xviii). An important qualification must be added as a result of this study: there are over twenty occurrences of ic or is in Table 6 for which correspondence with paragraph level discourse is indicated, and only one (ic 553) for which no correspondence is indicated. The opinion of Krapp and Dobbie concerning capitalization of the letter i is substantiated in this study only for the word in.

A Comparative Summary

An evaluation of the results obtained in the study of "Elene" and "Andreas" is in order at this point. It is demonstrated that many capitals function alike in the two poems as markers of narrative units on the paragraph level. Two results may be expressed numerically: 1) The total number of Narrative Paragraphs in each poem, and the percentage initially capitalized. 2) The total number of direct quotations in each poem, and the percentage in which quotation, introducing sentence, or both are capitalized. The following is a summary of statistics in these areas:

	"Elene"	"Andreas"
Narrative Paragraphs		
Total occurrences	101	163
Total capitalized	64	95
Percent capitalized	64	59
Direct Quotations		
Total occurrences	41	66
Total capitalized	35	57
Percent capitalized	85	86

These figures account for a majority of the 164 capitals in "Elene," but the same is not true of "Andreas," in which a total of 430 capitals occur. Nonetheless a majority of capitals in both poems can be explained by either scribal convention (e.g. a capitalized proper name) or by correlation with discourse analysis in which exposition, embedding, and nuclear-peripheral action are taken into consideration. Primary focus in this study has been upon the Narrative Paragraph and the dialogue exchange. Yet it is reasonable to assume that if other units of narrative arrangement were exhaustively studied, correspondence

with capitalization would prove to be high in both poems. Many paragraph-level units besides the Narrative Paragraph or the direct quotation have been mentioned in which initial capitalization occurs; and the beginnings of many paragraph-level units coincide with the beginnings of Narrative Paragraphs (e.g. a Setting) or direct quotations (e.g., an embedded exposition). Thus the hypothesis proposed at the beginning of Chapter I is partially valid: one can demonstrate correlation between capitalization and paragraphing. However, it is noted above in this chapter that one cannot measure the correspondence between pointing and paragraphing, although the two generally coincide.

One evaluation has not yet been made in this study: the role of questionable capitals compared with the role of normal capitals. Questionable capitals are indicated in both Table 5 and Table 6. In the main, questionable capitals occur at a frequency that is higher among capitals that are not explained by this study than among capitals that are explained. However, questionable capitals are by no means all unexplained. Among capitals that are not explained in Table 6, the frequency at which questionable capitals occur is about one in three; among the explained capitals, the frequency is about one in six. In Table 5, thirteen questionable capitals are indicated among the ninety-five capitals that begin Narrative Paragraphs; this frequency is about one in seven. Only one questionable capital, however, occurs among the forty-one capitals that mark a direct quotation; this is the only frequency that is radically different from the others. From these figures, a general conclusion may be made: there is a clear tendency for questionable capitals to occur more often among the capitals that are not explained in this study; nonetheless, no

categorical statement may be made about questionable capitals, since they occur often even where the reason for capitalization is clear. Each questionable capital must be considered individually.

TABLE 6

CAPITALIZATION WITHIN THE PARAGRAPH

Division I

3b	No?	con	Discourse Level Setting
5	Syððan?		
14	Þam		
17b	Oft		
22b	Ne?	con Cl	
23b	Ah?	con Cl	
26	Þæt?		
29	Swylc?		
32	Agetton		
38b	Ac?	con Cl	
46b	Nalas	con	
51	Abreoton		
66b	Nu?	con Cl	
70	Gif?	cor	
72b	Ic	cor Cl	
76	Forgif	Prop	
77b	Þy?	Reason (Prop) Cl	
81b	Ic	Quot-term	
85	Þæt	Prop (repeat 77b) Cl	
88	Æfter	Quot-term	
93	Wrætlic		
94	Mæres	Name	
98b	Ne	Prop	
99b	Ic	Reason (Prop 98b)	
110	Ic	Reason (Prop 107)	
111b	In		
113	Is	Quot-term	

Division II

131b	Wunedon?	
145b	Þæs?	
157	Swa	Term
175	Siðe?	
183	Þær	Reason (Prop 174)
185	Nu	Quot-term
194	Þæt	Expo (Q 190)
198	Wegas?	
205	Nis	A
207	Þæt	Expo (A 205) Cl
209	Breogostol?	
212	Ne	con Cl
214b	Beo	Prop
216	Ðu	Prop (repeat 214b)
220	Scealtu?	Prop (repeat 214b)

Division III

239b	Se	Term
240	Syþþan?	
245	Þrymlice	
247	Sittan?	
248	Þæt	
258b	Hwanon	Q (repeat 254)
261	Swa?	Expo Cl
278	Of?	
281	Ah	con Cl
282	Þa	
298	Aras	
299b	Andreas?	Name
308	Þæt	Q Cl
316	Wis?	
319	Þæt	Sett Cl
322b	Swa	
327	Swa	
336b	Ic	Reason (Prop 332)
337	Ne	Prop
338	Ic	Reason (Prop 337)
340	Nu	Quot-term
345b	Swa	
351	On	

Division IV

362	Heahgestreonum	
391	Nu	Rem
403	Þæt	Prop (repeat 397) Cl
419	Rece	Prop
433b	Ic	Res

Division V

489	Ic	Expo (Q 483b)
498b	Ic	Expo (Q 483b)
501	Is	Expo (Q 483b)
503b	Ne	con Cl
505b	Ðu?	Expo (Q483b)
506b	Nalas	con Cl
514	Hwilum	Sett
525b	Þurh?	
526	Forþan	cor
529	Forþan	cor
532	Aryča?	
546	Þætte	
547	Hu	
549	Huru	
553	Ic	

558 Hu Q Cl
559b Inwidþancum
560 Iudea Name
561 Ahof
562 No con Cl
562b In
566b Se?
569b Ah? con
569b A
577 Sealde? A
578b Hyge
594b Swa
595 Nu Quot -term
596 Hu A Cl

Division VI

614 Forleolc?
621 Swylce? A (repeat 618)
648 Nu A (repeat 644)
649b Swa?
650 Word?
652 Oft Sett (embed)
655 Þonne Nucleus (embed)
656b In
661 Swa Term (embed)
684b On
686 Þus Reason (Prop 676)
689 Syndon? Reason (Prop)
691 Suna
691b Simon? Name
692 Swa Quot-term

Division VII

702 Waldend Name
704 Swylce? Term (embed)
706 Syþþan Sett (embed)
712 Swylce? Sett (embed)
719 In
726 Awriten
728b Fore
731 Þæt Prop Cl
733b Þy Reason (Frop 731)
735 Ne Res
736b Ac Res (repeat 735)
739 Hlud
740b Wrætlic? Sett
750 Amearcode
753 Hc Expo (Res 744)
758b Is Quot-term
779 Beodan? Prop Cl
795b Hot Prop (repeat 792)
797 Hwa Prop (repeat 795)
800 Ne Sett (embed)

811 Nu Quot-term
815 Þe?
816 Þa
819 Herede

Division VIII

854 In Reason (Rem 849)
855b Ic Reason (Rem 849)
862 Us Sett (embed)
871 Utan Expo (embed)
885b Þam Term (embed)
887 Þær Term (embed)
889 Þam Term (embed)
900 Þeh con
903b Ic Reason (Prop 902)
928 Þæt A Cl
936 Aris Prop
940 Under
941 Wat Reason (Prop 936)

Division IX

951b Is Reason (Prop 950)
960b Hu Sett (embed)
968 Of
969 Dreor?
969b Ic Term (embed)
972 Swa?
980b Þam
987b Hæfde Term
990b In
1000 Þurh
1008b In
1016 Cyston
1018 Halig
1020b Æþelne?
1022b Sæde Quotation (repeat 1019b)
1029 Swylce? Sett
1030 His
1031 Hælend Name
1036 Swylce?
1039 Ond?
1043 In

Division X

1064 Ece
1066 Hwæt
1077b Hyrdas
1083 Ah con
1087b Hungres
1088b Nyston Sett
1090b Durubegnum Sett
1091 In

1092 Þurh?
1102 Hluton Nucleus (repeat 1099)
1106b Hraðe Term
1111b Hie Res
1114b Hungre Term
1116 Hreow
1121 Corðre
1123b Hie Res
1129 Ne Res
1133b Of?
1141 Woldon? Sett
1142 On?
1143b Hine Res
1146 On?
1149 Swa Term

Division XI

1165b Nu Prop (repeat 1164)
1169b Hæfde
1177 Þa
1179 Nu Prop
1181 Iren
1186b Wæst?
1190b Þe Nucleus (embed)
1198 Se
1199 Þæt
1202b Heriges
1209 Ne Prop
1209b Ah? Prop (repeat 1209)
1210b Nis Expo (Prop 1209)
1215 Ne Reason (Prop 1209)
1235b Innan
1245 Swa Term
1250b He Expo
1251b Him Expo
1252 Halig

Division XII

1261 Ofer
1264b In
1266 Acol
1272 Heton Prop
1273 In
1279 Þurh
1284 Ic Reason (Prop 1293)
1293 Ne Prop Cl
1307 Ond Term
1308b In
1317b Hwæt Q
1320 Hafast Nucleus (embed)
1328 Swa Prop
1329b Þæt. Prop Cl
1331b In
1332 In
1334 Hie? Res
1337 Syððan? Term

Division XIII

1356b Utan Prop
1358b Habbað Reason (Prop 1356b)
1362b Aclæccræftum?
1363b Hwæt Nucleus (embed)
1364b Nu con
1372 Hwylc A
1380 In
1383b Þu Prop
1385 Of
1391 Þrohtheardne?
1404 Sint Reason (Prop 1415b)
1406b Hwæt Sett (embed)
1409 Þa? Nucleus (embed)
1413b Hwæt Q
1418 Þu Nucleus (embed)
1419 Þa
1421 Ne con Cl
1422 Ne con Cl
1423 Ne con Cl
1425 Nu Reason (Prop 1415b)
1425b Is Reason (Prop 1415b)
1430b Word?
1436b On
1443b No Quot-term
1453 Þæs Res Cl
1455 Swa? Quot-term
1461 Magorædendes
1471 Næs con
1471b Ne con Cl
1472b Ne con Cl
1473 Ne con Cl
1473b Ne con Cl
1476 Ac con Cl

Division XIV

1481b Mycel] Discourse
1483 Eall? } Level
1487b Hwæðre] Setting
1491b In
1508b Hwæt
1512b On
1513b Moyse Name
1516b Iosua Name
1517 Nu Prop (repeat 1503)
1529b Duguð?
1543b Ne con

1547 Þær
1557b Heofende
1563 Is Prop
1570 On
1581b Symble? cor
1582b Swa? cor
1591 Nalas con
1598b Þrage

Division XV

1617 Þæt? Prop
1619 In
1621b Haliges Name
1622b Þeoda? Name
1649 In
1651b Platan Name
1669b Anforlætan?
1670b Ah? Prop (repeat 1669)
1685 In
1686 In
1687 Swylce Term
1694 Gastes Name

Footnotes for Chapter IV

[1]A parallel is seen in "Guthlac," in which plot action does not begin until line 99 in the Krapp-Dobbie edition The Exeter Book.

[2]See Quirk and Wrenn, paragraph 116. The present case is nonetheless ambiguous since the distinction between weak and strong inflection of adjectives is not made so consistently in poetry as it is in prose. See Joseph Wright and Elizabeth M. Wright Old English Grammar (London, 1908), paragraph 421.

[3]In this case, my decision concurs with C. Wack, "Artikel und Demonstrativpronomen in Andreas und Elene," Anglia, XV (1893), p. 214. Although I have not followed Wack in this study, my decisions are in general agreement with his listings of demonstratives and pronouns.

[4]A capital that simultaneously stands first in a Narrative Paragraph and first in a sentence introducing a direct quotation is not counted twice. It will be noted that no Narrative Paragraph begins with the initial word of a direct quotation because every direct quotation is preceded by an introducting sentence spoken either by the narrator or by a character. "Andreas" like "Elene" never becomes fully dramatic.

[5]Commas and semicolons (listed on Table 1) occur much less frequently in "Andreas" than in "Elene." Nearly all semicolons are part of the final punctuation of a sectional division. The comma appears to serve the same function as the point.

[6]This capital probably serves another purpose as well because the capital letter is the first letter of the proper name "Elene."

[7]Longacre distinguishes between nuclear and peripheral elements in Volume I, pages 54-55. A discussion follows in which he distinguishes among the three parts of a paragraph (I, 56), and defines the setting (I, 75) and the terminus (I, 76).

CHAPTER V

APPLICATIONS FOR THE CRITIC

This study has been focused upon two conventions of organization in narrative poetry: the markers provided by the scribe's punctuation and capitalization, and the poet's arrangement of the narrative with respect to chronological sequence of action and dialogue among characters. It is demonstrated above that there is a connection between the scribal convention and the poetic convention. Other literature of the early Middle Ages is now discussed in order to put the Vercelli Book in context.

The MS as Performance

It is possible to think of punctuation and capitalization in a MS as markings of a performance of the literature. The extent to which the poet is responsible for these markings would be difficult to determine; extensive study of cognate MSS would be called for, but in most cases Old English poetry appears in unique MSS. Nonetheless, one can consider the punctuation and capitalization of a MS as an indication of one reading of the literature; the source of the reading might be the poet, the scribe who originally wrote the poem down, or the copyists and correctors who followed them. In one respect, the punctuation and capitalization of an Old English MS is like that of a modern edition: it indicates one man's reading. The scribe and

the modern editor are also alike in assuming that the reader understands the system of punctuation and capitalization in use; neither shows a penchant for explaining himself.

An obvious use of the present study is to suggest ways in which the punctuation and capitalization of the Vercelli MS may be evaluated in the other literature of the Vercelli Book, both by readers and by editors. This is particularly important for the homilies, of which one-third have never been edited. In many cases, scribal markings might help an editor resolve a crux because these markings offer a reading--just as a modern editor's punctuation and capitalization offer a reading. No reading, except perhaps the poet's, should be considered the reading; but the scribe's reading deserves careful attention because it is a reading by a native speaker of Old English made at a time when the language was still living.

An overview of punctuation and capitalization in the remainder of the Vercelli Book will be given here briefly. In the Vercelli Book, there are many more points than capitals. Points tend to occur in three places: before capitals, after sentences and clauses, and between coordinate series of phrases. Furthermore, pointing in the poems is metrical, but it also is used to mark metrical passages in the homilies. Foerster's edition of the first eight homilies, for example, prints lines 46-72 of Homily II as verse. This passage consists of some forty coordinate noun phrases that function as the subject of a single sentence; most of them are preceded by the Tironian note and. These phrases are rhythmic and alliterative, and nearly every one is followed by a point. This passage is unusual, but the use of pointing illustrates the kind of stylistic information

that punctuation can provide.

Capitalization, on the other hand, tends to mark units on the paragraph level in various modes of discourse, both in the poetry and in the homilies. The "Fates of the Apostles" provides a framework for what could be a dramatic narrative poem. Yet there is no dramatic development. One sees instead a listing, with slight amplification, of the martyrdom of the twelve apostles. Capitalized words do not mark new episodes of dramatic narrative, but new topics of exposition. The other Vercelli poems are dramatic. In "Soul and Body I," one of two direct quotations is indicated by capitalization. Capitalization also corresponds to expository development within the quotation.[1] In the "Dream of the Rood," capitalization marks expository development in the dreamer's opening and closing statements. It also indicates the speech of the Rood, which is a dramatic narrative of past events followed by a moralization. Particularly evident here is the correspondence of capitalization with sentences that contain either þa or þær (e.g. 30b, 39, 63, 65b). Even in this short poem one can see a similarity to the marking of dramatic development in "Elene" and "Andreas."

Most of the homilies are exhortative in nature. It is not surprising that one sees capitalized sentences that encode Proposals; Utan 'let us' is often capitalized when it is the first word of an exhortation. Frequently topics are enumerated in the homilies. In Homily III, for example, the homilist first exhorts his auditors to practice faith, hope, and charity (þreo þing synt ærest 'three things are first' line 2). Then he expounds on six other virtuous practices (confession, penance, vigilance, fasting, prayer, and almsgiving) in

the remainder of the homily: Broðor mine, VI þing synt nydebehefe to habbanne 'my brothers, there are six things necessary to maintain' line 5. The vocative Broðor mine is capitalized here, at the beginning of the poem, and at lines 28,48, and 131, where three of the virtues are enumerated. Other capitalized words initiate development of the other virtues: Soðlice 70 and Æfter 99. Other capitals in the homilies initiate direct quotation. Overall, capitals in the Vercelli homilies most often appear to mark limits of expository development: topics, illustrations, and contrastive statements. An undercurrent in the homilies is the narrative. Homily I is entirely narrative, based on the gospel. A number of time markers, þa in particular, are regularly used; frequently they are capitalized. But the homilist also includes short narratives in the expository homilies. Thus an editor may find it useful to recall that capitalization sometimes indicates a change in the mode of discourse.

The Translation Style

The adverb þa is only one of a class found in the Old English lexicon; many others occur in poetry, often capitalized. Yet þa is singularly important, not only because it denotes specific time, but because it is a sequential marker. In "Elene" and "Andreas" þā occurs with such high frequency that one can see the Narrative Paragraph as an organizational unit throughout the poems. þa occurs with the same high frequency in several other Anglo-Saxon poems as well. On this basis, one can identify a style of dramatic narrative which is termed here "translation style" because it is found in poetry that is very likely close translation from the Latin. It should

be pointed out that in the poetry discussed below, some poems are known to be translations from Latin (e.g. "Juliana") and others are translations from vernacular languages (e.g."Genesis B"). The term "translation" does not mean any translated work, for there is probably little poetry in Old English that is not ultimately derived from a non-Old English source. It refers to a style of the dramatic narrative that obtains in entire works, or portions of works, in which a poet uses þa as an organizational marker as often as it is used in "Elene" and "Andreas." It happens that in poems where one sees this style, there is also a strong possibility that the poem is a direct translation from the Latin.

There are three major codices of Old English poetry besides the Vercelli Book. This discussion of capitalization is based upon the lists of capitals appearing in the Krapp-Dobbie editions of the codices in The Anglo-Saxon Poetic Records. As indicated above in Chapter II, this study is in general agreement with Krapp and Dobbie except among questionable capitals, where there is strong disagreement.[2] The Beowulf MS contains the most famous native poem in Old English; here one expects to see little influence of Latin Christian culture. In this MS, pointing is metrical, but only a fraction of verses are marked by points. In Dobbie's edition, there are 3182 lines in Beowulf. In the MS, 43 capitals mark sectional divisions, and 65 others occur within a sectional division. Nearly all of them begin units on the paragraph level that have already been discussed; many capitals correspond to Dobbie's paragraph indentations. Of some 44 direct quotations, 17 are marked by initial capitalization; most are marked by capitalization of the introducing sentence, which

often begins with the speaker's name (e.g. Beowulf1817, Hroðgar 371). One can also see capitalized adverbs that initiate a contrastive sentence, a setting, the terminal remark of a quotation, or a paragraph nucleus (e.g. Þa, Hwilum, Nalæs, Swa). Capitalization here is sparse compared with the Vercelli Book, but its usage is in accordance with the Vercelli scribe, particularly in "Elene."

More important, however, is the Beowulf-poet's use of the specific time marker þa. It occurs frequently throughout the poem. In fact, one can see a large number of Narrative Paragraphs in Beowulf; yet the inference that Beowulf manifests translation style is unwarranted. A good many other adverbial markers occur in the poem, particularly among the digressions. But one can see the þa convention as an organizational device in much of the poem, particularly the descriptions of Beowulf's fights. For example, in Beowulf's fight with Grendel, þa occurs regularly. The description of the fight is a good deal more complicated than the descriptions of the battles in "Elene": the Beowulf-poet reports not only action, but he focuses periodically upon the mental condition of the two antagonists. Often the change in focus is signalled by the adverb þa: Grendel's approach (710, 720); Grendel at the door (723); Grendel's laugh (730b); Beowulf observes (734b); the first contact of the antagonists (746); Beowulf remembers his boast (758); the tumult in the hall (771); Grendel knows he is beaten (809); the victory (825); the reaction of the thanes of Hroðgar the next morning (837). In the latter part of this passage (after 758), other adverbs are used (e.g. þær 775b, 794, þæs 778). And one would have to examine textual and critical problems in the passage before evaluating the role of þa in the passage; for

example, there is dispute over the pronoun referent (Beowulf or Grendel) in lines 746-749. Nonetheless, this passage illustrates the fact that at various places in Beowulf, particularly where the drama is high, the specific time marker þa is used frequently as an organizational device. The major difference between Beowulf and "Elene" or "Andreas" is the Beowulf-poet's diversity of organizational technique; in translation style, on the other hand, one sees consistent and often mechanical use of the specific time marker þa throughout the poem. In "Judith," which follows Beowulf in the Nowell Codex, þa is used regularly as it is in the two Vercelli poems; like the two Vercelli poems, "Judith" is translated from a Latin source.

The five long poems at the beginning of the Exeter Book are important for consideration here. As Krapp and Dobbie note in their introduction, the unity of the three parts of the first poem, "Christ," has been long debated. One can see capitalization used throughout the poem to indicate development. In particular, one can point to the exclamation "Eala" from "Christ I," as well as a variety of markers such as Swa, Nu, Hwæt, Þær, Sum Þonne, and Þa. Only in the second portion of the poem, "Christ II," is there dramatic narrative, and here the þa formula is used often. There is a strong resemblance to the Vercelli narratives in this respect. This raises the "Cynewulf question," because at the end of "Christ II" one of the four signatures of Cynewulf appears. The poet's use of the þa convention is another criterion one might use in order to identify authorship. As mentioned earlier, "Elene" and the "Fates of the Apostles" contain two of the other signatures of Cynewulf--"Elene" very much shows the þa convention, and the "Fates of the Apostles" very much does not.

But the fourth Cynewulf poem, "Juliana," resembles "Elene" more than any other poem in the Anglo-Saxon corpus in usage of þa. "Juliana," which is the fifth poem in the Exeter Book, manifests the translation style, and it is a poem for which a Latin source is not doubted. Þa occurs regularly in the poem, often capitalized. Other capitalization marks half of the twenty-eight direct quotations in the poem. As in "Elene," the specific time marker sometimes fails before a direct quotation. But in adherence to the þa convention, the poet Cynewulf shows a style that is best characterized by the word "translation." Like the debased classical style that art historians sometimes contrast to native style in studies of the early Middle Ages, Cynewulf's translations from the Latin in "Elene" and "Juliana" show a mechanical quality that one does not see in the native Beowulf, despite the fact that the Beowulf-poet often uses the þa convention in the poem. It should be noted, too, that Cynewulf is by no means associated with this style exclusively, since the "Fates of the Apostles" does not use the þa convention at all.

Among the other three long Exeter poems, "Guthlac" offers another indication that "translation style" is an appropriate term to describe the þa convention. Capitalization, it might be noted, is frequent in "Guthlac." There are over 200 capitals in 1379 lines; fifteen out of twenty direct quotations are capitalized, as well as a number of adverbs that stand first in paragraph level units. Most important among the adverbs is þa, although its frequency varies in the poem. Þa is little used in the first part "Guthlac I;" but beginning at Þa 976 one sees consistent use of the þa convention. In their introduction, Krapp and Dobbie note that a Latin source exists which

critics have felt to be closely followed in "Guthlac II" (beginning at 819) but not in "Guthlac I." Furthermore, it has been suggested that "Guthlac II" was written by Cynewulf, and that another runic signature of Cynewulf was lost at the end of the poem, where part of a folio is missing. Although an analysis of their arguments is not presented here, it is reasonable to infer that their decisions have partly to do with what is here called translation style. The other two poems in the MS are both related to the Latin, but one is dramatic and one is not. The dramatic poem "Azarias" makes frequent use of the þa convention, whereas the "Phoenix" does not. The "Phoenix" offers another indication that the term "translation style" is restricted to dramatic narrative poetry.

The other important codex of Old English poetry is the Junius Manuscript. The long poem "Genesis" (2936 lines in Krapp's edition) makes frequent use of the specific time marker þa. There are many instances where the marker fails, particularly when the narrator skips over portions of the original Latin; and in general the earlier portions of "Genesis" do not use the marker frequently, particularly the interpolation that derives from Old Saxon (234-852). But in most of "Genesis," þa is used by the narrator as he depicts dramatic events. It should be added that two-thirds of the sixty direct quotations in the poem are marked by capitalization. Furthermore, many units on the paragraph level are initially capitalized. "Daniel" also manifests translation style, but the other two poems in the Junius Manuscript generally do not. "Christ and Satan," the last poem in the codex, is a difficult poem for which to establish narrative units; it is composed of a loosely related series of dramatic events that pertain to the fall

of the angels, Christ's triumph over death, and the temptation of Christ in the desert. The specific time marker þa occurs frequently in the dramatic portions of the poem. "Exodus" is a more sophisticated blend of diverse materials. The only portion of the poem in which one sees consistent use of þa is the battle description beginning at line 247.

This discussion of the translation style is intended to supplement existing criticism of Old English poetry. In most cases, insights are reaffirmed here that are already made by other critics. But the present study is based upon a premise that other critics do not use: the concept that a contemporary MS, in many respects, offers a better reading of medieval literature than a modern edition. Modern critics lose one important source of literary and linguistic information because they neglect the scribal markings of MSS, and the units of language that they denote.

For the historian of literature, an important question is raised in this study. What is the relationship of the specific time marker in Old English to other contemporary literature? Both Latin and vernacular literature are important in this connection. A related question deals with punctuation and capitalization. If Clemoes is correct in his opinion that pointing and capitalization first become regular among Insular scribes, what bearing do these markings have on the literature of the MSS? One suspects that the answer to these questions is found in the Latin narrative literature of the gospels, and the vernacular literature that derives from it. It is interesting to note that the Munich MS of the Old Saxon Heliand, which dates from the early ninth century, manifests extensive punctuation

and capitalization that appear to be similar to the Vercelli Book. Another important source of information is found in the gospel harmonies deriving from Tatian that were translated into Old High German. And homiletic literature, both Latin and vernacular, is the most widespread source of all. In any of this literature, one can look to the extant MSS for scribal markings that should shed light on the relationship between Latin and vernacular writings of the early Middle Ages.

Footnotes to Chapter V

[1]This poem also occurs in the Exeter Book. Although there are fewer capitals in the Exeter version, most of them correspond to the Vercelli capitals.

[2]The questionable capital is probably not confined to vernacular writing. In D. H. Farmer's facsimile The Rule of St. Benedict (1968), an eight century Latin MS in uncial script, one often sees a slightly enlarged capital following a point. These "questionable capitals" are distinct from the large text-initial capitals.

APPENDIX I

A RECORD OF POINTING AND CAPITALIZATION

In this appendix, a listing is given of all punctuation and capitalization in the Vercelli Book. Pointing is indicated by a period, comma, or combination of marks; in addition, the words immediately preceding or following a point are cited. A slash indicates punctuation that is last in a MS line. Letters that occur in an adjacent line in the MS are placed in parentheses. A slash between two line numbers indicates that the first word and punctuation occur on the line before the slash. A questionable point is indicated by .? at the right. A point above an arabic numeral seven indicates section-final or work-final punctuation (e.g. 30v.22).

Normal capitals are indicated by the standard capital of the typewriter. A large capital is underlined once; an extra large capital is underlined twice. A questionable capital is indicated by cap? at the right.

Folio and line numbers correspond to the MS; a headnote is counted as a line, but a space that is skipped is not. Note that this appendix begins with folio two, because folio one of the MS is completely obscure. Old English words and abbreviations in the MS are rendered here diplomatically, with the exception of letters added above a line or in a margin which are silently included where

appropriate. The runic wynn is used for w by the scribe exclusively; in this list it is normalized in every case to Roman w. Otherwise, no changes in lettering are made. Note that this appendix uses arabic 7 for the Tironian note. A very few capitalized abbreviations for þæt occur, þ with a bar through the top; in every case they are designated by the word "capital" at the right.

fol. 2r

1 gelettan./
2 wolde.7
3 sceolde.Sagaþ
5 earan.7
5 geworden.Ða
6 hæfdon.þa
7 hine.7
7 annan.wæs
8 bisceop.Wæs
10 spræcon.7
11 cwealdon.þe
11 forleton./
12 cwædon.þes
14 (ge)sawon.gif
15 gelyfað.cumaþ
16 þeode.þa
16 caifas.hwæt
17 geþencan.þæt
19 forwyrþe.witgode
20 þrowunge.Sægde
21 þrowunge.7
23 gelamp.Ða

fol. 2v

1 þrounge.sagað
2 him.Þa
3 mannū.Eode
3 cafertun.sona
3 him./
5 inforlætan.þa
6 geatwearde.7
6 inforlete.wæs
7 heold.þa
8 geat.þa
8 him.Numquid.ac
9 is.þa
10 cwæð.þæt
10 wære.Ða
11 onæled.þa
12 fyre.7
12 hie.wæs
13 col.þa
14 wyrmde.þa
15 lare.þa
16 him.Ego
16 palam.Hwæt
17 lærde.7
19 comon.þonne
19 lærde.ne
20 spræc.ne
20 wæs.Hwæt

21 þæs.frin

22 gehyrdon.efne

23 standaþ.hie

23 lærde./

24 cwæð.þa

fol. 3r

1 ætstod./

2 cwæð.Si

2 respondit.To

3 bisceope.Þa cap?

4 hī.Si

4 sū.Gif cap?

5 sie.find

5 gewitnesse.7

5 gecyð.Gif cap?

6 sægde.hwæt

6 me.oððe

7 me.þa

10 scearpe.7

10 discipul.ne

11 mænest.Þa

11 cwæð.þara

12 sū.wæs

13 ofasloh.Hwæt

15 hlaforde.þa

16 siðe.7

16 wære./

17 petrus./

18 cwæð.þ

19 creowe.Þa

20 sare.Þa

22 bysceop.Sægð

22 euuangeliste.þæt

fol. 3v

1 meahton.7

2 ealle.7

3 mænig.alogen

3/4 onsægdon.Þa

4 sacerda.7

5 criste.forhwan

6 onsecgaþ.ða

7 worde.Þa

8 him.Ic

9 ge.secge .?

10 godes.Þa

10 him.efne

11 is.Soð cap?

11 secge.ðæt

12 gelipeð.þæt

13 wolcnū.mænde

14 wordū.7

15 dæg.Þa

15 gehyrdon.þa

17 hræg.7

17 gemote.Hwæt

18 yfolsaþ.Hwylc

20 yfelsunga.Hwæt

21 deman.þa

21 ealle.Reus

22 mortis.He

22 scyldig.7

23 7wlitan.7

24 slogon.7

24 dydon./

fol. 4r

1 bysmornessa./

3 arǽfnode.Þa

5 gerefan.Þa

6 gangan.for

7 eastertidū.Wæs

7 þeaw.þæt

10 wæron.Þa

10 Þ.þa

11 cwæð.hwylce

13 iudeas.Si

13 peccaui.eēt.malefacitor.Gif cap?

15 þe.ne

15 sealdon.þa

16 accipe,Nimaþ cap?

16 witniaþ.swa

16 æ./ .?

17 bebeodeð.þa

17 iudeas.non

19 tiid.Sceolde

20 cwæð.þæt

22 wæron.þæt

23 gesyllan.Forþan cap?

fol. 4v

1 cynnes.forþan

2 þam.þa

3 domern.7

3 lædan./

4 cwæð.Tu

4 iudeorū.Gesaga cap?

5 cining.þa

5 þances./

6 sægdon.Þa

7 mann.ne

8 wat.Ac cap?

9 secgaþ.7

10 brohton.þa

11 middangearde.wære

12 þegnas.for

13 heonon.Men

14 wordū.þa

15 wære.of .?

15 middangearde.hwæt

15 witon.þætte

16 eorðlico.ge

17 standaþ.ne

21 rice.mid .?

21 hafaþ./

22 her.on .?

22 sorh.7

23 hælendes.7 .?

fol. 5r

1 beoð.Ac cap?

3 bið.7

4 moton.þa

4 cwæð.þæt

5 middangearde./

6 him.Ergo

6 rex.gesaga

7 cyning.þa

7 him.soð

8 eom.7

11 bið./

14 ongitan.Ic

16 forgifan./

17 cyning./

18 forgifen.wiste

20 sona.þa

21 cwædon.ne

22 barraban.wæs

23 man.wæs

24 bendum.þa

fol. 5v

1 forgifan.þa

2 swingan.7

3 coronan.7

4 bysmernesse.Forþam

5 heafodbeag.þa

7 heafod.7

8 yfelice.forþan

10 godwebbes.þa

11 bysmernesse.7

12 yfellice.7

13 eoden.7

13 onhnigon.7

14 cwædon.Aue

14 iudeorū.hal
15 cyning.7
16 slogon.7
16 dydon.7
18 abær.þa
20 ealle.þæt
21 hī./
22 iudeas./
23 heafde.7
24 wæs.þa

fol. 6r

1 iudeum.Ecce
1 homo.Þis
1 Ac
2 gewillen.þa
3 worde./
4 cwædon.crucifige
4 crucifige.Ho
5 scyldig.þa
8 scyle.þa
9 þrowian.Forþan
10 sunu.þa
12 geworden.7
12 domern.7
13 cwæð.Unde

.?

13 tu.gesaga
14 þu.þa
15 worde.þa
16 me.Ac
17 ahon.swa
18 forlætan.þa
19 him.ne
19 me.nymþe
20 geseald.Efne
22 me.for
23 sealdon.þa
24 forlætan.7

fol. 6v

Cap?

1 forgifan.Ða
2 cwædon.gif
3 freond.forþam
5 wordū.Ða
7 hete.þa
8 heahsetle.7
8 wæter.7
11 deaþes.þa
11 iudeas.sanguinis
11 eius./
14 becwom.wæs
15 (easter)tide.Weorðedon cap?

15 swiðe.þa

16 pilatus.to

16 iudeū.Ecce cap?

17 cyning.ac

18 ealle.tolle

18 eū.Nim

19 ahon.þa

20 pilatus.hwæt

21 ahon.þa

22 casere.þa

22 wordum./

24 mid.7

fol. 7r

1 lædan.7

1 ahon.þa

2 stowe.þær

2 ahengon.7

4 aheng.þa

5 clife.þe

5 golgoðða.7

6 healfa.7

7 ahengon.þa

8 brede.7

8 gefæstnian.onufan

9 awriten.iħs

9 nazarenus.þis

10 cyning.wæs

11 geþeode.þæt

11 ebrisc.7

11 crecis.7

12 ræddon.Forþan

14 wæs.þa

14 pilate.ne

15 cyning.Ac

16 cwæde.þæt

16 rex.þa

17 wrat.þæt

19 feower.ælcū

20 dæl.7

21 untodæled.wæs

22 on.ac

22 awefen.þa

23 hie.uton

fol. 7v

1 swa.sceolde

4 hrægl.7

5 tohluton.wæron

6 dydon.þa

7 maria.7

8 hire.7

8 magdalenisce.7

11 oferseah.þa

12 ætstandan.7

13 þegn.þa

13 meder.mu(lier)

14 (mu)lier.þu

14 sunu.7

15 hafa.7

15 þegne.Ecce

16 mater.þis

16 modor.7

16 hafa./

18 hæfde.wæs cap?

18 hengon.7

19 hit.7

21 middūdæge.oð .?

21 non.7

22 betyndon.7

24 fremedon.þa

fol. 8r

2 wæron.7

2 gefylled.þa

3 gita.sitio.7

3 þyrste.þa

4 gefylled.þa

7 wæs.be

8 ðinge.In

8 me.hie

9 þurste.þa

10 crist.nu

11 gewrito.þa

11 eaxle./

12 onsende.þa

14/15 dydon.Eodon

16 rode.þæt

17 swulten.þæt

17 moste./

18 to.þa

20 hangedon.hie

20 wæron.þa

22 rode.þam

24 (wun)dode.7

fol. 8v

1 wunde.þæt

1 middangeardes.þ

2 sceolde.7

2 c̄.sc̄s̄

2 iohannes./

4 (ge)seah.7

4 soð.7

5 gelyfen.wæs
6 bræcon.7
7 stungon.þæt
8 wæs./
9 cwædon.Omnis
9 eo.Ne cap?
10 him.swylce
11 c̄.Videbitur
11 felix./
12 þone.þe
12 sticedon;Þa
14 god;Wæs
15 þegn.7
16 ege.þa
17 bebyrgan.þa
18 þ.þa
19 þegn.nicodem̄
19 haten.brohte
20 swete.of
20 wyrtū./
23 adydon.7
24 (wyrt)gemangnessū.7

fol. 9r

1 bewundon.þa
2 aheawen.wel
3 þrowode.þær
4 wæs.þa
5 byrgenne.M̄
7 wæs.þurh
8 astah.7
9 deaþes.7
11 geband.7
11 gesette.7
13 middangeardes.7
14 sece./
16 forlæteð.gif .?
17 wile.Ac
20 gecyðde.Utan
21 gehyraþ.þ
22 worhte.þæs
23 AMEN/
24 ende.

fol. 9v

1 MEN ÐA LEOFESTAN./
3 gesceaftū.In
4 geard.7
7 cyme.7
8 leoht.7
8 tungla.7
9 wolcnū./

10 egeslicu.7

11 (ondrys)licu.7

12 (a)hengon.7

12 spiwon.In

13 wepaþ.forþan

13 betan./

14 afeallað.In

15 of.IIII.sceattū

17 forbærnde.7

17 fræton.7

18 ariseð.7

20 lichoman.þōn

21 (firen)fullum.7

21 gesewen.7

22 hengon.7

fol. 10r

1 gewyrhtū.Hwæt

2 cealdes.ne

2 heardes.ne

3 hnesces.ne

3 laðes.þ

4 ascadan.7

5 magon.Hwæt

8 haligra.7

8 heofonarices.7

9 helle.Eala

12 fremmen./

13 gesceop.7

14 forgeaf.la

17 domes.La cap?

20 golden.La cap?

22 dæg.7

23 dæg.7

23 dæg.7

24 dæg.On

fol. 10v

2 forwyrht.treowleasra

2 gewinn.7

3 storm.7

3 blæstm.7

4 gesceaft.7

4 gefeoht.7

5 gesyhð.7

5 miht.7

5 scur.7

6 dream.7

6 sang.7

6 bryne./

7 dæg.7

7 gedal.7

8 draca.7

8 seaþ.7

9 deaþ.7

9 grund.7

9 strēā.7

10 fyrhto.7

10 ren.7

10 granung.7

11 fyll.heofonwarena

11 mengo.7

11 miht.7

12 rod.7

12 dom.7

13 gestal.7

13 ?wlitan.7

13 word.7

14 wop.ond

14 here.7

15 hell.7

15 gryre.7

16 æteowed.þær

18 modrū.oððe

19 gewurde.Hwæt

20 (mid)dangeard.mid

20 behwylfeð./

22 eagum.nu

23 neahstan.sweltaþ

fol. 11r

1 gebrosnodon.7

2 æte.Hwæt

3 sar.7

3 sawle./

5 bið.7

7 drohtigan.In

7 susle.7

9 bryne.7

11 wæron.7

11 geearnedon;Ac

14 man.7

14 oferhydyg.7

14 unrihtwisnessa./

15 unrihthæmedas.æræetas.7

15 dysinessa.7

16 leasunga.7

17 (licet)tunga.tælnessa

17 twysprǽcnessa.niðas

17 nearoþancas./

19 onstealdon.Ac

20 mode.7

21 hygdo.Mid

24 weorþe.Ond

fol. 11v

2 cwæð.Di(mitte)

3 uoð.geþrowigen

4 gedoo.her

5 worulde.Hwæt

9 forworhton.gif

10 willaþ.swa

10 cwæð.dryhten

11 heofonarice.þa

12 mannū.Hwæt

14 Hwæt

16 æfestige./

20 ðeowdome.la

23 secgaþ.hwæt

fol. 12r

1 scylen.7

2 þearfe.þa

4 geearniaþ.hæbben

7 betst.Forþan

9 (aly)fedu.Utan

12 clænheorte.7

14 willan.7

16 wæs.Utan

17 moton.þær

19 dæḡ.ne

19 nihte.Ac

19 leoht.7

20 blis.7

20 wuldor.7

20 gefea.mid

21 alysende.þæt

22 suna.7

24 am.

fol. 12v

1 BRoðor

3 .I.is

3 ḡleafa.Oðer

3 hiht.þridde

3 lufu.On

4 ælmihtigne.7

4 sunu.7

5 gast.7

5 þrynesse.7

6 annysse.Þōn

7 meda.Þōn

8 lufan.7 .?

8 nehstan.forþā

12 nehstan./

13 þurhwunige.forþā

14 iohannes.c̄.god

14 lufu.7

15 gode.7

15 him.Broðor

16 mine.VI.þing

16 habbanne.þære

17 æwfæstnesse.7

18 lengtenfæstenes.I.is

18 andetnes.oðer

19 hreowsung.þridde

19 wæcce.Feorþe cap?

19 fæsten.V./

20 gebedu.VI.is

20 ælmesse.sio

22 geþohte.oððe

22 spræce.oððe

22 worce.Witodlice

24 bion.ærest

fol. 13r

1 frecnes.Oðer

2 (dyrnege)ligre.þridde

2 unrotnes.feorðe

2 gitsung./

3 .V.idel

3 wuldor.VI.æfest.VII.irre. VIII.Oferhygd.sio cap?

4 oferhygde.Of cap?

5 gesceaft.Broðor

8 wære.þe

9 gefremede.7

10 dæde.he

10 gedeman./

12 do.7

13 do.7

14 genænan./

15 anfon.forþam

18 gerihtwisað.7

19 synnū.æghwylc

19 hyht.for(gifnesse)

20 (for)gifnesse.on

20 forstent.Sio

22 (un)truman.7

23 (hreow)sunge.Forþan cap?

24 andetten.þa

25 (ðurh)tugon.be

25 andettnesse.Salomon.c./ cap?

fol. 13v

1 geriht.Se

3 begytend.Broðor

4 hreowsung.Be

5 godspelle.doð

6 nealæceð.7

6 fulluhtre.c̄./

8 hreowsunge.þ

9 fremme.swa

10/11 synne.Ac

11 cwæð.beod

12 þurhwuniaþ.Soðlice cap?

12 aþwegen.7

13 bewepeð./

14 þurhtyhð.Ac cap?

15 (þwe)gen.7

16 forlæteð.Ac cap?

17 þurhtyhð./

19 gedon.Sio

20 gescrifen.Ac

21 biternesse.forþam

22 lenge.Ac

fol. 14r

1 mildheortnesse.Soðlice

2 doð.þam

3 gehelpð.þam

4 beganne.Forþam

5 wæstmas.Forþam

6 cwæð.of

7 dryhten.Forþan

8 eorðan.Eft.ðð.c̄.se

8 witiga.media

9 surgebam.to

10 rihtwisnesse.Be cap?

12 aweahte.Þus

12 cweðende.Beatus

12/13 que̅.eadige

14 geset./

16 me.waciaþ

18 nihte.oððe

19 (hanc)redes.oððe

19 ærnemergen.þy

21 bebead.þa

23 witanne.is

fol. 14v

2 waciende.Broðor

3 wacienne.forþa̅

4 halgum.forþa̅ .?

5 arisenne.7

7 (wacien)dan.Æfter

7 fæstenu.be

8 lofu̅.isidorius

8 cwæð.þæt

8 god./ .?

10 worulde.þ

12 afremdod.7

12 gefremed.þurh

14 oferswiðeð.Hieronimus

15 lichoman.7

16 ongebringð.Agustinus

17 gerynu.7

18 leahtras.7

18 onlyhteð.Witodlice

19 costungū./

21 Soðlice

21 is.þ

22 dagas.þurh

23 begitan.7

24 forgifnesse.Israhela

25 symbelnesse.þurh

fol. 15r

2 sæ.Moyses

4 geryno.ðð.se

6 sawlæ.Crist

7 gefæste.XL.daga.7.XL.nihta.þurh

8/9 þenedon.Petrus

10 alysde.Iohannes

11 gefæste.þurh

12/13 bodude.Paulus

13 geearnode.bion

14 onfon.Hieronimus.c̄./

16/17 gefean.Sona

17/18 drifen.Broðor

19 (gebe)de.Forþam

22 andfenge;Forþam

25 fæstenne.Broðor

fol. 15v

3 Soðlice cap?

4 gode.swa

6 gode.Witodlice cap?

8/9 forleton.eac

11 monoð.7

12 wæstmas.Ionas

13 wæs.Daniel

15 gehyred.ezechias

16 god.XV.gear

17 life.Wiotodlice

18 ræðan.for(þam)

20 us.æt

22 ælmessan.Sio

23 weorca.be

fol. 16r

3 geclænsaþ.7

3 alyseð.þone .?

4 witū.7

5 ascyfð.7

6 sawle.7

6 adrifð.7

7 fylste.swa

7 cwæð./

9 duru.7

10 (on)geancumende.7

10 fultume.witod(lice)

11 lichālic.þ

12 Sylle cap?

13 ḡgylteð./

14 ḡstyre.7

15 gebringe.Þas

18 AMEN./

9 mildheort./

10 unawended;Nis cap?

12 gedo.her

13 ascortaþ.Nis cap?

14 age.þæt

14 æhta.7

15 geendian.mid

17 (a)cennaþ.Sume

17 wædle./

18 medomlicor.Sume

19 welan.7

19 sweltan.7

20 geendian.Men

23 middangearde.þeah

24 worulde.ne

fol. 16v

1 MEN

1 lære;/

3 synnū.forþan

5 worulde.Her

5 biddað.7

6 forgifnesse.Her

8 gemeted.on

8 domdæge.þær

9 is.Her

fol. 17r

1 bepriwe./

2 worulde.bið

3 myrges.7

3 unrotlices.Her

4 beon.Forþan

4/5 ece.Her

5 unrotnes.Ac

5/6 nearones.Her

7 forworhton.her

7 hleahter.Ac

10/11 gehwyrfed;Þam

11 forwyrneð./

12 nele./

14 genyðerode.Þa

15 beboda./

16 fyre.Þa

18 forþylmed.þa

19 byldað.7

20 (ḡstru)diaþ.7

21 gereafien.þa

22 dimnesse;þa

23 ricsiaþ.þa

23 racentegū.Þa

13 hatheortan./

14 gramhydigan.7

14 struderas.7

14 þeofas.7

15 manswaran.7

15 leogeras.7

15 gytseras.ungemet

16 hæto.7

16 cyles./

19 hæto./ .?

23 habbað.bion

24 hælo.Wepen cap?

fol. 18r

fol. 17v

1 forþrycced.Þa cap?

2 wyrðen.him

3 þrosmes.Þa cap?

5 wædlan.þa

5 wædle./

6 alætað.Þa cap?

9 seaðe.7

10 nemned.þær

12 (for)weorðeð.Þær

12 nemde.7

1 wop.geeaðmedden

2 hellewite.Eala

4 witu.7

4 ondrædan;Hwæt

5 worulde.þæt

6 lysen.þæt

7 þrowian.Nis

8 worulde.þ

9 byrigean.7

10 dome.Wa

11 earmre.gif

12 gode.þær

13 suna.ne

13 fæder.ne

14 oðrū.Ac

15 gewyrhtū;Men

17 hellware.7

17 heofon.7

18 midle./

20 gesette;We

20 englas.7

21 nytenu.lytel

22 7dgite.þy

22 7gyt.þe

24 cwæð;Se

24 earman./

fol. 18v

1 gewlenced.Se

2 me.Utan

3 steopcildū.þōn

3 gode.Þa

4 reste.7Þa

5 wuldre;7Þa

5 geðyldigan.7

6 blæde.7

7 fyrenlustes.þa

10 wuldres;He

11 middangearde;7

11 sculon.gif

12 willað;Nu

13 middangeard.swa

14 bioð.swa

15 lifes.swa

15 deaþes;Ne

16 deaþe.Odrū cap?

16 onfehð.swa

16 life.swa

17 unlife.swaðer

17 bioð.7

17/18 earnung.Eala

18 ondrædanne.þæt

19 dæge.beforan

20 deman.7

20 cynne.7

21 gehyrað.7

22 gode.þ .?

23 onfon.7

25 gehyren;7

fol. 19r

1 wille.þ

2 naman.þa

2 reste.þa

3 unrotsiað.for

4 blisse.7

4 gode.Þa .?

5 gyltū.þa

6 gode.Þa .?

8 forgifnesse.7

9 feded.þa

11 forgifnesse./

12 geferscipe.þa

13 gebedu.7

13 herig̃./

15 (hing)reð.ne

16 forgifð.for(þy)

17 getrywre./

18 mildre.7

18 earmfulre.7

19 lufode.M̄.þōn

20 sawle.forþan

22 donne.mæs

22 agæled.þyssum

24 cweðað.eadigu

fol. 19v

1 huse;7

2 wuldre.7

3 lufodest.Cwið

4 stefne.Ic

5 menigo.lætaþ

5 me.ne

6 wyrðan.he

7 hī.he

8 worulde.þ

8 wolde.þ

8/9 unawendedlice.Ic

9 myrhðe.þær

9 geomrode.7

10 sceolde.he

11 fæstenne.7

11 oferfyllo.Ic

12 hī.7

12 me.Uncra

12 sworette./

13 scylda.7

13 ferende./

14 lichoman./

15 þe./

16 naman;þ

17/18 g̃dale.Dryhten

18 lichoman.He

19 þe.he

19 strang.7

19 staðolfæst.7

20 bebodū.on

20 worcū.He

20 arod./

21 æfstig.ne

21 eaðbilge.ne

21 hatheort.ne

22 he.næs

22 gytsere.ne

23 ofermod.ne

23 niðig.ne

23 leasfyrhð.ne

fol. 20r

2 (on)forlædan.þa

2 naman.ne

3 gedrehtne.ær

4 geswincū.þ

5 geswinc.Dryhten

6 naman.þæt

7 ecnesse.he

7 drican./

8 worulde.He

9 wolde.þ

10 worulde.He

11 are.þ

12 worulde.he

12 tide.þe

14 M̄.Utan

14 wynsūlice.7

14 fægre./

15 sprycð.sio

16 sprycð.þe

17 bleon.ærest

18 hiwe.þōn

19 hiwe.swa

20 rosan.7

20 forð.þ

20 golde./

21 seolfre.7

21 gymcynne.7

22 steorra./

23 mone.7

24 scinende.þōn

fol. 20v

1 stefn.on

2 onstælð.Cwið

2 stefn.gang

3 hus.Þær

3 wære.nu

3 reste./

4 awendedlice.Þōn cap?

5 anū.7

5 fægerestena.engla
6 heape.7
6 wordsprecende.7þa
7 bioð.ne
7 geclypian.ne
8 laðe.Ac
8 stent.swa
10 bioð.7
11 woruldū.7
12 worulda.7
12 ecnesse.dryhten
13/14 geweorðeð.Ne
14 ateoraþ.mænigū
15 willað.ðu
15 wyrhta.7
16 haligra.þu
16 heofendra.7
17 hælend.7
18 rest.7
18 leoht.7
19 gesprec.7
19 gehyrnes.7
19 clænsung.7
20 gang.7
20 swæc./
21 geblissian.7
22 wyrhta.7
22 fruma.7
23 onlihting.Ðu
23 wylle.m̄.ongytað
24 sawle.þōn

fol. 21r

1 asmeade.7
2 mannnes.ge
2 dæda.ge
2 dæda.ge
3 (ḡsprecen)ra.ge
3 gedonra.ge
3 geþanca.ḡ
5 dome.þōn
6 sawlū.Venite
6 mei.percipite
7 regnū.He
7 gebletsode.7
8 rice.mid
8 fæder.In
9 þrynesse.þ .?
10 frymðe.eallū
10 lufodon.7
11 forhte.7
11 afærede.þa
11 wirigdon.7

11 worhton./

12 swið.betwyh .?

12 heofað.7

12 wepað.hwylcne

13 wille.be

13 dome.þe .?

14 hæfð.7

14 standað.hwanne

15 ær.hie

15 gehyren.7

16 hælend.wyrð .?

16 hiwe.ofer

17 forworhtan.æfter

18 (ge)demed.7

18 stefne.hwæs

19 weorc.þ̄on

19 sona./

20 weorca.forðan

21 noldon.þ̄on

21 lichom̄./

22 unbealdre.7

22 heofendre./

23 sended.7

24 eorðanlames.wa

fol. 21v

1 me.7

1 þe.In

1 tide.7

1 me./

2 gemundest.wa

3 cuðe.swa

3 eardude.la

4 (eorðan)lamb.7

4 dust.7

4 gifel.7

4 fætels./

5 fulnes.7

5 me.7

6 tide.ne

7 sceolde.ac

9 meahtest.7

9 forgete.mid

10 gehwylcū.æghwylce

11 gebetest.næs

12 aret.ac

13 ætgædere.þonne

13 sperū.7

14 (swyr)de.oððe

14 stenge.þ̄on

14 lyste./

15 ðe.Ic

16 unrotnesse.Eall

16 aworhtest.a

17 wellicodon.7

17 gamen.hu

18 (ge)worhtest.7

19 sawl.la

20 unrihte.On

21 geworhte.unrim

21 scylda.7

21 wolde.7

22 unrihttidū.þone

22 þearfan./

23 forhogode.nane

24 him.þ

24 ecnesse.nolde

fol. 22r

1 wines.Ac

3 findan.Næs

4 wunianne.nihtes

4 fyrst.ne

4 fyrst./

5/6 him.Þær

6 utfulge.ealle

6 hæfde.7

8 deman.La cap?

8 deað.swa

8 manige.7

8 sindon./

9 lichoman.swa

10 lifde.ðu

10 forgitenne.swa

11 lybban.7

11 byrgean./

12 swiðe.he .?

12 swencte.On

13 scylda.7

14 nolde.forneah

15 (domes)dæg.ne.let 2nd .?

15 lybban.þy

16 gedyde.Næs

16 ælmesgeorn.Ne

17 earman.Ne

17 elþeodigu.Næs

18 wolde.of

19 (ge)streonū.Næs

19 rihtwis.Ne

19 rummod.his

20 gestreona.god

20 oncnawanne.Ne

21 man.ne

21 him.Ne

22 gehealp.Ne

23 bewrogen.mid

23 hrægle.oft

fol. 22v

1 him.7
1 beodgereordū.þ
2 ofðylmed.7
2 asmorod.eala
3 mete.7
4 geolstre.7
4 flæsce.He
5 lifian.7
5 crist./
6 god.7
7 olyhte.swa
8 dryhten.7
8 deað./
9 geearnod.þa
11 hungres.Þa cap?
13 þurstes.þa
14 hrægle.þa
14 mæcede.þa
16 gestynþo.7
17 benda.þa
17 ofermodgode.þa
18 niðrunga.þa
19 renceo.þa
20 teonan.þa
21 (stru)dadest.7
22 witu.þa
23 (hleah)tras.7
23 rihtwisan.Þa cap?
24 me.þære
24 gnornungē.Eala

fol. 23r

1 gecow.7
1 geslit.7
1 geter.7
1 andsaca./
2 wunode.Hwær
2 strengo./
3 anmedla.7
3 mod.7
3 renceo.7
3 onwald./
4 oferhigdo.7
4 blis.butan
5 wearð.Nahte
6 þe.ne
6 moder;Ne
6 broðor.Ne
7 swystor.Ne

7 þe.siðþan
8 hæfde.Ne
8 lufodest./
9 feodon.7
9 laðetton.la
10 þe.Ic
11 eacnung.7
11 cenning.7
11/12 cumen.Ic
12 wlite.7
12 wunsumnes.Ic
12 spræc.7
12 swæcc./
13 fæst.7
13 hawung.7
13 gehyrnes.7
13 glædnes.7
14 onmedla.Ic
14 geþanc.7
14 fægernesse.7
14 lufu./
15 gestæðþignes.7
15 getreowmesse.gif
16 feðe.7
16 gang.7
16 staðol./
17 gemynd.7
17 gamen.7
17 gladung.7
18 (hleah)tor.7
18 myrhð.eall
18 wære.Ic
18 þe./
19 ðe.eall
19 losode.7
20 me.7
21 (ge)þohtest.ne
21 sealde.laðlice
22 þe.æghwæt
22 dydest./
23 flæsce.æghwset
23/24 earfoðlices.Eall cap? .?
24 lufodest.eall
24 feode.næron
24 næfre./

fol. 23v

1 willan.forþan
1 beboda./
2 lare.menþat.þ̄on
3 aswornod.7
3 gaste./
4 swate.7

5 dropan;7
5 hiw.hwilū
6 gelic.þōn
6 he.7
7 blæc.7
7 hiwe.hwilū
7 collsweart.7
8 bleoh.swa
8 lichoma.7
9 forhte.7
9 bifigende./
10 domes.þis
10 agen.fram
10 geogoðe.oð
11 me.7Þōn
11 him.7
12 tæcean.þōne
12 him.7
13 leng.7
13 unriht.La
14 beget.mid
14 lyrewrencū.Oft
15 þe.7
15 gebette./
16 stefn.gang
17 hus.Þa
17 syngodon.gyt
17 swelten./
18 sawlū.Discedite
19 æternū.He
20 fyr.þ
20 englū.þōn
21 bogan.7
21 stræla.se
22 ofermettū;7
22 bioð.swa
23 cynna.swa
23 bioð.Sumu
24 niðe.7
24 æfste;Sumu
24 gebelge.7

fol. 24r

1 (hat)heortnesse.sumu
1 stale.7
1 wrænnesse.Sumu
2 (drun)cennesse.7
2 geligre.Sumu
2 æwbryce.7
3 (ge)dweollcræftū.sumu
3 lyblace.7
3 gytsunge.sumu
4 yrre.sumu

4 scincræftū./
5 morðorcwale.Sumu
5 þeofunga.7
5 feounga.swa
6 syndon.swa
7 mæge.7
8 geunfæstnod.gif
9 mæge.7
10 strǣlum.7
10 some.he
11 gebend.7
11 strǣlū./
12 nemde.þonne
12 þearf.m̄.þæt
14 scyldanne.ærest
14 wisdom.7
15 fæstrædnes.on
15 weorcū.7
15 mildheortnesse./
16 scyld.7
16 scyld.7
16 scild./
17 sweord.þe
17 singaþ.7
17 ælmessan.7
18 scyld.7
18 scyld.7
19 weorcū.7
20 deofle.þe
20 hatte.ne
22 feohtanne.wið
23 gastum.m̄
23 habbað.þa
23 scyldas.þe
24 mæge.þe

fol. 24v

1 scyldanne.Gif
1 geþanc.þæt
3 dioflū.geþencen
4 (be)gangenne.ælce
4 hyrdas.oðer
5 heofonū.þe
5 onstellan.7
6 tæcan.7
6 scyldas.þe
7 nemde.7
7 sweord.7
9 scotianne.Is
9 þearf.menþat./
10 near.7
11 fyr.7
11 god.swa

12 is.þ̄on

12 lif.In

14 ameN;

fol. 25r

1 wintra.Ostende

2 HER

5 wuldre.7

6 frofre.forþan

8 wære;Forþ̄a

10 gesceop.Ac cap?

11 hæfte.7

12 (þeow)dome.swa

13 cwæð.In

14 casere.þætte

14 gewriten.eall

14 ymbhwyrft./ .?

15 middangeardes.þæt

17 gehwylc.On

18 bode.þe .?

18 wæs./

19 gildan./

24 marian.þe

25 beweddod.7

26 gaste.þa

27 sceolde.7

fol. 25v

1 alegde.forþan

3 (ona)settan.On

5 ewede.Þa cap?

7 byrhto.þa

8 ondredon.se

10 ondrædaþ.forþy

11 gefea.forþan

12 crist.on

14 aseted.Þa cap?

16 cweðende.gloria

17 dō.Wundor

19 (wyr)cende.Nu

21 octavianus.7

23 acenned.On cap?

25 cwæð.data

26 terra.Me

27 eorðan.Eft

27 mihte./

28 impleo.Ic

fol. 26r

7 lærden.7

7 cwæð.Euntes

7 P̄dicate cap?

8 Evangeliū cap?

8 creature.gað

9 þeodum.Swa

15 rice.þurh

16 middangeard.þæt

24 sunnan.þe

25 gesceop.7

26 gelomp.Swa cap?

fol. 26v

2 hreowe.ond

8 hyrnesse.7

9 wyrcean.7

9 onfon./

10 tintrego.7

13 rice.7

13/14 cræfte.Sio

14 middangeard.7

16 don.for

17 egsan.In

17 getacnod./

18 middangeard.þæt

19 gesybbode.wið

20 godfæder.7

20 gelaðode.7

20/21 cwæð.Beati cap?

21/22 vocabuntur.Eadige cap?

23 genemnde.Þrim

24 dagū.þ

26 heane.7

29 agildan.þæt

29 wordū.7

fol. 27r

2 eðle.þæt

4 gefyllen.7 .?

4 ondettan./

5 cwæð.Corde

6 salum.Mid

8/9 hælo.Se

10 acenned.on

13 cwæð.gaudete

14 celis.Cyrinus

17 folc.æfter

18 aldorþegn./

21 cwæð.tu

21/22 vivi.Þu

22 sunu.swa

25 lufan.Us

27 acenned.forðonþe

fol. 27v

2 cwæð.Ego

3 descendit.Ic

3 hlaf.forþan

5 gefean.Þa

6 bethlem.Þa cap?

7 Ac cap?

8/9 cwæð.Sp̄s cap?

9 te.se

12 crist.Is

14 criste.Ac cap?

16 (ge)sceop.ænig

16 astah.ne

19 sylfum./

26 cwæð.Qui

27 meam.et

28 eum.Se

29 drinceð.he

29 me.7

29 him.þas

fol. 28r

2 lichoman.7

2 blodes.Ac

4 him.7

7 byrhto.þa

14 folces.ða

15 Ac cap?

16 cwæð.Nolite

16 timere.ne

20 willað.Forðan

22 gefea.þe

23 gefea.englas

23/24 cwædon.Gloria

24 dō.Wuldōr cap?

25 habban.ær

fol. 28v

1 dæghwamlice.7

2 tyddernesse./

4 lufan.for(þan)

6 bion.forþan

7 cwædon.Pax

7 hominib;bone

7 voluntatis./

13 willan.We cap?

15 eorðan.7

19 rice.forþan

25 oferhygd.ne

26 lusta.Ac

28 geleafan.forþan

29 sae./

fol. 29r

1 tungel.Ne
3 ende.Ac
4 ende.7
5 gedrefednesse.7
6 deaðe.7
6 sare.7
7 ende.7
7 wommum.7
10 ende;

fol. 29v

1 HWÆT
2 hæleð.þeodnes
2 þegnas.No cap?
3 alæg.campræelenne.þon
3 hneotan.Syððan cap?
4 heahcyning.lyt
5 getæhte.þ
7 herefelda.helm
7 ealgodon.on
8 sum.se
9 wondorcræfte.þam
9 geteode.ut
10 mihte.blædes
11 brucan.Oft
12 bewunden./
14 wist.werum
14 wonge.Ne cap?
15 bruconne.Ah cap?
16 feorrancumenra.ðegon
16 þeode.swelc
17 hira.þæt cap?
17 æghwylcne.ellðeodigra .?
17 ellðeodigra.dydan
18 meteþearfendū.þara
19 sohte.Swylc cap?
20 eafoð.þæt
20 gesihð.hetted
20 heorogrimme./
21 heafodgimme.Ageton
21 ordum.syððan
22 tosomne.dryas
23 dwolcræft.drync
23 unheorne.se
24 hreðre.hyge
24 oncyrred.þæt
25 mandre me.hæleþ
25/26 heorogrædige./Ac cap?
26 gærs.for
26 meteleaste.meðe
26/27 gedrehte./Þa

29 hloð.fordenera

29 þegn./

fol. 30r

1 sið.eodon

2 linde.Nalas

3 æscberend.to

3 orlege.hie

4 gebundon.7

5 segl.Abreoton

6 heortan.heofonrices

7 weard.þeah

7 drync.atulne

7 onfenge./

8 onmod.he

9 stefne./

10 lof.on

11 tearum.his

13 stefne.weoruda

13 cwæð.hu

14 inwitwrasne.searonet

14 seoðað.a

15 þines.georn

15 mode.Nu cap?

16 fremman.swa

16 neat./

18 hreðre.Gif Cap?

19 wærlogan.wæpna

19 aswebban.Ic

20 adreoganne.þæt

21/22 wille./Forgif

22 life.Þy cap?

23 lungre.scyle

23 burgum.æfter

25 edwitspræce.Ic

26 staþolige.fæste

27/28 wille./Þæt

29 (wroht)smiðum.on

29 wyrrestan.dugoða

fol. 30v

1 eorðan.Æfter

1 tacen.h lig

2 carcerne.þær

3 weorð.þæt

3 gefremede.Þa

4 stefn.Wrætlic

5 sweg.Mæres

5 þeodnes.he

7 stefne.Ic

7/8 swegle./Ne

8 forht.ne

8/9 murn./Ic
9 wunige.7
12 ontyned.þær
12 most./
13 brucan.geþola
13 þrea.nis
15 searocræft.swencan
15 motan.Ic
16 (on)sende.to
16 hroðre.In
16 burg.he
17 leodhete.Is
18 nihtgerimes.þæt
19 geswenced.sigore
20 godes.ge
21 ælwihta.engla
21 scyppend.to
21 rice,/
22 ḡhwā;
23 ÐA
23 matheus.miclum
25 samnade.hæðne
26 þrungon.guðsearo
26 bolgenmode./
27 bordhreoðan.woldan
27 lifdon./

fol. 31r

1 Wunedon.hwylcne cap?
2 (fyrste)mearce.feores
2 berædan.hæfdon
2 rimcræfte./
3 endestæf.hwæne
4 meteþearfendum.on
5 getang.reðe
6 gimdon.meotudes
6 mildse.oft
7 larum.þonne
8 gelyfdon.hie
8 glawne.haligne
9 hæle.under
9 heolstorlocan.bidan
9 beadurofne.Wæs cap?
10 wolde.Ða
11 þinggemearces.butan
11 nihtū./
12 wælwulfas.awriten
12 hæfdon.þæt
12 banhringas./
13 tolysan.lic
14 wilþege.fæges
15 flæschoman.feorh
15 guðrincas./

16 sið.æfter
16/17 wurde./Swa
17 þritig.þing
17 nihtgerimes./
18 micel.þæt
18 ceaflum./
19 foddorþege.þa
21 wunode.belocen
21 leoðubendū.þe
22 adreg.for
22 ebreum.7
23 galdorcræftū.wiðstod
24 heofenū.þær
24 achaia.andreas
25 wæs.leode
25 lærde.on
25 weg.þa
26 wuldor.meotud
26 onleac.weoruda
27 cwæð.Ðu
27/28 lædan./Siðe cap?
28 gesecan.þær
28 weardigað.eðel
29 morðorcræftum.swa
29 þeaw./

fol. 31v

1 willað.on
2 geunnan.syþþan
2 mermedonia.onfindaþ
3 feasceaftne.þær
3 feorhgedal.earmlic
4 wyrþan.Þær
5 fæstne.Nu
6 sceal.fore
7 (handge)winne.þurh
7 ellorfusne./
8 cyme.ædre
8 him.andreas
8/9 andsware./Hu
9 gelad.fore
10 weg.swa
10 hrædlice.heofona
10 scyppend.wuldres
11 waldend.swa
11 becwist.Þæt
11 þin.eað
12 (ge)feran.of
13 (sæ)stearmas.7
13 swanrade.waroðfaruða
13 gewinn.7
14 (wæter)brogan.Wegas cap?
14 widland.ne
14/15 cuðe./eorlas

15 elþeodige.ne

15 gehygdo./

16 sindon.Him

17 dryhten.Eala

18 woldest.þæs

18 weorþan.Nis

19 foldwege.Þæt

20 hider.on

20 cneorisse.under

21 gang.aseted

21 wyrðe.Breogostol cap?

22 (burg)warū.gif

22 agend.ne

23 weorðan.Ne

23 wac.gif

24 þencest.wið

24 gehealdan.treowe

25 tacen.Beo

25 gearu.ne

26 wyrðan.Ðu

27 gripe.ðær

27 hildewoman./

28 beaducræft.geboden

28 wyrdeð.Scealtu.æninga cap?

29 ærdæge.emne

29 ende.ceol

fol. 32r

1 wæter.brecan

1 bæðweg.hafa

1 bletsungē./

2 fere.gewat

3 halga.healdend

3 wealdend.upengla

3 secan./

4 weard.þone

4 ham.þær

5 moton.æfter

5 brucan:7

6 ÞA

6 cempan.aboden

7 hyge.ah

8 hildlata.gearo

9 campe.gewat

9 ærdæge.ofer

10 sandhleoðu.to

10 faruðe.þriste

11 greote.garsecg

12 brimstreamas.Se

12 hyhte.Syðþan cap?

13 scip.modig

13 gemette.þa

14 (morgen)torht.beacna

14 sneowan.halig

15 heolstre.heofoncandel

15 blac.ofer

15 lagoflodas./

16 lidweardas.Þrymlice

17 menn.on

17 merebate.Sittan cap?

18 comon.Þæt

18 sylf.dugeða

18 wealdend./

19 twam.wæron

20 onlice.ealiðendum./

21 fæðm.ofer

21 weg.on

22 lacað.Hie

23 stod.fus

23 faroðe.frægn

23 reordade.hwanon

24 liðan.macræftige

24 mereþissan./

25 ægflotan.Hwanon

26 gewealc.eowic

26 brohte.Him

27 god.Swa cap?

27 bad.hwæt

28 waroðe./

fol. 32v

1 syndon.feorran

2 geferede.us

2 bær.on

2 naca./

3 bewunden.oðþæt

4 fordraf.Him

5 oncwæð.wolde

6 sincweorðunga.syllan

6 meahte.Þæt

7 hornscipe.ofer

7 eðel.on

8 mægðe.bið

8 god.Þæt

9 weorðe.Eft

9 helm.Of cap?

10 scippend.Ne

10 gewunian.widferende

11 brucað.Ah

12 þrowiað.Þa

12 gelædaþ./

14 spilde.Him

14 ondsware./

15 leodmearce.mycel

15 hiht./

16 leofesta.gif

17 gecyðan.Him
18/19 stefne./We
19 freolice.ofer
20 bæð.efne
20 myneð./
21 eowre.gafulrædenne
22 habbað.sceattas
22 gescrifene.swa
23 (scip)weardas.Aras
23 willað.Him
24 ofstlice.Andreas cap?
25 mælde.Næbbe
25 gold.ne
26 wiste.ne
26 beaga./
28 becwist.Him
28 breogo.þær
29 sæt.ofer

fol. 33r

1 Hu
1 leofesta.Ðæt
2 woldes.merestreama
2 bedæleð./
3 cleofu.ceolas
3 neosan.nafast
3 frofre./
4 faroðstræte.hlafes
4 wiste.ne
5 strang.þam
6 cunnaþ.Þa
6 ?sware.Wis cap?
7 Ne
7 þe.nu
8 woruldspede.Ðæt
9 oferhygdum.sece
9 sarcwide.selre
10 ellorfusne.oncnawe
10 cuðlice.Swa
11 bebead.þeoden
12 riht.weal(dend)
13 wuldorþrymmes.an
13 god.eallra
14 (ge)sceafta.Swa
14 cræfte.hefon
15 mihtum.sigora
15 selost.he
16 cwæð.fæder
16 gehwæs.?
17 streonan.Farað
18 bebugeð.oððe
19 gelicgaþ.bodiað
19 burgū./

20 geleafan.ofer

20 fæðm.Ic

21 healde.Ne

22 seolfor.Ic

23 ahwette.Nu

23 userne./

fol. 33v

1 wille.Him

3 middangeard.Swa

3 secgaþ.7

4 bead.þōn

5 brimstreamas.swa

5 Þa cap?

6 wearð.On

7 geblissod./

8 ÐA

10 cwæð.forgife

12 (mann)cynnes.swa

13 gecyðed.gesæt

13 neah./

14 æðelum.æfre

15 gehladenne.Heahgestreonum

15 sæton./

16 wlitige.Ða

19 wylm.þæt

19 mihton.ofer

20 weorð.on(hrered)

23 swearc.windas

fol. 34r

2 stod.þreata

3 (acol)mode.ænig

3 wende.þæt

3 begete.þara

4 gesohte.næs

5 gyt.hwa

5 wisode.Him

6 ærgeblond.andreas

7 þeodenhold.þanc

8 wæs.Þe

10 hlaf.swa

11 gecyðdest.Nu

12 guðrincas.garsecg

13 geotende.grund .?

14 gedrefed.dugud

15 gebysgod.Him

15 scyppend./

16 userne.lid

18 earde.hwænne

18 eorlas./

19 ondsware.þegnas

19 þrohthearde.þafigan

20 woldon.Þæt

21 curon.Hwider

22 hlafordlease.geomormode.gode

23 wunde.gif

23 þe.we

24 gehwam.folcum

24 fracoðe.þonne

fol. 34v

1 bearn.ellenrofe

2 rond./

3 niðplegan./.

4 þrowedon.Þa cap?

4 þeoden.wærfæst

5 cining.word

5 ahof.gif

6 (þrym)sittendes.wuldorcyninges

6/7 becwist.Rece

7 gerynu.hu

7 reordberend.lærde

8 siðfæt.ofer

8 flod./

9 mæcgas.on

10 feorr.to

11 (gesec)anne.sand

11 geblonden.grund

11 greote.god

12 mæg.heaðoliðendū

12 gefremman.Ongan

13 sine.wuldorspedige

14 trymman.ge

15 stigon.þ

17 gesealdon.Ic

17 wat.þæt

18 engla.weoruda

20 wyrðan.swa

21 sæbate.ofer

22 faroðridende.frecne

22 ealada.eagor(streamas)

24 oðerre.hwilum

24 astod.of

fol. 35r

1 þær./

3 mode.friðes

3 wilnedon./

4 mærum.þa

5 stilde./

6 þreade.sæs

6 wurdon./

7 gemeotu.Þa

7 ahloh.syððan
8 gang.windas
9 egesan.for(þan)
10 forlæteð./
11 god.eore
11 eorðan.gif
11 deah./
12 cempa.ðeawum
14 ofereode.meðe
14 mæste.mere
15 holmþracu./
16 gryrehwile.gast
17 (geblis)sod:7
18 ONgan
18 ða.reordigan
19 onspeonn.nefre
20 þynceð./
22 biddan./
23 lyt.sincweorþunga
24 fætedsinces.wolde

fol. 35v

1 (þrym)fæst.þine
2 heofonþrymme.gif
3 wyrðest.wolde
7 (be)stemdon.sæhengeste
7 wisige.Ic
8 sæbate.mere
9 freorig.eagorstreamas.is
11 gelicne.steoran
12 hwileð.beataþ
13 scrid.færeð
13 famigheals.fugole
14 (ge)licost.glideð
14 geofone.Ic
15 geseah.ofer
15 yðlafe.on
16 cræft.Is
16 geliccost.swa
17 stande.þær
18 awecgan.Ne
18 wæterflodas.brecan
18 brondstæfne./
19 segle.Ðu cap?
20 hleo.Nalas
20 frod./
21 faroðlacende.eorles
22 (ond)sware.æghwylces
22 canst.worda
23 andgit.Him
23 dryhten.oft
24 gesæleð.þ
24 sælade.scipū

24 scealcum./

fol. 36r

1 cymeð.brecaþ
2 (brimheng)estum.Hwilum
2 earfoðlice.gesæleð
2 sæwe./
5 geweald.se
5 bindeð.brune
6 yða.öyð.7
6 þreatað.he
7 sinū./
8 wreðede.wuldras
8 fylde.beorhtne
9 (bold)welan.swa
9 wearð.engla
9 eðel.Þurh cap?
10 miht.Forþan
10 gesyne.soð
11 (on)cnawen.þæt
12 (þrym)sittendes.Forþan
12 oncneow.gar(secoges)
13 begang.þ
14 onwand.Aryða cap?
14 geblond.egesa
14 gestilde.widfæðme
16 hæfde.wære
16 bewunde.se
16 blæd.ge(staðolade)
17 mihtū.Þa
18 stefne.cempa
19 cwæð.Wes
20 mancynnes.dryhten
20 hælend.a
20 lyfað./
21 feor.is
21 halig.wuldre
22 werþeoda.miltsū
23 is.under
23 heofonhwealfe.hæleða
23 cynnes.Þætte
24 wite.Hu

fol. 36v

1 geocend.þine
1 dælest.Huru
2 gewurde.
3 gewitte./
4 wordcwidum.Ic
4 mette.on
5 snyttro.Him
7 ende.Saga

fol. 37r

7 cunne.Hu
8 gewurde.be
8 tweonū.þ .?
8 arleasan.Inwid(þancum)
9 (inwid)þancum.Iudea
9 bearne.Ahof
10 unsælige.No
10 gelyfdon.In
11 gealgmode.þæt
11 wære.þeah
12 feala.weorodum
13 synnige.ne
14 (cyne)bearn.Se cap?
14 wearð.to
15 eorðwarū.æþelinge
16 wisdom.Ah cap?
16 wundra.A
16 domagende./
17 ænigne.fræetre
17 cyðde.Him
18 andsware.hu
19 gehyrde.hælendes
19 miht.gumena
21 bearn.Sealde cap?
22 hreofum.Nyge
22 blissode.ða
24 burhstedum.blinde

1 grunduræge.gumena
1 cynnes.manige
1 missenlice./
2 awehte.swylce
3 feala.cynerof
3 miht.he
4 heremægene.win
4 het./
5 gecynd.swylce
5 afedde./
6 twam.7
6 hlafum.fira
6 ðusendo./
7 sæton.reomigmode.reste
7 gefegon.werige
8 waðe.wiste
8 moldan.Swa
8/9 wæs.Nu
9 leofesta.Hu
10 weard.wordum
10 life.7
12 weardigan.þa
13 secað:7
14 ÐA
14 weges.weard.wordhord

14 onleac.beorn

15 reordade.miht

15 gesecgan./

16 wite.hwæðer

18 cyðde.þær

18 bisceopas.7

18 boceras./

20 þinceð.ðæt

21 larum.hæleð

22 wærlogan.hie

22/23 beswac.Forleolc cap?

24 werigum.wræce

24 þrowian.biterne

24 bryne.on

fol. 37v

1 fæðme.Him

1 7sware.secge

2 soðe.ðæt

2 oft.beforan

2 mæswū./

3 wundre.on

3 gesiehðe.Swylce cap?

4 gumena.folcræd

4 fremede.swa

5 hogode.Him

5 helm.Miht

7 digle.ða

7 oft.rodera

8 besæton.him

8 agef.Hwæt

9 leofesta.wordū

10 gehwære.þurh

10/11 oncnawest.Þa

11 wiðþingode.Ne

12 tæle.nu

12 teoncwide.on

13 wridað.þurh

14 ecne.ne

16 neah.on

16 geman.hu

16 fremede.godbearn

17 siðfrome./

18 dreamas.engla

18 eðel.þurh

18 miht./

19 7sware.Nu

20 oncnawe.wisdomes

21 geseald.snyttrum

21 bloweð.beorhtre

22 innanweord.Nu

22 wille.oor

22 ende./Swa cap?

23 Word cap?

24 gehyrde,Oft

fol. 38r

1 unmæte.to

2 lare.Ðonne

2 gewat./

3 helm.beorht

3 blædgifa.In

3 oðer.ðær

4 herigende.to

5 sdemædend.symble

5 gefegon.beornas

6 (blið)heorte.burhwearde s

6 cyme.Swa

8 ellefne.orettmægcgas

9 sylf;Þa

10 wæs.tempel .?

11 (dryht)nes.heah

12 (gewlite)god.huscworde

13 hyspan.hordlocan

14 oncneow.þæt

15 larcwide.he

15 woðe.wiðer(hydig) .?

16 Hwæt

17 geferað.earfoð(siða)

22 onwocon.he

22 afeded.On

23 cneomagum.Þus

24 hamsittende.fæder

24 modur.þæs

fol. 38v

1 modgemynd.maria

1 maria.?

1 ioseph.Syndon cap? .?

2 twegen.beornas

2 broðorsybbum.Suna

3 iosephes.Simon cap?

3 iacob.Swa

3 hleoðrodon.hæleða

3 næswan./

5 gehwearf.yfel

5 endeleas.þær

5 aras;/

6 ÞA

6 gewat.þegna

6 heape.fram

7 geswiðed.dugeða

8 feala.on

9 gecyðde.þæt

9 riht.ofer

10 geswiðed.Waldend
11 (wuldor)þrymmes.an
11 gesceafta.Swylce cap?
12/13 gesyhðe.Syððan
13 gewat.oðre
13 siðe.getrume
14 gestod.wuldres
14 aldor.wordhleoðor
15 heahræced.haliges
17 segon.Swylce cap?
18 sinra.geseh
19 wage.on
19 gefrætwed.wlitige.ge(worhte) 2nd .?
20 (ge)worhte.he
20 cwæð.Ðis
20 anlicnes.engelcynna
21 bremestan.mid
21 burgwarum.In
22 is.cheruphim.et
22 seraphim.þa
22 swegeldreamum./
23 dryhtnes.standað .?

fol. 39r

2 þrym.meotudes
2 mundbyrd.her
3 handmægen.Awriten cap?
3 þegnas.þa
4 dryhten.heofonhalig
4 gast.Fore
5 heremægene.Nu
5 bebeode.beacen
6 gemange.Ðæt
6 onlicnes.eorðan
7 wage.7
7 soðcwidum.Þy
8 gelyfan.eorlas
8 sien.Ne
9 bebod.wundor
10 Ac
10 ahleop.frod
10 fyrngeweorc.þæt
11 stod.stan
11 stane.stefn
11 cwom.Hlud
12 heardne.hleoðor
12 dynede.wordum
12 wemde.Wrætlic cap?
12 þuhte./
13 stiðhycgendum.stanes
13 sacerdas.sweotolū
14 cwæð.ge
14 unlæde./

15 geþohta.searowum

15 beswicene.oðde

16 gemyrde.ge

16 monetigað.godes

17 sund.heofon

17 eorðan.7

17 wægas.salte

18 sæstreamas.7

18 uppe.Amearcode

18 sinū./

19 god.ðone

20 cuðon.He

20 iocobe.gife

21 sægde.ærest

22 geþingu.þæt

23 god.Is

24 god.swegles

24 agend.æfter

fol. 39v

1 wordum.weorud

1 hlosnode.geond

1/2 ealle.Þa

2 synfullesoð

3/4 wære.scinge(lacum).þæt

4 stan.mælde

4 mannum.man

5 nið.weoll

6 orcnawe./

8 bewunden.Þa

8 bebead.þryðweorc

9 stræte.of

9 stedewange.7

10 grundas.godes

10 leodmearce.to

11 worde.Beodan cap?

11 habrahame.mid

12 twæm.of

12 fremman.lætan

13 gadrigean.gaste

14 cuman.frode

15 hæfdon.gewat

16 feran.swa

16 mihtig.scyppend

17 hæfde.ofer

17 mearcpaðu.þæt

18 becom.beorhte

18 blican.swa

18 meotud.þær

19 þrage.heahfæderа

20 wæron.Het

20 ofstlice.up

20 astandan.habraham

21 þriddan.iacob

22 fæstan.Het

22 gyrwan./

23 gecyðan.Hwa

24 teode.eorðan

24 eallgrene.7

24 upheofon.hwær

fol. 40r

1 staðolade.Ne

2 word.geweotan.Ða

3 tredan.forlætan

4 eorðscræfu.woldon

5 fæder.Þa

6 æðelingas.wordū

6 weorðodon.wuldres

6 aldor.hie

7 hyrde.to

7 siðe.secan

8 dreamas.7

8 neotan.Nu

9 worn.wordum

10 cyðde.swa

10 sinum.modblinde

10 menn./

11 spell.Ðe

11 fremede./

12 rædend.Ða

12 miht.hreðre

12 behabban./

13 gleaw.þus

13 Herede

15 hronrade.heofoncyninge

15 neh:-

16 ÞA

18 lagufæsten.oððæt

19 ceastre.þe

20 aras.siðigean.eadige

20 upweg./

21 herestræte.swefan .?

22 hleo.bliðne

23 fyrst.oðþæt

fol. 40v

1 dægcandelle.scire

2 blæst.hador

3 blican.Onwoc

3 heard.wang

3 sceawode./

5 stodon.windige

6 weallas.þa

6 oncneow.þæt

cap?

7 gesohte.swa
9 beadwrofe.biryhte
10 cwæð.Ic
11 orgete.þ
11 stream./
12 ferede.In
13 wuldor.waldend
13 weorðode.Ic
13 oncneow.þeh
14 ondsweorodon./
15 gastgerynū.we
17 Us
17 ofereode.Þa
18 ofslæpendum.sawle
19 (abrug)don.mid
19 lyfte.brehtmum
20 bliðe.beorhte
20 wunedon./
22 þreat.Utan
23 þeoden.þusendmælum
24 hyhte.we

fol. 41r

1 heahfæderas.halige
2 lof.dugoð
3 sunu.for
4 cumen.cining
4 israhela.swylce
5 ecne.eowic
6 hæleð.eow
7 heahenglas.Ðam
8 moton.Þær
9 gewinn.Þam
9 witod.wite
10 geopenod.þe .?
10 weorðan.hean
11 gangaþ.þa
12 hreðre.syðþan
12 gehyrdon./
13 ealle.7
14 hleo.Nu
14 hæbbe.þæt
15 wuldur.þa
16 gestah.Ðeh
16 yðfare.engla
16 þeoden.gasta
16 geocend./
17 cuðe.weorð
17 ælmihtig.bliðe
18 cyning.Ic
18 worn./
20 flodas.þæt
20 gast.hæleða

21 gearu.milts

22 him.Þa

23 tid.cining

24 had.Þa

24 aldor.Wes

fol. 41v

1 willgedryht.ferðgefeonde

2 healde.þæt

3 gesceððan.feoll

4 frægn.Hu

5 nergend.þæt

6 gespræc./

7 sceolde.Him

8 god.No cap?

9 dydest.Þæt

10 mehte.þing

10 nihta./

11 fyrstgemearces.swa

11 gewinn.wast

12 gearwor.þ

13/14 bið.Aris

14 hræðlice.ræd

14 ongit.beorn

14 gebledsod.swa

15 fæder.geweorðað

15 wuldorgifū.to

16 mihte.ðe

16 gong.Under

17 is.Wat

19 scealt.leofne

20 hete.ond

20 wunige.elþeo(digra)

21 gebundene.him

23 wæs:-

fol. 42r

1 NU

1/2 gripe./Is

3 blod.hie

4 magon.deaðe

5 slege.ðu .?

5 ahweorfan./

6 þrym.grim

6 swice.dryht(ne)

7 georn.læt

7 gemyndum.Hu

8 wearð.fira

8 landa./

9 fæstne.weras

9 wansælige./

10 tyrgdon.slogon

10 synnige.ne
11 sarcwide.soð
11 gecyðan.þa
12 þehte.rod
12 sum.Of
13 forlet.Dreor cap?
13 foldan.Ic
14 eorðan.wolde
15 onstellan.Swa cap?
16 byrig.þara
16 heofonleote./
18 habban.gewat
18 secan./
20 gelang.fira
20 gehwylcum.Þam
21 cann.Þa
21 gemyndig.modgeþyldig.beorn
22 heard.eode
24 gumena.ongitan

fol. 42v

1 geseon.Hæfde
3 sinū.Hæfde
3 æðeling.In
4 neh.geseh
5 standan.seofone
6 domlease.deaðræs
7 (heoro)deorig.Þa
9 onarn.Þurh
9 gastes.ond
10 gemyndig.hæle
12 heolstorlocan.secgan
13 lof.domweorðinga
13 ðeodne.he
14 geomor.In
14 gnornhcfe.gesch
15 geferan.halig
15/16 geniwad.Aras
16 togenes.gode
17 moston,geseon
17 gemæne./
18 edniwe,æghwæðer
19 beþehte,Cyston
19 clypton.criste
19 begen./
20 ymbscan.Halig
20 heofontorht./
21 wæs.wynnū
21 awelled.þa
21 ærest./
22 Andreas.æðelne cap?
22 clustorcleofan.mid
23 sinum.gretan

23 godfyrhtne.sæde
23 guðgeðingu.feohtan
24 monna.Nu

fol. 43r

1 neosan.æfter
1 þegnas./
2 hyldon.sendon
3 godes.Swylce cap?
3 hearmlocan.His
4 bæd.Hælend
4 helpe.ær
5 hildeþrymme.7
6 (leoðo)bendum.fram
7 (hund)teontig.geteled
7 rime.Swylce cap?
8 niðe.þær
9 fæstne.On cap?
10 fiftig,forhte
10 siðes./
11 leordan.nalas
11 bidon.In
12 guðgeþingo.Gewat
13 bebead.weorod
14 comon./
15 ealdgeniðlan.þær
16 gehedan.treowgeþoftan
16 hweorfan./
17 trymede.heofonrices
18 witu.wordum
18 werede.swa
19 stefnum.cempan
20 waldend.þæs
21 befangen:-
22 GEwat

fol. 43v

1 hæfde.oððæt
3 lufan.Ece
3 blisse.þanon
4 burhlocan.Hwæt
5 Þa
5 frumgaras.to
6 fæstenne.wærleasra
6 comon.hæðne
7 (hildfre)can.to
7 ær.under
8 wiðerhycgende.þæt
9 geworhton.weotude
9 wiste.him
9 gelah.syððan
10 duru.eorre

10 æscberend.opene
10 fundon./
11 geweorc.Hyrdas
11 deade.Hie
12 gecyrdon.luste
12 belorene.laðspell
13 folce.þ
13 ellreordigra.ænigne
14 gemette.Ah
15 lagan.gæsne
15 greote.gaste
16 flæschaman.þa
17 ræswa.hean
17 hygegeomor.Hungres
17 wenum.Blotes cap?
18 beodgastes.Nyston
18 rædd.þonne
19 lifnere.gefeormedon.Þuruþegnū
19 wearð.In
20 ætsomne.Þurh cap?
20 styred,Þa
21 tosomne.burgwaru
23 modige.mæðelhegende
23 dealle.Þa cap?

fol. 44r

1 wisian.hwylcne
2 ongyldan.Hluton
3 hæðengildum.teledon
3 betwinum.Þa cap?
5 heriges.on
5 ore.Hraðe
6 fæst.feores
6 orwena.Cleopode
7 reorde.cwæð
8 æhtgeweald.eaforan
9 geone.lifes
9 lisse.Hie
9 hraðe.þegon
10 oflysted.metes
11 wynn.hyht
11 hordgestreonū.Hungre
11 wæron./
12 geþreatod.swa
12 ðeodsceaða.Hreow
12 ricsode./
13 guma.ymb
14 feorh.breostū
14 beadulace.wæs
15 weatacen.wide
15 bodad./
16 manegū.þæt
16 cwealm.Corðre

17 eogoðe.dæl
17 onfengon.lifes
18 leofne.Hie
18 þæs.hæðene
18 herigweardas./
19 ceastrewarena.cyrm
20 Ða
20 stefne.gehæfted
21 galan.freonda
22 wilnian.Ne
22 findon.freoðe
23 folce.þe
23 wolde.ealdres
24 (geun)nan.hæfdon
24 gesohte.sceolde

fol. 44v

1 scurheard.Of cap?
1 folme.fyr(mælū)
2 acsigan.Ða cap?
3 þuhte.þeodbealo
3 þearlic.to
3 geðolianne.þæt
5 þrohtheard.þrymman
6 luste.Woldon cap?
7 (ellen)rofe.On cap?
7 hysebeorðre.heafolan
8 agetan.Hine
8 forstod.halig
8 hehðo.hæðenum
9 wera.wexe
9 gelicost.On cap?
10 (for)meltan.þy
11 þryðum.Swa
13 gifeð.gumena
14 snytrū.þær
14 unhwilen./
15 cann;7
16 ÞA
16 cyrm./
18 wunedon.weste
18 winræced./
19 benohton.beornas.to
20 searuþancle.sundor
20 rune./
21 eahtigan.næs
22 oðerne.ne
22 lare./
23 snyttro.Nu
24 mycel.þæt
24 hyran./

fol. 45r

1 Hæfde
2 hiw.ongan
2 brytta./
4 gecwæð.her
4 weg.æðelinga
5 ceastre.ellþeodigra
6 gesceod.Þa
6 fæstenne./
7 wære.Nu
8 spor.Iren
9 (ecg)heard.eadorgeard
9 sceoran.fæges
9 feorhhord.gað
10 gehnægan.him
11 7sware.Hwæt
12 beadowe.Wæst cap?
13 fysest.feðan
14 god.dugoða
15 yrmðo.Þe
16 gehnægde.7
16 besceof.þær
17 belegde.7
17 nemdon.ða
18 cuðon.ða
18 wiðermeda.wordū
19 lærde.folc
19 cræfte.Nu
20 gewinnan.Se
21 (ge)fremede.Þæt
21 fliteð.wordum
22 menigo.Þa
23 (burh)sittendū.ahleopon
23 hildfrome.Heriges

fol. 45v

1 mycle.to
1 orlege.ordum
1 bordumÞa cap?
2 swið.sægde
3 magoþegne.scealt
3 fremman.Ne
4 menigo.Ah cap?
4/5 strangum.Nis
5 latu.þæt
6 clommum.cyð
6 sylfne.herd
7 staðola.þ
7 oncnawan.Ne
8 est.þinne
9 scyldige.deaðe
10 wunige.æfter
11 unnæte.lyswe
12 (bolgen)mode.bæron

13 (ge)bundon.siþþan

15 manig.on

15 oflysted.leoda

16 wurde./

17 landsceare.ðragmælū

20 stærcedferþþe.efne

20 wide.swa

21 ærgeweorc.Innan

22 aras.æfter

22 unlytel.hæðnes

23 lic.sarbennum

24 bestemed.banhus

24 abrocen.blod

fol. 46r

3 sceolde.Swa

4 com.sigeltorht

5 (ge)wod.ymb

5 breost.oðþæt

5 beorht.gewat

6 swegeltorht.to

6 glidan.læddan

7 carcerne.He

7 þeah.leof

8 (mo)de.Him

8 sefa.Halig

8 untyddre:

9 A

10 beseted.snaw

12 forst.hare

12 hildstapan.hæleða

13 freorig.cealdum

14 (cyle)gicelum.clang

14 þrym.Ofer

15 brimrade.bliðheort

15 wunode.eorl

16 gemyndig.þrist

16 þrohtheard.In

17 (þrea)nedum.wintercealdan

17 niht.no

17 blon.Acol

18 egesan.þæs

19 gim./

20 onhlad.Þa

21 ding.duguð

22 brehtme.Heton

22/23 lædan./In

23 geweald.wærfæstne

23 hæleð.Da

fol. 46v

1 dæg.swungen

1 weoll.þurh
2 swealg.hatan
3 sann.wundum
3 werig. a
3 hring.Þurh cap?
6 willgeofa.þu
6 gehwylces./
7 earfeðsiðas.Ic
7 liffruma.þæt
8 me.for
8 fira.mæfre
9 anforlætan.swa
9 gefremme./
10 moldan.þ
10 þinū./
11 leofwendū.lyt
11 geswice.þu
12 wæpnum.ece
12 eadfruma.eallū
12 þinū.Ne
13 manncynnes.facnes
13 frūbearn.þurh
14 cræft.leahtrum
14 belecgan.þa
14 berað.Þa
15 ætywde.se
15 wærloga.wigend
15 lærde./
16 heremægene.helle
16 dioful.awerged
17 gecwæð.Sleað
17 synnigne.ofer
17 gewinnan./
19 stefne.nið
19 glidan./
20 helmade.brunwann
21 steape.Ond
21 læded.deor
22 domgeorn.In
23 fyrst.wærfæst
23 unsyfre./

fol. 47r

1 gemyndig.morðres
2 Ongan cap?
3 sprecan.Hwæt
4 þinne.on
4 geweald.Hwæt
5 ærdest.þa
6 gehnægdest.Hafast
7 leode.swa
7 þin.cynebrym
7 ahof.þam

8 middangeard.þynden

9 campe.cyning

10 iudea.rices

10 bemædde.7

10 befealg.þæt

11 onsende.Swa

11 bebeode.bearnū

11 minum./

12 þryðfullū.Þæt cap?

13 gemæl.In

14 (ge)dufan.In

14 fromlice.ðæt

15 forbegan.Hie cap?

16 grapum.hine

16 forstod.staðul(fæst)

17 steorend.þurh

17 miht.Syððan cap?

18 rade.on

19 tacen.Wurdon cap?

19 onfenge./

21 ær.ealdgeniðla

21 galan./

23 (lindge)steallan.þ

23 gespeow.Hearmsceapen

24 fyrnsceaþa.7

24 oncwæð.Ne

fol. 47v

1 searwe.ga

2 to.þær

2 gegninga.guðe

3 dearst.to

4 geneðaN:-

5 WE ÐE

6 gelæran.ær

6 frēme./

7/8 gegnslege.Utan

8 eft.þ

8 fæstne./

9 wræcsið.Habbað

10 getrahtod.Þa cap?

11 stefne.witum

11 bewæled.7

11 gecwæð./

12 andreas.Aclæccræftum cap?

12/13 feredes.Hwæt

13 forlærdest.Nu

14 grim./

15 leas.hearm

15 þrowigan.sare

17 sindonþa

18 faca.feorh

18/19 ætþringan.Hwylc

19 mihtig.ofer

19 middangeard.þ

21 est.him

21 7sware.hwæt

fol. 48r

1 gebunden.In

2 word.þær

2 mæfre./

3 weorðeð.Þu

3 feorh.ecan

4 symble.Of

4 dæg.drohtaþ

4/5 strengra.Þa

6 gefremede.Com

6 uhtan.mid

6 ærdæge.hæðen(ra)

7 hloð.haliges

7 neosan.leoda

8 ut.Þrohtheordne cap?

8 þegn.þriddan

9 ellenrafes.mod

9 swa.Þa

10 onhrered.heard

10 hetegrim./

11 wer.sare

11 geswungen.searwum

12 (ge)bunden.dolgbennū

12 þurhdrifen.ðendon

12/13 lihte.Ongan cap?

13 hæfte./

14 werigferð.ond

14/15 gecwæð.Næfre

16 (heofon)hwealfe.heardran

16 drohtnoð.þær

17 sceolde.Sint

17 tolocen.lic

18 gebrocen.banhus

18 weallað.seono(dolg)

19 swatige.Hwæt

19 weard.dryhten

20 hælend.on

20/21 wurde.Þa cap?

21 gealgan.god

21 lifigende.fyrnweorca

22 cleopodest.cininga

22 wuldor.7

22/23 ðus.Ic

23 wille.lifes

23/24 leohtfruma.Hwæt

24 me.7

25 sceolde.wælgrī

25 witu.bidde

fol. 48v

1 mote.sawla
2 hand.Þu
2 word.Þa
3 ongunne.þ
4 gesceode.Ne
4 dæl.lungre
4 oððeoded.Ne
5 lagon.Ne
5 heafde.to
6 wurde.gif
6 woldon.Nu
7 toslopen.Is
7 adropen.licgað
7 lande./
8 todrifene.fe
8 foldan.is
9 lifcearo.Him
9 oncwæð./
10 wuldorcyninges.Word cap?
10 hloðrode.Ne
12 healde.minre
12 besette./
13 eall.sigorsped
13 geseald.soð
14 meðle.On
14 dæge.þæt
15 geweorðeð.þ
15 gesceaft.heofon
16 togadore.ær
19 stige.lic
19 lælan.No
19 ma.þurh
19 gedrep./
21 (gefreme)dan.þa
22 wuldorcyninges.geseh
22 he.geblowene .?
23 standan.blædum
23 gehrodene.swa
23/24 aget.Þa
24 hleo.Sie
25 heofonū.Þæs

fol. 49r

1 ellþeodigne.an
2 (for)læte.Swa cap?
4 scriðan.þa
4 siðe.egle
6 (ge)hygd.Magorædendes.mod
6 oncyrran.on
7 niht.þa
8 wuldor.?

8 grette.7

9 manncynnes.lifes

10 lichoman.hales

10 brucan.ne

10 leng./

11 searoheebbendra.sas

11 þrowian.aras

12 rof.sægde

12 þanc.hal

13 wita.Næs

13 wlite.Ne

14 alysde.Ne

14 heafde.Ne

15 Ne

15 wund.lic

15 gelenge.ne

15 dæl.burh

16 bestemed.Ac

17 miht.lof

17 trum;

18 HWÆT — W missing in MS

19 wemde.wyrd

19 undyrne.ofer

20 gemet.Mycel

21 adreog.Eall — cap?

23 ferðe.þæt

24 adreah.grimra

24 guða.Hwæðre

fol. 49v

1 sceolon.lytlum

1 sticcum.leoðworda

2 reccan.þæt

3 hilda.In

3/4 byrig.He

4 fæstne.under

4 sælwange./

5 unlytle.stapulas

6 geweorc.he

7 gehede.wis

8 mædum./

9 gesceafte.forhte

10 geseoð.heafonas

11 middangeard.mancynn

11 secan.læt

12 weallan.ea

12 inflede.nu

13 cyning.þæt

13 hrædlice.on

14 onsende.wæter

14 cwealme.heofon

15 Hwæt

15 eart.sincgife

15 sylla.on
17 æ.getacnode.On
17 wordū./
18 swiđ.Moyse.sealde
19 heoldon.modige
20 guman.Iosau
20 tobias.Nu
21 gecnawan.þæt
22 geardogum.þonne
23 hæs.þu
23 cyđan.gif
24 hæbbe.Næs
25 mare.þæt

fol. 50r

1 aweoll.fleow
2 wearđ.æfter
3 symbeldæge.slæpe
3 tobrugdon.searuhæbende.sund
4 onfeng.deope
4 gedrefed.Duguđ cap?
4 ofyrhted.þurh
5 swulton.geonge
5 geofene.guđræs
6 fornam.þurh
6 sweg.þ
6 sorgbyrþen.biter
7 beorþegu.byrlas
7 gældon.ombehtþegnas.þær
8 gearu./
9 þrym.weras
9 cwanedon.ealde
9 æscberend./
10 myne.fleon
10 stream.woldon
11 beorgan.to
11 secan.eorđan
12 forstod.se
13 lige.hatan
13 heađowælme.hreoh
14 brim.Ne
15 spowan.wægas
15 hlynsodon.flugon
16 weoll.Þær
17 burgum.geomorgidd
17 wrecen.gehđo
17 mænan.forht(ferđ)
18 manig.fusleođ
18 galen.egeslic
18 æled.eagsyne
19 hereteam.hleođor
19 gryrelic./
20 lyftgelac.leges

21 mycladon.þær

21 gehyred./

22 gedræg.þa

23 hæleð.folc

23 hygegeomor.Heofende

24 spræc.Nu

24 gecnawan.þæt

25 ellþeodigne.on

25 belegdon./

fol. 50v

1 scyčeð.heard

2 cuð.Is

2 selre.þæs

4 biddan.geoce

5 sona.sybb

5 sorge.gif

6 him.þa

6 wearð.On

7 gebæro.þær

9 luste.oþþ

9 weallende.eorlū

10 exle.þa

10 stillan.stor(mas)

11 restan.ymbe

11 stanhleoðu.stop

11 hræðe.cene

12 collenferð.carcern

12 ageaf.gleawmod

12 leof.him

13 sona.þurh

13 gerymed./

14 sigewang.Symble cap?

14 dryge.folde

15 flode.Swa cap?

15 gestop.wurdon

16 mode.ferhðgefeonde

16 cumen./

17 gyrne.heofon

18 gebad.þa

19 (to)hlad.eorðscræf

19 egeslic.7

19 forlet.flod

20 (fæð)mian.feolewe

20 wægas.geotende

21 forswealg.Nalas

21 biseræe.ach

22 weorodes.eac

22 wyrrestan.faa

22 folcsceaðan.feower(tyne)

23 gewiton.mid

24 grund.þa

24 acalmod.forhtferð

fol. 51r

1 geþinga.Þroge
1 hnagran.syððan
2 (morðor)scyldige.guðgelacan.
2 hrwron.Hie
3 cwædon.Nu
3 gesyne.ðæt
4 wealdeð.Se cap?
5 hideronsende.þeodum
6 mycel.þæt
6 hyran:-
7 ÞA.se
8 retan.Ne
9 þrowode.witu
10 (ge)wyrhtum.eow
10 leoht.torht
10 ontyned./
11 hycgað.Sende cap?
11 bene.fore
12 godes.bæd
13 geogoðe.þe
13 ær.þurh
13 fæðm./
14 gesealdon.Þæt cap?
14 gastas.gode
14 orfeorme./
15 forwyrd.wuldre
15 bescyrede.In
16 (ge)weald.gefered
16 wurdan.Þa
17 hleoðorcwidum.Halages
18 sprecen.Þeoda cap?
18 onsunde.ealle
19 cwealde./
20 astodon.manige
21 unweaxne.Þa
22 eador.leoðolic
22 gastlic.þeah
24 wedde.witū
24 aspedde./

fol. 51v

1 meotudes.þa
1 het.cyninges
2 tempel.þær
3 fulwiht.7
3 onsprang.Þa cap?
5 anmode.7
6 bæð.dryhtne
7 (wil)lan.7
7 anforlætan.þa
8 hæfen.æðele

9 arræred.ræd

10 gehalgod.þær

10 gesette.wis(fæstne)

11 gleawne.In

12 gehalgode.fore

13 apostolhad.Platan

13 nemned.þeodum

14 bebead.þæt

15 hige.þ

16 setedream.7

16 sincgestreon./

17 beagselu.7

17 brimþisan.æt

18 wolde.þæt

19 wolde.wihte

20 (ge)wunian.Þa

21 ætywde.7

21 gecwæð.weoruda

21 dryhten.folc

22 firenū.his

22 geomriende.geohðo

23 mænað.weras

23 samod.hira

23 becom.mur(nende)

24 mod.fore

24 sneowan.Ne

24/25 eowde.Anforlætan.on cap?

25 gefean.Ah cap?

fol. 52r

1 minne.on

1 getimbre.wuna

2 winbyrig.wigendra

2 sinchroden.seofon

3 fyrst.syððan

3 ferest.þa

4 (ge)wat.oðre

4 siðe.modig

4 rof.marmedonia

5 secan.cristenra

5 wisdom.syððan

6 þegn.æþelcyninges

6 ar.eagū

7 leode.on

7 weg.trymede.torhtlice

9 ham.heofona

9 rices.þær

10 gast.In

10 wealdeð.In

11 wuldorgestealda.Swylce

11 þreode./

12 todrof.7

12 fylde.þæt

12 sotane./
13 sorg.þæt
14 geseah.hweorfan
14 higebliðe.fram
14 helltrafum./
15 lare.to
15 gefean.þær
16 bið.Gastes
18 bebead.þæt
19 scealde.ongan
19 gyrwan./
20 hremig.wolde
20 brimþisan.achaie
21 siðe.sylfa
21 gesecan.þær
22 wearð.hleahtre
23 no.fah
24 benohte.Þa
25 weorode.leofne
25 lareow.to
25 mæcgas./

fol. 52v

1 modgeomre.þær
1 wæs.hat
1/2 weallende.Hie
2 mæsse.on
2 wægþele.wigan
3 ofre.æfter
3 reotan.þendon
4 seolhpaðu.geseon
4 mihton./
5 agend.cleopodon
6 god.eallra
6 gesceafta.is
7 middangeard.breme
8 scineð.wlitige
9 cyning:-
10 WÆT
10 sið.geomor
12 cyðdon.torhte
13 gecorene.leofe
13 life.lof
16 scealdon.reccan
17 rincū.Sume cap?
17 romebyrig.frame
18 searwe.Petrus
19 paulus.is
20 werþeoda.swylce
20 andreas.In
20 achagia.for
21 geneðde.Ne
23 lif.leoht

24 hildeheard.heriges

fol. 53r

1 þehte.Hwæt
2 reccan.Se cap?
3 (ge)frege.Þurh cap?
4 Syððan cap?
4 cyning.engla
5 manncynnes.He
6 weg.siðe
7 (ge)sohte.swegle
7 boldwelan.Næs
8 læt.Siðes cap?
8 sæne.Ac cap?
8 bite./
9 iudeum.Iacob
9 herode.ealdre
10 (ge)dælan.feorh
10 flæsce.Philipus
12 gearopolim.ahangen
13 (hilde)corðre.Huru
13 undyrne.þæt
14 indeum.aldre
14 gelædde.beaducræftig
14 beorn./
15 bartholameus.Þone
15 astrias.In
15 albano./
16 hygeblind.Heafde
16 beneotan.forþan
17 hæðengild.hyran
17 wolde.wig
17 weorðian.him
18 dream.lifwela
18 leofra.þon
18/19 godu.Swylce
19 eac.þriste
19 geneðde.on
19/20 indea.Oðre cap?
20 dælas.þær
20 onlihted.Hige
21 word.syððan
22 broðor.awehte
23 (wundor)cræfte.þurh
23 miht.þæt
24 aras.geong
24 guðhwæt.7
24 nama.7
25 gesealde.sin

fol. 53v

1 fornam.þurh

1 hand.þær
1 gecrang./
2 weorudum.þonon
2 leoht.sawle
3 leane.Hwæt
3 gehyrdon.þurg
4 bec.þæt
4 sigelwarum.soð
4 wearð.dryhtlic
5 godes.dæges
6 gefælsod.Þurh cap?
6 lare.þone
7 (ir)tacus.ðurh
7 hyge.wælreow
8 aswebban.Hyrde
8 iacob.In
9 þrowode.Þurg
9 sweng.stið(mod)
10 gecrang.eadig
11 leane.Næron
12 persea.sohton
13 (siðfro)me.simon
13 thaddeus.beornas
14 samod.an
14 endedæg.æðele
14 scealdon.ðurh
15 þrowigan.sigelean
15 secan.7
16 deaðe.þa
16 wearð.lif
17 lice.7
17 gestreon.Idle
18 (for)hogodan.ÞUs
18 gesealdon.XII./
19 tilmodige.tir
19 unbræcne.wegan
20 þegnas.Nu
21 begang.þæt
22 bidde.friðes
23 beþearf.liðra
23 lade.þonne
23 ham./
24 uncuð.ana
24 gesece.læt
24 laste.lic
25 dæl.wælreaf

fol. 54r

1 Her
1 gleaw.se
2 (leoðgid)dunga.Hwa
2 fegde.ƿ.þæs 2nd .?
3 brucaþ.Ne .?

4 woruldwuniende.þ .sceal .? .?

4 gedreosan.ſ./

6 swa.þ .toglideð.

.cræftes 4th .?

6 neotað.nihtes

7 þeodom.NU

8 miht.hwa

8 Sie

11 neosan.sið

11 asettan.Nat

13 eðel.Swa

13 menn.nemþe

14 bruce.ah

15 bene.on

15 gesceaft.þæt

17 engla.clænum .?

17 glideð.lean

19 edgiong.ofer

19 gesceaft.fiNit.

fol. 54v

1 INcipit

2 saluatoris.dni

2 xp̄;

3 HER

3 dæge.ge(wearð)

5 unwemme.fæmnan .?

6 alysde.7

6 rices./

7 gefremede.7

9 gefylde.And .?

14 him.Forðan

15 cyning.7

15 waldend.þysne

16 middangeard.for

18 þeowiað.Mitteþe

24 gelugon.7

fol. 55r

1 meahton.swylce

2 wære.þæt

8 æfen.And

12 mæg.Þa

14 upeode.Þæt

19 scine.7

20 hringe.Mitteðe

24 (ge)secan.Forðam

fol. 55v

3 cyning.Se cap?

5 belumpe./

7 utforlæten.7

8 onlysede.7

10 forgifene.7 cap?

11 geboren.On

14/15 willan;Mitteðe

17 acweald.Ane

19 cwæð.genim

20 egyptum.Iosep .?

22 him.Maria

23 fæðme.þær

fol. 56r

1 gefeonde.7

3 meahton.Hy

5 fæðme.Eall

13 cume;Æfter

15/16 acwellanne.Hælend

18 woruld.Hwæt

22 gehyrað.utan

23 ende;/

fol. 56v

1 BUTAN

5 onscunað.Soðlice

6 forðbringan.witodlice

8 magon.Þara

10 unrihtwisan.Witod(lice)

12 his.rihtwisnesse

15 bysene.Geþencað

19 hungrum.gemunað

21 fengon.Gemunað

fol. 57r

1 dagum.geþenceað

3 gebyrhte.hwæt

5 geearnodon.butan

7 men.Þa

9/10 gefyhð.Neara cap?

12/13 forwyrde.gemunað

15/16 cwelmed.And

17/18 god.geþenceað

22 Hwæt

23 smeamettum.gemunað

fol. 57v

2 (ḡhru)ron.Gemunaþ cap?

5 witum.Eac cap?

9 nellað.witodlice

11/12 gewemmeð.Forhwon

14 bæciað.7

15/16 hyrstað.eac

18 stowe.Þonne

fol. 58r

3/4 wifū.Ēawla

5 liðnessum.Of

6 Gif cap?

9 hwitað.Swa

11 Sona

15 sie.7

16 forleosað.þōn

16 swa.ac

21 ilcan.And

fol. 58v

7 oferfylle.se

11 acwellan;Ac

13 fulgan.witodlice

14 þwerian.Ac

15 gewemmeð.Ac

17 unrihthæmed.oððe

19 ma.Ac

21 wæstmas.forþan

22 gewemmen.Ac

24 cristie.7

fol. 59r

1 woruld;/

2 MEN ÐA

3 wrat./

5 bocum.Cæet

6 bion;7

8 wære.þæt

9 endode.men

10 micele.ne

14/15 weorode.He

15 lareow.sīs

16 cwæð.men

16 gedafenað.þ

17 heahsetle.7

19/20 mæg.Be

20 cwæð.Filios

22 sua.Mannes

fol. 59v

1 mægene.7

5 lætan.uton

6 us.Uton

8 gedon.Ac

13 englum.7

14 cweðað.Arisaþ

15 stemne.7

16 blawað.Þonne

20 men.ne

21 dome.Ac

21 fordemde.midþy

23 gecynde.þonne

fol. 60r

1 stemne.7

2 sprece.Eala

4 sawle.7

4 anlicnesse./

6 healdanne.Þa

7 sylfne.7

7 lufudest.7

9 fæmnelicne.Innoð .?

10 arræfnode.7

10 sar./

11 gemenged./

13 ðe.7

15 (ge)nered.7

16 generede.7

17 ðe.hwæt

22 þrowode.Forhwan

24 ðe./

fol. 60v

2 synna.forhwan

3 yrfes.Ic

4 geworden.And

5 diofle.Ac

5 þam.þa

7 forhogodest./

8 rice.þ

9 agymeleasodost.gað

11 geearwod.þær

15/16 byrnað.And

16 gristbitung.And

21 celnes.Men

23 gecorenum.Cumað

24 hæfdon./

fol. 61r

2 biorhtost.þær

4 stenc.Men

6 worulde.7

7 lærde.Þonne

8 rice.þæt

12 AmeN./

13 MEN

14 þearfe.7

16 bion.7

17 tocyme.on

19 ende.forðan

20 dæda.Ac

22 life.7

fol. 61v

1 rices.7

1 eadignesse./

3 crist./

5 dædum.Nis

7 gelæstan./

11 stowe.7

12 weagesiðum.7

13 nellað./

15 cwæð.wa

16 geardungstowa.forðam

17 are.7

18 asecganne.Swa cap?

19 standeð.He

19 gife.hwylc

20 gemyndig.oððe

21 andette.7

24 bið.þonne

fol. 62r

1 lichoman.þon

4 onsitet.emne

5 (fyren)fulra.swa

5 soðfæstum./

6 flæsce.þonne

7 wuldre.7

8 halgum.7

9 forflion.7

12 sy.þonne

12/13 sweltan;And

14 holtes.swaþeahhwæðere

15 geseceð.And

15 egeslic.7

18 sweltan.7

20 forflion.Se cap?

21 unmagan.7

22 þeowemen.7

23 uðwitan.for(ðan)

fol. 62v

1 halige.þy

3 geongum.forðan

4 gegearwian.ne

5 ariman.þa

6 worcum.7

7 dræðenne.forþan

7 dæleð./

8 hire.7

10 hæfde.Is

11 tocyme.þæt

11/12 feala.Þonne

12 freondū.forðam

13 wedeð.þæt .?

13 cyme.æghwylcre

15 geworhte.þonne

16 hie.7

19 boren.Buton cap?

20 mannū.Ðonne

22 þrymme.7

22 þlegan.7

22 blisse.7

23 witod.þōn

24 gecyðed.forþan

24 gesyhðe./

fol. 63r

1 gehyrnesse.7

1 spræce.7

2/3 stence.Ðonne

3 ðam.þæt

4 helle.þonne

6 hellegryre.sio

6 onlicnes.is

6 wræc.forðan

7 tocymeð.forðan

10 wynsumige.þeah

11 gelædde.Þōn cap?

11 genemned.Ofer(yldo) cap?

12 (ofer)yldo.forþan

12 eagan.for

12 oferyldo.Ða

13 gesyhðe.7

14 sangas.And

15 spræce.7

16 gehyranne.7

17 fingras.7

17 wæstme.7

18 hywe.7

19 stence.Ðōn

20 genemned.forþan

21 bið.þonne

22 arære.forðan

24 torhtnessa.Ðonne

fol. 63v

1 nemned.Forþan

2 siteð.7

3 regule.hafað

4 wyrmas./

5/6 genemned.Forðan

7 is.7

7 þeah.VII.men

8 gereorda.7

9 syndon.And

10 gesceapen.7

11 stemne.7

12 hellewitu.7

13 eorðan.þonne

15 (un)widre.þæt

15 afylled.7

16 micle.se

17 men.butan

17 þurhwrecen./

18 mægе./

20 dæl.þæt

21 stowe.forþan

22 niht.þonne

24 ufeweardumþe

fol. 64r

1 hellewita.forþan

2 wuniganne.Ac

3 gebedum.7

4 þystro.þ

5 togeanes.Ac

5 rice.forðan

6/7 asecgan.Ða

7 lifes.Ðær

8 deaþe.7

8 ende.7

8 sare.7

8/9 nihte.And .?

9 unrotnesse.7

10 (awended)nesse.7

11 liohtes.forðan

12 lioht.7

13 dreamas.7

15 lufu.7

15 unwynsumnesse./

16 ðurst.ne

16 bryne.ne

17 gemeted.þonne

18 geryne.swa

18 wuldre./

19 ancran.Þeah cap?

20 mor.æt

20 neorxnawange.7

21 iorðan.7

22 more.7

23 wisdom.7

23 geseald./

24 gestreonum.þe

24 syndon.7

fol. 64v

1 gelæd.7

2 dohtor.7

3 flowen.7

3 wiðerbreca.7

4 gesamnode./

6 (toge)lædde.mid

6 gestreonum.7

7 sare.7

9 gelyfede.þe

10 niht.7

11 wuldre.7

11 lytel./

12 wiorðunge.butan

14 heahengla.7

14 gecweme.þær

16 martyrū.7

17 dæg.þæt

18 wille.forþan

20 gemote.þæt

21 sculon.7

21 nihtes.7

24 wlite.Eala cap?

fol. 65r

1 gesewen.Sogað cap?

4 gescyrede.he

4 heafda.7

5 eagena.7

5 hat./

6 hafað.c.handa.7

6 fingra./

7 fingre.c.mægla

8 ascyrped.Eala

9 bionne.wa

9 sculon.hwæt

10 bionne.forðan

11 synna.7

12 weorcū.7

13 mode.7

14 hellewitu.gif

15 hafað.þonne

17 AmeN;

18 HER Sagað cap? (S)

19 godspelle.þe

22 secge.þonne

22 onmiddan.7

fol. 65v

1 cwiđ.7
2 gehyređ.7
3 nele.forđam
4 life.we
6 dryhtnes.7
6 man.In
7 ongan.þæt
7 cyđdon.þæt
8 witegedon.7
9 cynestole./
16 scyppend.7
17 hælend.7
18 helpend.Ða
19 onfeng.æt
21 alysede.And
24 tæhte./

fol. 66r

2 meahton.þæt
3 heortan.7
4 7gyte.þa
6 astah.syđþan
8 gecyđde.ær
8/9 gewordene.Ða
9 rices.7
10 frumgewrite.đa
11 awritene.wæron
12 scyppend.7
12 lyfigendan.7
13 dryhten.to
14 feond.ne
19 gehealden.7
19 manna./
20 gifre.ne
20 fyrenlusteorne.ne
21 æfestige.ne
21 inwitfulle.ne
21 twyspræce./
22 fremmanne.ne
22 secganne.ne
23 wirignessa.ne
24 galdorsangas.ne

cap?

fol. 66v

1 we.ne
4 dryhtnes.forđan
4 we.a
5 rædes.7
6 willan.7
7 syndon.7
7 cymeđ.he
8 dom.ne

8 gefrætewod.butan

9 arixað.ne

11 sigedeman.ac

12 sawl.hio

13 (gefreme)de.godes

13 yfles.gif

14 feond.7

15 cyninges.7

17 forhogodon.7

18 gebysmeredon.Gearalice

19 wæron.an

20 þeniaþ.oðer

21 gehyran.hu

23 afylled.7

24 Rihte

fol. 67r

1 wyrðe.þæs

5 georne.þonn

12 Ac

15 forhogodon.Dem

16 steorend.dem

16 dom.hwæt

17 læððo.þin

19 agute.for

20 gebohtest.7

21 forgeaton.Þa cap?

24 worhton.hwæt

fol. 67v

1 dioful.to

2 gæstas.he

4 grimmost.nelle

5 geferrædenne.Ac

7 (helle)fyres.þær

7 swincan.In

8 hellebrogan.7

8 ende./

10 þearl.habbað

12 cristes.We

13 hæbben./

14 gehyrsumnesse./

15 healdan.7

16 gestreona.7

16 arfulle.7

17 helpend.7

17 retend.7

18 frefrend.7

18 gelæstað.þonne

21 gesioð.swa

22 men.þe

23 hæfde.Ac

24 syllanne.7

fol. 68r

1/2 forgeaf,Ac

2 myndgode.Ða

3 cwide.þe

5 agiote.þæt

7 gehælan.þonne

8 healdan.Ac

9 sealde.þonne

11 gehyrde.7

15 gehyreð.þonne

17 sealde.to

19 woruldrice.forhwan

23 syllað.7

fol. 68v

2 sealde.eall

3 mæge.þe

4 dælan.7

5 gedyde.7

8 geþencan.gif

11 gesceop.to

14 gefæstnigan.ne

15 beclysan.wenst

cap?

16 bloweð.7

16 bringeð.eall

21 sie.7

23 eorðan.gif

fol. 69r

1 gebyrhte.þone

5 forlæte.mine

7 hlaforde.þonne

8 æthafast./

9 lange.hwæt

11 gelytlod.Eala

16 wære.7

20 alæded.Ac

23 goda.men

24 cwæð./

fol. 69v

1 Sona

1 nihte.deaþ

2 ealle.fengon

9 seceð.æghwylc

10 emne.swa

11 swiðran.Swa

21 geþread.7

fol. 70r

1 godewebbe.7

3 ymbhon.hwæðere

4 gebidan.7

8 (ymb)utan.Hwæðere

8 þonne.bið .?

12 forewordenlic.swa

15 domstow./

17 gecyrred.wa

22/23 gestreona.Emne

fol. 70v

1 dreamas.7

2 wylle.forþan

10 blis.7

13 life.þæt

13 gecorene.for

17 sawle.Ne

19 læded.on

19 ende./

23 æðelinges.þær

fol. 71r

4 gehyred.7

10 ameN;

fol. 71v

1 gangdæge./

2 MEN

4 (be)gangen.mid

5 gange.forþan

11 gelimpaþ.Syndon cap?

13 lihtan./

14 lare.þætte

18 ungetreownesse.Þæt

19 massepreostas.7

19 lareowas.7

20 cyrican.7

20 larum.7

21 bysenum.we

21 hyrsumien./

23 gestaðolian.Vton

fol. 72r

1 cwæð.Non

2 erit.nales

3 forlæteð.Ac

3 dædum./

4 geworden.7

5 wunigende.Swa

6 wuniende.Twa

7 fyllað.Tempus

8 ridendi.þæt

8 tid.7

11 wæs.ne

11/12 bið.Ac

12 gefean.þær

12 is.ðæt

13 hyhðo.swa

15 foresecgende.In

16 eritis.sed .?

17 gaudium.Ge

18 middangearde.7

20 gefean.swa

21 sie.god

22 sy.þæt

24 is./

fol. 72v

1 Qui

1 metent.Ða

2 ripað.for

2 synnum.adamas.we

4 sende.7

5 cwæð.Dum

6 dn̄o.he

11 heofenum.Uton

16 heahenglas.7

16 ceaster.hierusalem

17 earmum.ure

17/18 crist.Uton

20 goldhordas.7

21 awuniendan.cypemen

23 (or)sorge.Swa

24 lifes.þæt

fol. 73r

1/2 rices.Ne

4 gewinnū.Forðā

7 cwæð.Ve

8 flebitis.He

9 hlihhaþ.forþan

10 cwæde.Ða

18 lifiað.Ðis

18 dagas.swa

21 gewyrhtum.Magon

fol. 73v

6 metsceattum.7

12 dædum.þysse

15 rixað.AmeN;

17 GIRsandæg

19 synderlice.beforan

22 stanum.7

23 missenlicū.Ðonne

fol. 74r

1 sprecende.þonne

1/2 sylfa.Wæron

4 halgan.gang(dagas)

7 fæstenum.7

10 alysnesse.Swelce

13 synnum./

14 fæste.XL.daga

15 abræc./

17 oferswiðan.ge

17/18 rice.Is

21 mæge.Eac

22 reliquias.þæt

fol. 74v

3 syndon.Swylce

9 mycelo.Swa

9/10 cwæð.Nimis

11 eorum.Swiðe

12 ealdordom.Her

16/17 godspelle.Ubi

18 eorum.He

fol. 75r

1 cweden.Initium

1 dñi.Snyttro

8 bitere.leoht

9 niðe.sawle

10 (met)trymnesse.gif

13 rice.7

15 egesa.Intellectus

17/18 bona.God

20 gode.Nu

fol. 75v

2 ofwearde.þæs

3 godspelle.7

6 ecnesse;/

8 ÐIS IS

14 willan;Quoð

15 erit.se

16 geworden.Swa

23 rices.þæt

fol. 76r

9 fyrenlustum.oððe

10 uncystum.be(heald)

11 fyrenlust.7

12 gytsunge.Þæt

16 lust.Þus

20 lichoman.Utan

22 cume.Forþan cap?

fol. 76v

2 lif.swa .?

8 AmeN;larspel

9 wile./

10 MEN

18 leasunga.Be

19 cwæð.Sobrii

19 estote.bioð

20 gestæðige.on .?

24 gebringan.þam

fol. 77r

1 Þurh

3 gebigan.Durh

4 beswicene.And

4 Adames

9 sceal.cwæð

9 ðan.scs

9/10 paulus.Dum

10 dno.swa

14 gedemeð./

15 geearnað.swa

15 fean./

19 Swa

23 worulde.Cwæð

23 lareow.sis

fol. 77v

3 gefean.he

4 obere.swa

7 hlytmeð.And

12 lybbe.bið

17 benohte.Nu

21 wæron.cwæð

22 ðan.Quod

22/23 facere.Gehyrest

fol. 78r

2 helwarum.Men cap?

5 unwæstberende.Forðan cap?

18 onfegð.Magon

21 cyninges./

fol. 78v

7 geclænsie.We

10 willað./

15 forlæte.7

16 (a)gymeleasie.Swylce

20 gewyrceð.ne

22 niðe.7

23 cwæð.Si

23 altare.þu

fol. 79r

6 unsybbe.Nu cap?

8 ane.For

17 þegnum.Sæde

18 hlaforde.X.M.scillinga.þa

21 scealde.þa

fol. 79v

1 scitt.agifan

8/9 wæron.Vton

12 modes.7

13 manig.fealdū .?

17 is.7

fol. 80r

1 willað.Uton

1 menðt.on

3 menðt.utan

14 þyncan.7

16 is.7

21 lærað.Staðelian

fol. 80v

3 gescyrede.Ac

6 amen;

7 ALIA OMELIA DE DIE IUDICII.

8 M̄ Sægð

9/10 wære.Þa

10 him.7

10 cwæð.Hit

11 tide.Þonne

11 hungor.7

12 bið.7

12 bið.7

13 beoð.In

13 unrihtwisnesse./

14 niðas.7

14 middangeard.7

14 cyningas./

15 papan.7

15 bisceopum.7

16 (ealdor)mannum.7

17 cyningum.7

17 gebroðrum.7

18 dæge.ær

18 bio;7

21 mode.7

22 gefyllede./

23 welan.7

fol. 81r

1 (under)ðeodde.swa

1 wæron.Þæt

1 bið.Þ .?

2 ceastrum.7

3 geniðrade.7

6 dæge.7

10 gode.7

10 gebrocene.7

10 blis.7

11 geþeoded.7

11 gewiteð.7

12 forwyrðeð.7

12 dagum.yfeles

13 gewitene.7

14 huse.7

14 onblunnen./

16 mæssepreostum.7

17 (ealdor)men.to

18 genihtsumnesse.Ðonne

19 gemærum.7

20 be.beodeð .?

22 cyricean.7

22 gebiddan.bið

fol. 81v

1 (on)licnesse.7

2 gehwyrfed.7

2 gebledsod.7

4 (wuldor)helme.7

5 eastdæle.7

6 geofa.7

7 dagum;7

8 suðdæle.7

9 gewealdum.7

9 dæge.7

10 þeode;7

12 genihtsumnesse.7

12 wines.7

12 eles.lufan.For(þy) cap?
13 asprungen.7
14 genihtsumnesse.7
15 seald.for
15 lufan;Forðan
16 cwalm.swa
18 sciplíðendum.Æfter
18 cynning./
19 middangeard./
21 yfeled.7
21 gelæded.7
21 þan.a(riseð) .?
22 eastdæle.on
22 ceastre./
23/24 suðdæle.On
24 lande.7

fol. 82r

1 blode.7
2 eorðan.7
2 aþystrod.7
2 syleð./
3 gecyrred.Þis
4/5 cyme.Wa
5 eorðan./
6 cumað.7
7 eorðan.Wa
8 gestrynað.Wa
9 strynað.forþan
10 swincað.Wa
11 huse.7
12 forwyrðeð.Wa
15 hæfdon.forþan
16 (forlæ)tene.þonne
16 cymeð.7
18 cwide.7
19 nerigend.þ
21 ende.gætywde.7
22 eorðan.Forðan cap?
23 nydþearf.ær

fol. 82v

1 Þurh
1 þeode.7
2 dæge.bið
3 dæge.þæt
4 dæges.On
5 wanung.7
5 granung.7
5 sworetung./
6 word.On
6 roderum.7

7 astigeð.fram

8 heofone.7

9 wolcenn.7

10 heofon.7

11 regn.of

11/12 eorðan.Þis

12 foretacnu.7Þonne

14 roderum.7

14 mithta.7

15 geatu.7

16 wolcne.bewrigen

16 æfen.Þis

17 tacnu.7

19 heofonum.7

20 grundas.of

21 tolesen.swa

22 beoð.7

23 bið.þæt

24 grundas.aþystrode

24 dæges.7

fol. 83r

1 men.Wa

1 earmingas.7

2 gebidan.Wa

3 geborene.7

4 (ge)seon.7

4 witodlice.ðæt

4/5 endedæge.Swa cap?

5 sægdon.ða

5 wæron./

6 cuman.þe

6 sceolon./

7 sægdon.Wa

9 wendon.þ̄on

10 lærde.hu

11 hellewite.Ac cap?

11/12 rohton.Ac cap?

14 reaflacum.7

14 gitsunge.swiðor

14 lufedon.þ̄on

15 geseoð.Wa

16 gebidan.Þis

17 tacnu.7

18 norðdæle.7

19 (east)dole.7

20 onhrered.þonne

20 tobrocen./

21 gefylled.on

21/22 dæge.Þis

22 tacnu.7Þ̄on

24 westrodor.7

fol. 83v

3 beoð./
4 muntum.7
4 denum.hie
5 cweðað.We
6 oferfeallen.7
6 bewrigen.þæt
7 sien.7
7 gegripe.þæt
8 arisan.Forðan
9 egesa.7
9 wite.syððan
10 wæron.7
10 wæs.7
11 (ge)worden.Wa
11 gebidan.7
13 bið.gefylled
14 hellegastum.7
14 camwerod./
15 gesceaft.7
18 leofum.7
19/20 ofercumað.Broðor
20 tacno./
24 grim.7

fol. 84r

4 sarigan.7
4 dreorigan.7
4 heo./
5 stefne.7
6 fotum.7
6 cweð.min
9 handgeworces.Þonne
10 heapes.þære
11 marian.Þonne cap?
11 behindan.swiðe
13 michahel./
14 crypð.mid
15 fotum./
16 cneowe.7
16 cweð.min
16 ælmihtig.ðu
18 (heofena)rice.þæt
21 handgeweorces.7
23 heapes.7

fol. 84v

1 petrus.his
2 ealdorþegn.swiðe
2 dreorig.7
3 tearum.7
5 cweð.min

5 dryhten.min

6 œgan.7

8 wolde.7

8 wolde.Ic

9 cynedome.7

10 þrymme.ðæt

11 dæl.7

14 behindan.7

14 lað.Þonne cap?

15 dema.on

16 halgum.7

16 cweð.Venite

18 cwæð.Cumað

21 hand.to

22 him.Discedite

24 eius.He

fol. 85r

1 fyr./

2 hyrdon./

3 tosomne.7

5/6 handa.Eala

9 stefn.7

9 wanunge.7

11 helle.7

13 syðþan.þa

14 cwylmnesse.7

15 him.7

16 helledura.7

17 helle.Þis

19 wope.þe

20 helletintrego.Eala

22 helle.M̄.siððan

fol. 85v

1 reste.7

4 (wul)dre.7

4 syððan.7

6 ameN;/

7 OMELIA EPYEFANIA DN̄I:·

8 M̄ Sceolon cap?

10 dæges.Þæt

11 bion.ne

12 wære.þ .?

13 aðwean;Ac

15 onstellan.forðan

17 cwæð.Venit

18 abeo;se

20 him.Iohannes

21 dicens.Iohannes

22 cwæð.Hwæt

23 come.Respondit

fol. 86r

1 gedœnsode.oðþe

2 Ac cap?

4 forgeaf.siððan

7 gewyrcan.7

9 wille./

10 cwæð.Iæt cap?

10 cwæð./

11 gedafenlicra.þ

12 cwome.efne

13 Ic

15 þearfe.7

16 cwæð.Ac

16 þearf.for(þan)

17 dænnesse.7

18 halignesse.7

20 geiecan.ac

20 unclæne./

21 unwemme.7

22 cwæð.forlæt

fol. 86v

1 hælo.7

6 hæfde.þæt

10 cuman.Dæt

12 oððe.æt

13 life.Se cap?

15 gefylle.7

16 gefulwade.forðan

17 s̄cs.Iohannes

17 cwæð.forþan

18 þæt.þæt

22 gehnige.forþan

22 eadmodnesse.he

fol. 87r

2 sang.7

4 geseah.7Da

4 witgade.þæt

5 sceolde.He

5/6 cwæð.Quid

7 retrorsum.Hwæt

7 ðu.Oððe

8 iordan.forhwan

8 bæclincg.Iordan

9 wæs.7

12 sæflod.7

13 flod.swylce

14 meahte.Ac

15/16 dorste.Ongeat cap?

18 ongeatan.on

18 cumende.7

19 sceoldon.Hwæt

23 swylce.sæ

fol. 87v

1 gestiĉadon.7

1 geworhton./

3 apostolas./

5 ondette.7

5/6 gecyrde.Swylce

6 ongeat.7

8 (geþro)wode.7Hwæt

8 wegas.7

9 bocum.þæt

12 toburston.7

14 meahte;forĉan

15 hæfde;Hwæt

15 ongeat.forĉan

16 gehæfte.7

16 hæfde.7

17 ageaf.7

19 hwæðre.ĉa

20/21 stanas.Ac

22 meahton.ac .?

22 sceolon.Menþa-.urum

23 dryhtne.a

24 forgeaf.7

fol. 88r

1 ongeaton.7

3 magon.7

3 cunnan.gif

3 willað.swa

4 læraþ.sceolon

5 mine.þone

9 (belo)cene.se

9 cwæð.þæt

10 wæron.7

11/12 sona.7Opene cap?

12 agene.Forĉan

13 anwealde.7

14 syndon.Ac

16 wæron.ḡopenode.7

19 geseald.7

fol. 88v

4 (middan)gearde.þæt

6 witnian.ac

9/10 willað.Swa

10 cwæð.Ic

14 selest.7

14 hreowe.7

16 forgifnesse.7

18 licade./

21 bocū.þæt

fol. 89r

1 hafað.Ac cap?

2 mildheortnesse.7

6 god.7

7 (ælmih)tigan.7

8 wæron.Broðor

10 cunnan.7

11 moton.Broðor

11 mine.Ic

12 sy.7

13 modgeþanc.7

14 cweðe.Hu

15 þrymnesse.þæt

16 An cap?

16 god.is

16 godcundsped.On cap?

17 manna.anra

18 geandswerian.Hwæt

19 þyssum.woruldlicum

19 gesceaftū.Þæt cap?

22 mæstan.Ac

fol. 89v

1 magon.Hwæt

2 gearlice.þæt

4 hafað.He

6 þridde.þæt

6 eorðærn.ge(hwilum)

7 sceole.7

8 Anleg cap?

9/10 leohte.Ac

10 geseoð.7

11 sunu.7

11 god./

12 godcundsped.7

12 miht.7

12 þrym.7

12 wuldor./

13 willa.7

14 (ge)lyfan.butan

14 frymðe.oðče

15 frymðe.ne

15/16 onginnesse.Ac cap?

16 wæs.soð

16 gesceaftum.7

17 wæron.7

18 feore.forðan

19 cymeð.7

20 synd.soð

20 willað.7

21 worulde./

23 blissian.7

24 eodignesse.7

fol. 90r

3 cwæð.Per cap?

4 dī./

5 sorge.7

5 earfodnesse./

7 becuman.Ac

10 ingesette.efene

11 ungehyrsūnesse.7

12 are.7

13 gitsunge.7

14 treowes.7

15 lustas.7

19 begite.He

20 don.He

21 heortan.7

fol. 90v

1 heortan.efne

2 synd.7

3 wæccan.7

7 sawle.þurh

9 weg.eft

10 ham.Ac

10 forþan./

13 dædum.þæt

14 ælmessan.7

16 geþohtum.7

18 crist.Se cap?

18 leofað.7

20 ameN./

21 DE PURIFICATIONE.SCA MARIA.

22 M Sægeð

fol. 91r

2 acennesse.7

4 is.In

5 naman.þæt

6/7 gehalgod.7Þa

8 asægd.nesse .?

8/9 brohton.Swa

9 is.In

9 naman./

12 wyrðunge./

13 temple.Ðær

14 tid.se

15 simeon.he

17 hæfde.7

17/18 þone.simeon

21 templ./

22 brohton./

24 æ.7

fol. 91v

1 earmas.7

4 cwæð.min

6 gehehtest;Forðan

7 folca./

8 þeodum.7

9 bearnum.Us

9 witane.M̄

11 temple.Forþan cap?

11 þeaw.7

12 cende./

14 wære.ac

16 wære.heo

18 bebodu./

24 gife.Forðan cap?

fol. 92r

4 (mægð)hade.7

4 tid.to

5 tempel.þæt .?

6 cwæð.ne

7 tobræce.Ac

8 getrymede.M̄

9 hierusalem.þ

10 gesyhðe./

12 lean./

13 gefea.7

13 blis.7

14 geleafan.7

17 bebeodaþ.mid

17 gebedum./

20 gesyhðe.7

22 gesyhðe.Dæt

23 cristes;Forþan.M̄

fol. 92v

5 mine.Us

10 temple.In

14 eorðan.7

16 lufan./

19 hellewite.7

22 willaþ;7

22 fugelas.þe

24 unsceðfulnesse.Swa

fol. 93r

3 gecweden.Eodige

5 clænnesse.Ea

8 life.Soðlice

10 dædum.ge

10 gesiehðe.Forðan cap?

14 sægdon./

18 wolde.M̄

21 On cap?

fol. 93v

2 lif.7

2 gewitte./

6 willan.7

6 halgan./

7 worulde./

9 gelice.In

10 magon.7

14 cwæð.Nunc

15/16 pace./Quia

16 dn̄e.He

17 læt.nu

19 cwæde:læt

20 eom./

21 lif.7

22 life.7 .?

22 reste.þe

23 hafast.Forðan cap?

24 onfenc.þæt

fol. 94r

1 gesege./

4 folces.Soðlice cap?

10 eorðan.7

11 wyrcende.þa

14 lichoman.þōn

14 M̄.þeah

17 swiðost.7

18 tidum.7

20 gebedum.7

22 wordum.ne

23 geþohtum.ne

23 þingum.Ac

24 healde.7

fol. 94v

2 Ac

4 wordum.7

6 læna.7

6 mildheortnessa.ðe

8 spedum./

12 lufan.7

14 anwalde.biddan

17 beon.þæt

17 þam./

18 rice.þær

19 yrmþo.7

20 ecnesse.7

22 am̄;

23 DE SC̄O MARTINO CONF̄.

fol. 95r

1 M̄.Magon

2 tide./

3 gebyrde.7

8 cumen.In

8 tune.wæs

11 hæðen.wæs

13 þegna.Þa cap?

15 þegna.7

16 caseres.nalles

17 wære.Ac

18 þeowdome.mycle

18 7lufode.þonne

19 worulde.7

20 .X.wintre

21 (fol)goðe.7

21 cirican.7

22 gecristnode.þæt

23 fulwihte.7

24 gecyrred./

fol. 95v

1 Þa

1 XV.wintra

3 beon.Þa

3 wæron./

7 þingū.hæfde

8 men.7

8 geþyldig.7

8 eadmod./

9 life./.

10 sceolde./

13 men.Wæs

14 wyrð.7

15 lufedon.7

16 weorčedon.7

16 fullice./ .?

17 gefullad.Ac

18 sægde.hwæðre

20 lufade.He

21 frefran.7

22 syllan.7

22 scrydan.7

fol. 96r

1 Gemunde

2 bebead.He

3 cwæð.þæt

3 man.ne

4 þencan.ðylæs

7 moste.M̄

8 asecgan.Þe

9 dyde.He

11 mæge.7

15 gesealdan./

18 ælmessan.Þa

20 woldon.þa

22 manna.nan

23 wolde.nyste

fol. 96v

2 sealde.Ge(teah)

6 Þa

8 sceolde.Sume

13 habban.7 .?

15 gegyredne.þe

16 sealde.7

22 gegyrede.Wæs

24 cwæð.Swa

fol. 97r

1 gedoþ.for

2 doð.he

4 wolde.In

5/6 martine.7(Þa)

8/9 god.In

9 ongeat.Þa

10 winT̄.ða

11 endebyrdnesse.wæs

12 sægde.Þa cap?

13 bisceope./

14 bisceop.Wæs

15 bisceop.7

16 gecyðed.7

18 gelærde.7

18 wæs./

19 sylfa.swa

19 manode.wæs

21 gemetfæst./

24 fulfremed.7

fol. 97v

1 getimbrade.7

2 gewearð./

4 him.þæt

4 lare.7

7 feferadle.7

7 tid.þæt

11 forðgewat;Þa

13 lic.7

14 him;wæs

14 weorce./

15 sceolde.Getreowde

17 mildheortnesse.Eode

18 læg.7

19 utgangan.7

21 leoma.Þa

21 hwile.swa

23 (7)weard.7

24 onbad.þa

24 hwile.þa

fol. 98r

3 middangeard.7

4 gefylde.7

5 (ciri)can.oðde

5 getimbrade.7

8 wæs.þa

10 hus.7

15 winde.efne

16 sceoldon.7

19 ongan.Swylce

20 onlic.he

21 haten.þa

22 weorðedon.Þa

24 gefyllan.þa

24 men.7

fol. 98v

1 adrifon.Þa

4 dagas.7

7 moste.7

7 englas./ .?

13 (ge)fylde.þa

14 grund.7

14 m̄./

15 tolocedon.7

17 Ac cap?

18 gecyrdon.7

19 cwædon.þæt

19 hyrde.7

22 gehelpan.þe

23 wilnode.Swylce

23 gelamp.sume

fol. 99r

2 wæron.Þa
3 wæron.7
4 slean.Þa
7 mynte.Þa
8 sceolde.þa
12 bæd.Swylce
13 onlic.7
17 hæfde.gelomlice
24 onfeng.þætte

fol. 99v

2 onfenge.Ge
2 gelamp./
4 þonne.Þurh cap?
5 geworden.In
5 wæs.ealles
8/9 wære.Ac cap?
9 wolde.Þis cap?
11 heortan.ne
12 witnode.ne
12 geald./
15 gefean.ꝥ.meahte
16 ongitan.7
19 mildheortnesse.7
19 sybbe./
20 eaðmodnesse.Swylce
20 s̄cs./
22 gecyðed.hæfde
23 sægde.þæt
24 Þa

fol. 100r

1 bisceopscire.þa
3 wæron.þa
3 þegnū.þeah
4 wære.þæt
5 wæron./
7 ea.þa
11 wæs.þæt
11 gename.þa
14 beswican.7
15 (be)mædeð.þæt
15 sie.Þa
19 wæs.swa

fol. 100v

6 him.for(hwan)
7 git.Oððe
8 gewitest.Cumaþ

9 heorde.hwa

10 scyldest;We

12 geseon.Ac

13 þearfe.Þa

14 gehyrde.7

18/19 cwæð.Min

fol. 101r

1 Hwæt

2 M̄

3 lifde.þa

4 wæs.7

5 onfeng.and

6 standeð.his

9 blissaþ.ac

10 tilian.M̄

13 dryhten.nu

14 middangeard.wyr(ðiaþ)

17 ameN;/

fol. 101v

1 HURU

2 geþence.hu

6 geworhte.Sceal

10 dryhten:7Cleopað

11/12 duste.Hwæt

15 wære:Hwæt

18 wiste.hwæt

21 mægenþrymme.7

21 halgan.7

23 witum.Eardode

fol. 102r

2 wær.XXX./

3 A cap?

4 Nis cap?

4/5 goð.Wære

5 wlanc.7

5 sæd.þrymful

6/7 drynces:7Forčan

9 gestryned.7

10 me.7

12 lust.sceal t

14 Ne cap?

15 gemæccan./

16 fæder.ne

16 gesybban.þonne

18 wæs.ne

19 readan.ne

20 beag.ne

21 goldwela.ne

21 ahtest.Ac

22 synum.7

24 me.eart

fol. 102v

1 Sceal cap?

5 scrife.7

5 eardungstowe.7

7 awihte./

8 eowdest.Forðan

9 speda./

13 wolde.Ge

14/15 wolde:7Þonne

15 gewurde.oððe

16 sceolde.þonne

19 geworhton.Þon

21 wiðerlean.Ac

22 þær.on

22 secgan.þonne

23 aweaxen.þ

24 agildan./

fol. 103r

1 unc./

3 scrife.fyrnað

4 onweg.secan

6 wæs.ne

7 frofre.Bið

12 gast./

14 (scearp)ran.Se

15 þurhsmyhð.7

16 heafod.7

16 gerymeð./

17 bið.þæt

20/21 gehwam:7Þonne

fol. 103v

2 Ah cap?

4 Eala

14 dream.Forþan

16 god.þæt

17 cure:Wolde

20 beon.ne

21 dryhtnes.ne

22 reðre.ac

22 þær./

23 agilpan.hwylce

23 wæron.Wat

fol. 104r

1 manig.7

1 mislic.In

1 drēa.eorl

5 dryhten;Forðan

6 forwyrd.weoruda

6 dryhten.ne

8 geþohtas.gehataŏ

13 tægel.hafaŏ

14 mid.þonne

14 cymeŏ.swa

18 wunde./

fol. 104v

1 (wyn)sume.se

5 (ge)wyrcan:7

6 Hwæt

7 wunedon./

9 Eall cap?

11 sceatum.swylce

14 gealga.Ac

15/16 gesceaft:,Syllic

17 treow.wædum

19 treow:,Hwæðre

22 gedrefed.Forht

23 beacen./

fol. 105r

1 bestemed.Beswyled

2 gange.Hwilum

2 gegyrwed.Hwæðre

3 hwile.beheold

3 hreowcearig.hælendes

3 treow./

5 iu.Ic

5 geman.þæt

6 minū.Genaman

8 hebban.bæron

9 eaxlum.oððæt

10 genoge.geseah

11 mycle.þæt

11 gestigan.þær

12 berstan.þa

14 stod;Ongyrede

15 stiðmod.Gestah cap?

16 gesyhðe.þa

16 lysan./

17 ymbclypte.ne

18 sceotū.Ac

19 standan.Rod

19 arræred.ahof

20 hlaford.hyldan

20 dorste,þurhdrifan

21 mæglū.on

22 (inwid)hlemmas.ne

23 bestemed.begoten

24 sidan.siððan

24 onsended.feala

25 wyrda.geseah

27 hræw.scirne

27 forðeode.wann

30 beheold.Sare

fol. 105v

2 forwundod.Aledon

5 gewinne,Ongunnon

10 hwile.stodon

11 hilderinca.hræw

12 ongan.ealle

14/15 seolfre,Nu

18 gesceaft.gebiddaþ

19 nu.hlifige

20 heofenū.7

20 mæg.æghwylcne

21 heardost.leodum

24 weard,swylce

25 god.for

26 cynn.Nu

26 hæleð.min

26 leofa./

28 þrowode.for

29 synnū.7

31 astag.hider

fol. 106r

1 mid.þæt

3 geearnaþ.ne

4 wesan.for

4 worde.þe

4 cwyð.fri(neð)

7 dyde.Ac

7 forhtiað.7

8 onginnen.Ne

9 selest.Ac

12 bliðe.mode

16/17 rode.Nah .?

17 foldan.Ac

28 þolodan.se

29 spedig.þa

30 blisse.7

32 wæs:-

fol. 106v

1 MEN

4 hadū./

5 spede;Oðer

5/6 fæder.Oðer

6 suna.Oðer cap?

6/7 gastes.Ⅶ .?

8 (mægen)þrymme.7

8 mihte.7

8 godcundnesse.forþam

9 god.7

9 god,Ealle

10 þry.se

10 fæder.7

10 sunu.7

11 beoð.7

11 þæne./

12 syndon./

13 syndon.þa

14 asecgan;Ærest

15 eorðan.7

16 syndon.7

17 wurdon.ealle

20 gereht.Ac

22 wolde.of

24 bescofene.þær

26 god,Syððan

27 wæs.þone

28 nemde.7

28 gast;7

30 sceoldon.7

31 fugelum.ge

fol. 107r

2 gesceop.7

5 middangeardes.folc .?

8 neorxnawange.be

9 euan.7

11 æton.hie

11 forweorðan.7

12 dydon.Ac

13 wæs.7

14 gefeollon.Þa cap?

15 hie.eall

15 wæs.gehweorrfde

17 forlærde.Sæde

17 him.þ

18 æton.þæt

19 ḡworhte.Ac

20 life.ge

20 him.ge

21 cwom.oð

21 tocyme./

22 wintra.7

23 yrmþe.7

24 for.7

25 7.XX.wintra;Men

28 lara.7

29 fylgen.7

29 gode.7

29 bidden.þy

30 wurpon./

31 wæron.7

32 lara.gehyrdon.7

fol. 107v

1 mættran;Ac

2 þingum.7

2 þing.7

3 magon.7

4 earnian,Us

4 witenne.7

6 dagas.se

8 gehalgod.7

8 sceolon./

9 witanne.We

10 eadmodnysse.7

10 geþylde.7

10 lufe.7

11 clænnesse.lichoman

11 sawle.7

11 nytwyrðū.7

12 fæstenum.7

12 gebedū.7

12 ælmesdædū.7

12 godnesse.7

13 manna;Manegum

14 wiðmetene.Ac

16 biddan.dæges

16 nihtes.Se

17 geleafleste.Uton

18 geleaffulnesse.he

19 eaðmodnesse.he

20 (gal)nesse.Uton

20 clænnesse;He

20 manfulnesse.Uton

21 rihtwisnesse.He

21 yrsunge.Uton

22 geþylde.He

22 gytsunge.Uton

23 mildheortnesse.He

23 gifernesse.Uton

24 forhæfednesse.7

24/25 willan.Uton

25 willan.Eall

26 hyfe.to

28 ræðingū;we

29 bocum.þæt

31 hyldo,7

32 (eadmod)nesse.þæt

fol. 108r

1 gedyde.7

2 nelle.þeah

3 hæbbe.þeah

5 (ge)hweorfen.Us

7 spæca.7

7 tæflunga.7

7 gebeorscipas,7

9 tide./

10 gehyred.7

10 bec.7

11 rodetacna.7

11 eadmodlice.ge(gret)

13 healdan.7

14 magon.þe

14 lenctenfæsten;Wite

15 þeowgean.7

15 fæstan./

17 mæge.þy

18 haligra.þæt

19 mædan.oðče

20 gereccan.ne

21 abrecenne.be

22 habban.Men

24 ymbeþridað.uton

25 is.on

27 gecyrdon.7

27 fæston.swa

27 wisode./

28 ionas.Be

28 awriten.þæt

30 ceastre.seo

30 haten.7

31 bebodu.ac

32 æbreca.he

32 ondred.7

fol. 108v

1 dorste.forčam

1 ceasterleode.ða

2 forfleon.Ac

3 meahte.He

3 wæs.oð

4 becwom.7

4 gebohte.7

5 seglgenne.Ac

6 forfleon.Ac

7 scyp.þa

8 ende.7Þa cap?

8 wæron.ut

9 hæfdon.þa

10 ren.7

10 wind.7

10 sæ.swa

11 underbæc./

12 haten;/

13 þearle./

15 wære.7

15 witigan./

16 nyste.Þa cap?

17 gefeoll.awrehton

17 slæpe./

18 eall.7

20 meahte.7

20 gebædon.7

21 forswealh.7

21 dagas.7.III.niht.7

23 eðle.þe

23 witega.7

24 staðe.7

25 fyrste.þurhfor

26 burh.7

26 bebodu.swa

27 heortan./

29 sceoldon.7

30 cynesetle.7

30 ofawearp./

32 burhware.7

fol. 109r

1 Sceoldon cap?

2 fæstan.7

2 dydon;7

3 geaf.7

4 wæs.On cap?

4 hangiende.þæt

5 burhware.7

5 forbærnan.binnan

6 woldon.Ac

7 wæs.gecyrdon

7 ælmihtigum.7

8 forgeaf.swa

9 togecyrreð.Eac

10 bocū.þ

11 haten.on

11 bisceop.Se cap?

12 (ma)mertus.be

12 awriten.þæt

12 bewiste.wearð

13 fornumen.7

15 (be)wiste.þæt

15 bæron.þæt

16 byrgenne.þe
16 byrgdon.7
17 forðferdon.swa
18 bær.Ham
18 com.þa
20 stefne.þæt
20 ealle.7
20 folc.þry
21 fæston.7
22 myclan.7
22 deaðe.7
23 dydon.7
23 betwinan.þæt
24 fæstenum.7
25 sylenum.7 .?
25 cyricsocnū.7
26 reliquiasocnum.7
26 weorcum.7
27 hæle.7
28 (afyrred)nesse;Nu
29 gehwa.swa(hwæðer)
30 wille.swa
30 mættre.ne
31 bebodu.do
32 þince.gif

fol. 109v

1 bysenum.7
1 nelle.Georne
2 gedeð.7
4 gewyrcaþ./
5 med.7
5 deaðe.7
5 ylde./
6 þystrū.7
6 unrotnesse.7
7 ungeþwærnesse.7
8 lybbenne.7
8 fæder.7
9 suna.7
9 gaste.A
9 ameN:7
10 MENN ÐA
11 dagas.7
12 (hal)wendlice.7
12 læcedomlice./
14 gebedum.7
15 reliquiasocnum.7
15 gange.7
16 onbryrdnesse.7
16 spræca.ægðer
17 haligdome.ge
18 gangen.forðam.þe
19 cumen.7

20 doð.butan

21 bocum.he

21 lærð;Selre

22 cumen.þonne

23 cumen.gyf

23 willað.7

24 geþencan.forþam

25 spræca.7

27 geþencaþ.ealle

28 willan.We

fol. 110r

2 witiga.þam

3 bocū.þæt

3 geleafleste.þe

4 wunude.7

4 weorcū.þæt

5 monðum.7

6 cyrde.He

8 wæs.Uton

9 unrihthæmedo.7

9 æmetas.7

10 (ofer)druncennessa.7

10 hlafordswicunga.7

10 ofermett.7

10 andan.7

11 galnesse.7

11 sceandlicnessa.7

12 spræca.7

12 unclænnessa.7

12 yfelo.þe

14 afyrre.7

15 magon.Ac

15 god.her

17 dæla.7

18 dælan./

20 deaþe;7

22 dæleð.fæsten

24 þing.7

24 weorc.7

25 rices.7

25 worulde.7

25 geþeodd./

26 deð.7

26 middangerde./

27 geworden.þurh

27 afyllede.7

28 eadmett.7

29 (ofer)swiðede.7

29 gode.þam

30 fæste;7

30 gefylbdnes.7

31 goda.7

31 þing.7

31 7weardan.7

32 synna.7

32 gear.7

32 mod./

33 gemæro.7

33 þing.7

fol. 110v

1 deaþe.7

2 englum.7

2 deoflum.7

3 sawle.7

3 deoflu.7

4 fultū.7

4 heofon.7

5 wuldre.7

6 duru.7

6 ongean.7

8 dæleð;Þreo cap?

8/9 ælmesdæda.An cap?

9 sylle.swa

10 mæge.Oðer cap?

11 wite.Þridde

12/13 gelædde;Utan

14 gefæstenu.ge

14 ælmysdæda.7

16 (wun)diað.7

16 gæbyliað.7

16 gegladiað.7

16 gebringað./

17/18 begað;Se

18 ofermodignes.seo

19 yfela.þurh

20 helle.7

20 gewurdon.7

21 synne.seo

22 beboda.7

22 wurcum./

24 oðerne.of

24 unhyrsumnes./

25 geþristlæcung.7

25 geflit.7

25 gedwyld.7

25 gylp.7

26 yfelu.Ac

26 oferswiðan./

27 heafodleahter.gecweden

27 gifernes.seo

28 wætes.þurh

30 gesæligness e.7

30 lif./

31 acenned.7

31 geswync./

32 leofaþ.7

32 swylt.seo

33 rixiende.þæt

fol. lllr

1 drincan.7

2 sie.of

3 bliss.7

3 sceandlicnes.7

3 leohtbræ̆dnes.7

4 sprǽc.7

4 unclǽnnes.7.

5 druncenes.7

5 galnes.7

5 unatellendlice./

6 fæsteno.7

7 forhæfednesse;Þonne

8 gecweden.forlyr.þæt

8 unclǽnnes.of

9 blindnes.7

9 unstaðulfæstnes.7

9 plegan.7

9 wrǽnnes.7

10 forhæfdnes.7

10 beboda.7

11 lifes.7

11 manega.þæt

11 oferswiðed.þurh

12 lufe.7

12 gehealdsumnesse.7

12 fyres./

13 7weardnesse.Þonne

14 gytsung.seo

14 græ̆dignes.ægðer

15 (hæbben)ne.ge

15 gehealdanne.7

15 cwyld.Eall

16 mann.þam

17 drincð.Swa

17 man.swa

18 gewilnað.þære cap?

18 syndon.anda.7

19 stala.7

19 sceaðunga.7

19 leasunga.7

19 domas./

20 yfelo.seo

21 ege.7

21 lufe.7

22 wuruc;Þonne

22 yrre./

23/24 geþeahtes.Of

24 7saca.7
24 teonan.7
24 æbylgð./
25 yfelsacung.7
25 agotenes.7
25 mannsliht.7
25 teonan./
26 wyrcanne.þæt
26 geðyld.7
27 (þo)lomodnesse.7
27 gescead.ðe
28 modum.þonne
28 syxta.heafodleahtor
28 sleacnes.seo
29 willað.Forðam
30 þing.þis
31 worulde.7
32 seaðas.of
33 slapolnes.7
33 weorces.7

fol. 111v

1 stowe.7
1 stowe.7
1 murcnung./
2 sprǽca.7
2 yfelo.seo
3 rædinge.7
4 weorces.7
5 eadignesse.þonne
6 unrotnes.Þonne
7 unrotnesse.an
7 halwendlic.7
7/8 cwylmberendlic.Þonne
8 halwendlic;Þonne
9 synnū.Þonne
10 leofestan.Þysse
10 unrotnes.seo
11 sawle.7
11/12 fromian.Ac cap?
12 gedrefeð.þæt
12 mod.7
13 gebrincð;Of
13 yfelnes.7
13 angsumnes./
14 wacmodnes.7
14 byternes.on
14 gelustfullung./
15 lifes.seo
16 blisse.7
16 hyhte.þæra
16 goda.7
17 frofre.Þonne

18 wuldor.þæt
19 godum.7
20 wyrðment.ne
21 deð.Ac
22 hæbbe.þonne
22 habban.butan
23 gife.swa
23 sæde.ne
24 don;Þonne
25 gylp.7
25 æbylð.7
26 (unge)ðwærnes.7
26 gifernes.7
26 wurces.þonne
27 gehered.þæt
27 cann;Þon
28 læcedom.gemynd
28 godnesse.þurh
30 hæbbene.7
31 On

fol. 112r

1 geearwode.7
2 þoliað.hwig
3 hæfð.godes
4 wyrcan.7
4 onetan./
5 med.7
5 deaðe.7
6 unrotnesse.7
6 þystrum.7
7 awendendnesse.7
8 fæder.7
8 suna.7
9 ende:7
10 MEN ÐA LEO(festan)
12 heortan.7
12 sawle.7
13 mægene.7
14 sylfe;Sodlice
15 lif.7
15 hælo./
16 hiht.7
16 gefea.7
16 strengð.7
17 frofer.7
17 alysendnes.7
18 (ge)scyldnes.7
18 onlihting.7
19 wuldor.7
19 bliss.7
19 yrfeweardas.7
20 ecnes.7

20 leoht.7

20 beorhtnes.7

20 wlite.7

21 Uton

21 eadmodnesse.þurh

22 genealǣcan.7

23 geardige.7

24 (ofer)modignesse.forþan

24 gewritum./

25 wiðstent.7

26 gyfe.7

27 ys.þæt

27 witu./

fol. 112v

1 worulde.gif .?

2 wyrcað.Swa cap?

3 habað.7

5 awriten.7Be

6 ofermodigū.7

6 gytserū.7

6 yfeldemum.and

7 unrihthæmerum.7

7 arleasū.and

8 (ge)dweolenum.7

8 forligergendrū.and

8 leasfyrhtū./

9 facenfullū.7

9 andigum.7

10 agyldað.7

10/11 gedoð.Butan

11 gecyrron.butan

12 gelædde.7

13 grimmestan./

14 þolian;Men

15 fæste.7

16 wine.7

17 wætum.Butan

17 willan.7

18 leahtrum.7

18 forhæbben.7

18 gehealden.uton

19 biddan.7

21 sylle.þonne

21 donne.7

22 bocū.hu

23 ælmessylene.7

24 þearfgendum.7

25 (wæd)ligendan.7

26 earmeran.þ

27 gelome.ge

27 mihtum.7

29 gedon.se

31 mildheortnesse.mid

31 geomrunge.7

fol. 113r

1 (ge)bedum.7

1 ælmessylenū.7

2 do.7

3 don.forðam

4 synnū.7

4/5 deaðe.Men

5 efestan.7

6 wegas.þ cap?

6 wegas.riht .

7 hiht.7

7 soðlufu.7

8 godnes.7

8 anrædnes.7

8 geþyld.7

8 liðnes.7

8 sybb.7

9 langsumnes.7

9 ymbhidignes.7

10 smeaungum.7

10 clænnes.7

10 mildheortnes.7

11 rihtwisnes.7

11 ege.7

12 þinga.7

12 wuldres.7

13 eðles.on

13 god.ða

15 endedæg;Men

15 ymbscrydan.7

16 weorcum.7

16 sawlū./ .?

18 gode.7

21 mægene.7

22 lufað.Þonne cap?

24 yrre.þonne

26 unclænnesse;Þonne cap?

26 sawle.þæt

27 wuldor.7

28 þing.Þonne cap?

29 eaðmodnesse;þ cap?

29 ys.þæt

30 leasunga.þæt

31 ys.þæt

31 for./

fol. 113v

1 hatheortnesse.þæt

2 sawle.þæt

3 hatunge.þ capital

5 wisdom.þ capital

7 flæsces;þ

9 þearflicnesse;Þonne

13 worulde.Þys

15 dæge.7

16 Men

17/18 þingum.Uton

18 leofestan.mid

22 geman.7

22 onfeng.7

23 blode.7

24 deoðes.7

25 ofþrihte./

26 alysde.men

26 leofestan.ac

30 hæfð.uton

30 god.ac

fol. 114r

1 sie.Uton

3 geleafan.7

3 hiht.7

3 lufe.7

4 (eað)modnesse.7

4 wellwillendnesse.7

4 geþwærnesse.7

4 gehealdsūnesse./

5 forhæfdnesse.7

5 geþyld.7

5 gemetfæstnesse.7

5 mod./

6 worulde.Þas

7 dryhtne.7

8/9 fromiað;Þig

11 mode.of

12 mihtū.7

12 hælo.þōn

13 dydon.7

15 mildheort.7

16 mildheortnesse./

17 clænheortan.forðam

18 god;Witodlice

19 þrymsetle.7

21 (gebeor)scipe.mid

21 abrahame.7

21 isace./

22 iacobe.7

22 werude.He

24 þingum.þysse

24 worulde.gif

24 life./

25 willaþ.urra

25 misfenga.7

26 fedaþ.7

26 gesyllað.7

27 onfoð.þ̄on

28 bedurfen.Men

30 mihta./

fol. 114v

1 wyrðan.wyrmum

1 æte.7

2 dæge.7

3 dydon.beoð

3 symle.ece

5 geearniað.Nu

6 secan.7

6 gebeorgan.we

7 god.se

8 lufiað.Witudlice

9 geearniað./

10 beorgen./

11 synne.7

12 word.æfste

12 andan./

14 eallra.cræfta

14 wyrst.þurh

18 geþah.Ac

cap?

20 rices.ealle

23 (on)gunnon.Ac

24 eac.7

25 lufian.7

25 fylgian.on

26 symle.þær

26 beon.forþan

27 ælmihtiges.7

27 sylen.þe

30 woruldrices.þe

31 gewyrhtum./

fol. 115r

1 Men

2 bocū.se

3 gesceaftum.On

4 middangeard.7

5 gylpe.7

6 (gode)webbes.7

6 woggestreona;Ac

7 tocume;On

8 leoht.7

8 tungla.On

9 wolcnum.7

10 ondrysenlicu./

12 spiwon.On

13 wepað.forðan

13 betan.Ac

14 afeallan.On

16 middangeardes.7

17 forbærnde.7

18 arist.On

20 ætyweð.7

20 ahengon.7

21 cwealdon.7

22 gewyrhtum.hwæt

23 fyrenfullan.sceoldon

24 dryhtnes.7

25 rices.7

26 helle.Eala

28 domes.eala

31 agolden.Eala

fol. 115v

1 dæges.se

1 dæg.7

1 dæg.7

2 dæg.7

2 dæg.7

2 dæg.7

2 dæg./

3 dæg.7

3 dæg.On

3 ætywed.se

4 þrym.7

4 hryre.7

5 (for)wyrd.treowleasra

5 gewinn.7

5 cyrm./

6 storm.7

6 gebrase.7

7 (ge)sceafta.7

7 gefeaht.7

7 gesyhð.7

8 mihta.7

8 scur.7

8 dream.7

9 sang.7

9 bryne.7

9 dæg.7

10 cwyld.7

10 dream.7

10 sorh.7

11 gedal.7

11 draca.7

11 forwyrd.7

12 seað.7

12 deað.7

12 grund.7

13 stream.7

13 ren./

14 granung.7

14 fyll.heofonwarena

15 menigeo.7

15 miht.7

15 gemat.7

16 dom.7

16 gestal.7

17 word.7

17 wop.7

18 here.7

18 hell.7

18 gryre.On

19 ætywed.bær

21 modrum.oððe

22 gewurdon.hwæt

23 behwylfeð.La

25 sweltan.7

27 fulnesse.7

27/28 æte.Hwæt

28 sar.7

29 sawle.gif

30 byð.7

30 beboda./

31 aslidan,sceole

fol. 116r

1 hellewitu.7

1 drohtnian.on

1 morðre.7

1 mane./

2 susle.7

2 wyrmum.betweox

2 deadum.7

3 deoflum.on

3 bryne.7

3 fulnesse.7

5 geearnodon.Ac

7 magon.7

7 oferhigda.7

7 æfesta./

8 gylp.7.

8 unrihtwisnessa.7

8 unrihthæmedo.ærætas./

9 ealugalnessa.disignessa.7

9 gifernessa.gytsunga.7

9 leasunga./

10 liccettunga.7

10 talnessa.niðas.7

10 nearuþancas.7

11 (dwoll)cræftas.7

12 mode./

13 mægene.7

13 hyldo.7

14 soðfæstnesse.7

14 neahstan.þæt

15 sylfe.7

16 mannū.7 .? cap?

16 elþeodigū.7

16 untrumum.þæt

17 þæt.milde

17 wyrče.7

18 agylte.očče

18 worde.očče

18 bliðlice./

20 witnie.7

21 hæbben.ac

22 biddan.7

22 wyrcan.7

23 soðfæste.7

23 mildheorte.7

23 rummode.7

23 rihtwise.7

24 (ælmes)georne.7

24 clænheorte.7

24 fremfulle.7

24 godfyrhte.7

25 (gesybbsu)me.7

25 geþwære.7

25 geþyldige.7

25 eaðmode.7

26 oðrū.on

26 þingrim.7

27 betweonan.7

28 life.þa

28 moton.þær

29 leohtes.þær

29 gefea.þær

29 ece.torhtnes

30 engla.þær

30 lufu.eallra

30 haligra.þær

31 ende.þær

31 genipe./

fol. 116v

1 þysstrū./

2 deaðe.þær

2 ylde.7

3 awendednesse.7

4 beorhtnes.7

4 wuniende./

5 ende.On

5 weredu.7

6 togelaðung.þær

6 wuniendra.þær
7 totwæmaþ.ne
7 gesamniað.ne
8 dæge.ne
8 nihte.þær
9 sylfe.7
9 rihtwise.7
9 unwemman.7
9 godan./
10 gecorenan.7
10 fulfremedan.7
11 (byli)wyttan.7
11 mildheortan.7
11 geþyldigan.7
12 deman.7
12 gesyfsuman.7
12 eoðmodan.7
13 heohenglas.þone
13 dryhten.þone
14 witigan.7
14 paulus.7
14 haligan.for(þam)
15 dryhten.7
15 gefyllednes.7
16 suna.7
18 ecnesse;
19 HER
20 lichoman.He
20 geseted./
21 hatað.7
21 gedrefedu.7
22 mætt.Eallum
22 seald.cwæð
23 bewrigen.Ne
24 sares.ne
25 geseo.forðan
25 fare./
26 mid.7
27 mæg.þa
27 wolde.swa
28 siðioð.Eala
29 forcuðestan.þæt
29 gedyde./
30 wæs.Ac
30 worhte./

fol. 117r

1 gesceððan.Hie
2 utateon.7
2 utgelæden./
3 gefultumað.þa
3/4 wolde.Ac
4 læced.7

5 onlociaþ.Wala
5 sawl.hwam
7 forleas.Nænig
8 hafaþ.Eawla
8 numen.7
9 gesund.ongitaþ
10 isodorus.7
10 mann.smeage
11 sawle.Forþan
12 orsorhleas.cwæð
15 nelt.Eawla
16 isodorus.hwæt
16 þeaw.7
16 synlic.þæt
17 wiðcwið.ne
17 wreceð.þa
18 wædliaþ.on
18 worulde.7
18 gehyhtaþ./
20 nu.7
20 aweorpene./
21 blissiað.7
22 heafe.7
22 soðfæstan.7
23 godum.7
24 witnode.7
24 forlætene.for
25 gesyhðe.7
26 7swerige.ac
27 hire.Se
27 cwæð./
28 bið.ealle
29 hyrwað.7
30 onscuniað.7
30 hreofe.hie
30 ascufað.7
31 genearwod.7
31 geðryd./ .?

fol. 117v

1 gebunden.7
1 gefæstnod.7
2 gelytlode.Ac
3 cwelmað.7
5 doð.7
6 slitað.7
7 toflowed.þe
7/8 feddon.Eawla
8 ysodorus.þonne
9 lifde.7
9 cwið.wala.þæt
10 weorcan.7
11 sceolde.Wala

12 sceolde.þa

13 wolde.Unlust

13 lifianne.7

14 sweltanne.Eawla

14 earmum.7

15 wædliendum.7

15 unrotum.

16 worulde.forþan

17 blissa.7

18 eges.Selre

18 lybbe.mid

19 synnum.7

19 sy.7

19 drohtiende./

20 deoflum.þonne

21 tintregiaþ.Ic

21 fultumme./

22 nearonessum.Forðam

23 afrefredu.Forðan̄

24 gelihte.ne

24 næfð.Nis

25 leoht.ne

25 mode.Forðan cap?

26 mæg.Þa

28 geaf.Hwig

28 maran.þe

29 þuhton.Ongitað

31 mæg.forðan

31 eow.m̄þat./

fol. 118r

1 beswican.Forðan

1/2 swicol.Eallū cap?

3 habbað.Ac

3 nabbaþ.ne

5 geendige.Forðan

5 sare.7

6 nænig.ne .?

7 synna.7

7 hreowsian.þæt

8 heofan.Us

9 rice./

10 earfoðnessa.þy

11 meda./

12 hæfð.gif

13 larum.swa

14 life.swa

14 feogað.on

15 life.forðan

16 habban.7

17 costað.7

18 onfehð.forðan

19 untrumnesse.ne

19 cweðan.forhwan

20 yfel.oðde

20/21 þis.Ac

21 syngode.swa

23 tyrgð.7

23 awecð.7

24 him.geþenc

25 þyssu.middangearde.on lst .?

27 witu.þonne

28 witu.þonne

29 lænendlican.þæt

30 earfoðnessa.forðan

31 swaþeah.7

fol. 118v

1 gode.Ac

1 geniðrunge.Wite

2 Ac

3 bið.þonne

4 on.forðan

5 (ge)bigean.þæs

5 fulgangað.For(ðan) cap?

6 swungen.se

7 geuntrumod.7

7 witnod./

10 On

10 dome.Ac

11 lufan.7

11 gitsunge./

12 rices.geleafan./

13 cristenan./

15 (fyren)lustes.Oflinnað

15 Ac

17 forlætanne.forðan

18 gedeð.þa

18 swetnessa./

19 moton./

20 lustum.7

21 bryne.7

21 dom.7

22 gemunað.forðan

23 gedal.7

23 lichoman.we

25 utalædedu.7

27 cwylmeð.se

28 worulde.forðan

30 tintregum.waca

31 ofercume.gehyrað

fol. 119r

1 leofestan.ða

5 wæron.Ac

7 wene.Ac

8 manig̃./

10 edniwa.ne

10 hwyrfe.Ac

11 sie.7

12 sie.7

13 nytnesse.þu

13 wære.7

14 wære.gemyne

14 scippend.7

15 eart.7

15 gesceop.7

16 geworhte.7

17 sende.he

18 geleafan.7

18 geleafan.7

20 geþwornesse./

21 worulde.ðe

21 willan.Ne

22 sprec.Ne cap?

23 sprecan.Ac

24 wordum.ne

24 weorcum.7

25 forbyt.7

26 do.Ac

28 besmiten.7

29 gestryned.ne

30 Ac

fol. 119v

1 clæne.7

3 geþohtas.god

4 geþohtum.he

4 sawle.forðan

5 wiðstandan.7

5 aweorpan./

6 geþohtas.forþan

7 wille.Utan

8 þonne.ure .?

8 syngað.gehyr

9 lære.7

11 (for)healdnesse.for

12 forðcumað.selre

13 fyrwetgyrnessum.gewenige

16 nealæcan.þær

17 rice.sio

19 fynd.ðe

20 helletintregum.Eala

22 myngie.gemyne

23 witu.hu

23 synt./

25 wyrcanne.Kœnig cap?

26 sorhleasne.ac

28 lysnesse.Eala

29 idelnessa.7

31 forwyrdað.7

fol. 120r

1 forwyrð.7

2 geworhte.7

3 samnað.Ac

5 wæron.7

6 earme.7

6 unrote.7

7 deman.we

7 alædde./

8 welan.7

9 gefean.7

10 gesion.Ac

11 welum.hic

11 dome.ða

13 forlætað.þas

13 eorðlican.hie

14 heofonlican.Ac

14 earman.7

15 getogene.We

15 þonne.7

16 gemiltsie.we

16 þonne.7

16/17 gedo.Ac

17 hæbben.to

18 dryhtne.7

18 god.þ

19 forwyrþen.la

20 getihten.ælce

20 gearwað.7

21 ungemyndige.ælce

21 fedeð.7

22 miltsað.7

22 fet.7

22 scylt./

23 gesiehð.7

24 us.Utan

25 lifes.7

26 agildan.7

27 metta.7

27 gestreona.7

28 symla.7

28 unrihthæmeda.Uton

29 tælnessa.7

29 gelomlæcan./

31 gegripe.Ic

fol. 120v

1 mann.þæt

1 wunian.7

2/3 animan.Ac

3 tide.Þæt

4 wop.7

5 life.Þe

5 tintrego.Þeos

6 sceort.7

6 mycel.7

6 ungeendod.forðan

7 dæg.se

7 onlyst.Þær

8 (ge)hwylcum.hwæt

8 godes.Wa

9 ecnesse.Wa

10 don.forÞan

11 cwylmað.ne

13 (for)læde.se

13 wæs./

14 sceal.Ac

14 leofestan./

16 toweardan.se

17 ecnesse;/

fol. 121r

1 ÞA

2 XXX.eac

5 Constantines

7 (here)teman.Wæs

13 hreðgotan.Foron.fyrdhwate

16/17 geador.For

20 cyning.ymbsittendra

21 burgwigendra.For

24 breahtme.Woldon

fol. 121v

7 (scea)wedon.Þæt

13 gesægon.Þa

15 woma.Þuhte

20 toglad.Constantinus

22 ðe.Þeah

25 gearu.Þurh

26 abead.Þæle

28 Wæs

fol. 122r

1 gesyhð:-

2 HEHT

4 myclū.Constantinus

5/6 gewyrcan.Heht

8 gemang.Beran

18 hafen.Segn

23 fornam:-Sume

27 ende.Þa

30/31 þanon:-Þa

31 forgeaf.Constantino

fol. 122v

2 treo.Gewat

4 geweorðod.Com

5 neosan.Heht

8 rædas.Þa

12 wæs.Þe

14 treo.Hio

16 segebeacne.Þa

20 wæron:-Þet

24 witum.Alysde

29 astah.Þus

32 willan:-

fol. 123r

1 ÐA

1 cyning.wæs

3 weard.Ongan

8 bocum.hwær

11 (for)tyhte.Iudea

13 dreogan.Þa

17 wære.æðel(cyninges)

18 rod.Elene

19 gehyrwan.hiere

21 hæfde.Ongan

24 getenge.Þa

29 wæghengestas.Leton

fol. 123v

2 Þær

10 gesohte.Þær

16 gifu.wæs

17 eadhreðige.Elene

23 cwen:-:IIII.

24 HEHt

27 cuðon.Þa

29 þreo.m.þæra

31 negan.Ic

32 bocum.Þ .?

fol. 124r

1/2 dædhwæte.Hwæt

10 cynnes.Swa

14/15 dæg.Gangað

19 sece.Eodan

23 sohte.Hio

23 þreate.m̄.manna

25 cuðon.Þrungon

27 gehyrsted.Elene

31 israhela.Eow

fol. 124v

3 baldor.Is

6 mine.swa

8 gast.Ic

10 foreþances.wis(domes)

13 gifeð.7

15 gefremede:7

16 HWÆT

21 dryhten.7

24 cunnen.Eodan

25 bead.funden

26 þa.d.forþsnottera

fol. 125r

1 nu:Þa

4 oncnawan.Hie

4 anmode.7swēr./

9 Elene

13 sece,Eodon

17 wite,Þa

22 geþoht.Nu

28 bið.Swa

31 gecwæð.Gif

fol. 125v

3 nime.Ne

6 lofiað:-

7 ÞA

11 nergend.Þa

14 aspyrigean.Næfre

15 Ac

24 dæg.ealles

25 Þeoden

28 dryhtnes,Stephanus

fol. 126r.

1 feondscipe.To

5 haten.7 .?

8 þinne.Nu

12 Forðan

14 cynnes.Forðan

15 hospcwide.æfst

18 heofonū.Þus

25 wyrd.do

28 meðle:7

29 WEOX

31 friccan.Caseres

fol. 126v

2 snyttro./

8 lufan.Heo

13 hyrdon.Elene

21 bedyrnan.þa .?

21 mihte.Þa

31 lufað.Hio

32 genam.Iudas

fol. 127r

2 acigde.Elene

5 to.þinge .?

5 wille.Iudas

12 beneah:-

13 HIM

13 ageaf.Elene

14 (undear)nunga.Gif

17 dyrndun.Iudas

20 tæhte.Hu

22 (scea)cen.CC.oðde

26 gewearð.Elene

fol. 127v

3 setton.IUdas

4 gnornsorge.wæg .?

7 ða.Him

10 cyrrest.IUdas

12 hnagre.Him

21 cann.Elene

25 gecyðe,Heht

27 sorgū.VII.nihta

30 geswiðrod.Ic

fol. 128r

4 gecneowe:-.VIIII.

5 ÞA

7 forlete.Hie

14 spræc.Dryhten

25 sit.IIII.þe

29 Halig

fol. 128v

5 sceolde.In

10 gebunden.Gif

11 middangē.accnned

16 wære.Gedo

19 weroda.þ.gif

27 gestealda:-

28 ÐA

30 plegade.IUdas

fol. 129r

4 geryno.Nu

10 þec.Stephanus

12 cyðed,On(gan)

14 on.XX.fotmælū

16 þeostorcofan.He

16 ðær.III.mette

20 hyrdon.Þa

22 syððan.beacen .?

24 feðegestas.eodcn

25 sigebeamas.III.eorlas

28/29 wære.Hwæt

fol. 129v

1 hyrde,Ne

6 treo.Gesæton

11 geblissod,Heht

21 gesceafta:-

22 ÐA

25 feond.Ongan

31 sið.Feala

fol. 130r

5 sorge,Ic

10 folgað.Ond

23 ende.Elene

32 breostum:-

fol. 130v

1 ÐA

6 wurde.Ond

8 gefean.Þa

10 secean,Ond

15 burgū,Feorran

24 (ge)beodan,Constantinus

29 manig.Þa

fol. 131r

1/2 eorcnanstanum,Besetton

6 findaþ,Godcunde

12 wealdend:-

13 ÐA

16/17 wearð.Siððan

19 byrig,Bæt

21 hine.Cyriacus

24 hælendes,Þa

28 cwen,Cyriacus

30/31 reordode,Þu

fol. 131v

3 myngað,wolde

4 sindon.heolstre .?

7 hiehða.Nu

9 .w.bide

12/13 geornlice.Cyriacus

16 þorfte.Leort

19 eorðan.Þa

24 þus.Nu

25 leasingū.Nu

26 god.Þa

29 willan.þa

fol. 132r

5 freoðode.7

6 ONgan

9 gelamp.Þinga

12 willa.Heht

23 wraðum.He

28 gecwæð;Cuþ

fol. 132v

3 (un)scynde.Heht

7 tid,Ond

11 aldre.Þa

16 butan.VI./

17 cyme,On

17 maias.KŁ.sie

21 finit:-

22 ÞUS

fol. 133r

3 cearwelmum,ᚻ.drusende

4 gold.ᚹ.gnornode.ᚾ.gefera

5 him.ᛗ.fore

6 (ge)wlenced.ᚦ.is

7 onmedla.ᚠ.wæs

8/9 swa.ᚱ.toglideð

9 gefysde.ᚼ.æghwam

14 nimeð.Ðonne

28 cumað.Wuldorcyninge

fol. 133v

2 fyr,Moton

6 aMeN:-

7 Wæs
16 began.þa
18 ætfealh.þa
19 (græs)wang.swa
19 leo.þ
20 stregde.Mid
27 eardigan.He
29 hæfde.he
30 meahte.Þa cap?

fol. 134r

1 wolde.þa
4 cwæð.min
13 earfeðū.ða
26 hæfdest.Ac
28 lifdon.Moyses

fol. 134v

13 restan.Ða
15 cwæð.Min
16 geþence.forðan
19 ongeat.Ac
25 dyde.Swylce

fol. 135r

1 bearde.7
2 muðas.7
4 stefne.7
5 tan.7
8 stefnū.næs
14 gewundod.mid
19 gymde.ac

fol. 135v

9 cwædon.Us
15 ændanne.Hwæt
19 (big)genga.se
19 apostol.scs
22 gewunigean.Ac
24 gefeannesse.7 .?
28 finit:7

APPENDIX II

EVENT AND PLOT

It is mentioned in Chapter III of this study that the resolved dialogue exchange is an action-reaction sequence: an initiating utterance followed by an appropriate resolving utterance. In both "Elene" and "Andreas" the resolved dialogue exchange is the characteristic means by which the narrative develops. By extension of Longacre's concept of the resolved dialogue exchange, one can develop a method of plot analysis that is partially independent of plot. The passage quoted in Table 3 (page 73), for example, is a resolved dialogue exchange, despite the fact that no direct quotation is reported: Constantine orders out his men (Proposal) and they reply by marching (Response). The action-reaction sequence can be seen in non-dialogue situations as well. For example, at the beginning of "Elene," Constantine sees the pagan army, becomes frightened, and makes camp. In "Andreas," when Matthew first sees Andreas enter his cell, he is overjoyed (1009-1010). If a critic defines any of these action-reaction sequences as an "Event," he can establish the basis for a narrative framework that is independent of plot. It will be recalled that Longacre distinguishes between the nucleus of a paragraph and its peripheral setting or terminus. The present concept of Event is clearly analogous to Longacre's nucleus. Note, however, that this

definition of Event is not dependent upon Longacre; he uses the word "event" as I use the word "action."

A modification of the notion of Event can be made to include a variety of action that occurs in the Vercelli poetry less frequently than the action-reaction sequence. An Event can also be an episode of goal-directed behavior in which the goal is immediately attained. At the beginning of "Elene," for example, the pagan army marches until it reaches the river bank (35b-39a). Similarly, at the beginning of Division X, Andreas walks until he reaches a pillar (1058-1062). In both cases, one can infer that a goal has been attained, although the goal is not overtly established ahead of time by the narrator. Both of the definitions of Event that are proposed here have one thing in common: action is reported that corresponds to a basic social or psychological situation. Thus it is not surprising that the Event can be seen throughout dramatic narrative poetry.

One can apply the concept of the Event both to the Vercelli poetry analyzed in this study and to other studies that deal with theory of plot. The Russian formalist school is an appropriate starting point. The work of Vladimir Propp in the plot structure of the Russian fairy tale has not been known in the West until comparatively recently, but he proposes a definition of plot that occurs in all subsequent studies.[1] In his work, Propp objects to earlier studies in which an attempt is made to isolate a minimal narrative unit, the motif (p. 12). He feels that even a narrow focus equating the information reported in a sentence with a motif is inadequate, since units below the sentence level (e.g. modifiers)

also encode information analogous to a motif. Instead, he turns to the concept of a function 1) that is performed by a character in the narrative and 2) that is significant in the action of the plot. He concludes that functions in the fairy tale are constant regardless of the character who performs them in various tales, and that a finite number occur in any fairy tale.

Another Russian formalist, Boris Tomashevsky, is concerned with genres of literature other than the folk tale. He makes an important distinction between "story" and "plot": "In brief, the story is 'the action itself,' the plot, 'how the reader learns of the action.'"[2] He notes that plot is the element that distinguishes fiction from the chronicle: "The weaker the causal connection, the stronger the purely chronological connection. As the story line becomes weaker, we move from the novel to the chronicle, to a simple statement of the sequence of events" (66). In the present study, the Narrative Paragraph, defined earlier on the basis of the specific time marker ba is pertinent here: is a Narrative Paragraph more like Tomashevsky's story or plot?

In a recent work, Eugene Dorfman brings together a number of studies he has made of medieval narrative poetry.[3] He believes that the "Narreme" is a useful concept for analyzing the structure of a plot. According to his definition, the Narreme is vital to the plot: it is action without which the plot cannot develop. One sees a similarity here to the distinction between story and plot made by Tomashevsky, although the two critics are concerned with radically different literature: Tomashevsky deals with plot as organization in Tristram Shandy, a book which is largely an exposition of

eccentric personality; Dorfman's body of literature, on the other hand, utilizes the chronological organization characteristic of medieval narrative poetry. He is only concerned with defining the Narreme as an indispensable part of a relatively straightforward plot. Although Dorfman demonstrates that the concept of the Narreme is useful, one can see behind it a difficulty that troubled Propp long ago. Dorfman contends that a Narreme is composed of "events or experiences," but his definition of an event is not precise: "An event is by definition anything that happens, an incident of some kind, particularly if some importance is attached to its occurrence" (p. 5). The structure of the event itself is not defined any more precisely than the "motif" that vexed Propp. One cannot quarrel with Dorfman's analysis of what is vital to the plot. For example, he notes the central importance of a family quarrel, an insult, an act of treachery, and an act of initial punishment in the "core system" of the "main plot" in both The Roland and The Cid (p. 217). Yet it is disconcerting that these larger units of plot are based upon an ambiguous foundation: Dorfman offers no definition of event other than "occurrence" or "happening." It is clear that the events he finds most important are dialogue exchanges that take place at court among the principal characters; and dialogue exchanges characteristically manifest patterns that are most amenable to analysis in terms even as simple as "initiating utterance" and "reply."[4]

A definition of Event is now proposed that further modifies the earlier definitions by taking plot into consideration. First, an Event consists of either 1) an action-reaction sequence or

2) an episode of goal-directed behavior in which the goal is attained immediately. Second, an Event must be basic to the plot in the sense used by Dorfman in his definition of Narreme. The need for this distinction can be illustrated by a passage in "Elene" in which the queen summons the wisest of the Jews to a council (Proposal ll. 276-281) and they assemble (nonverbal Response ll. 282-284). This passage contains a resolved dialogue exchange, yet it would be classified as a Setting in an analysis of plot because its only function is to prepare the listener for Elene's speech at the council. Furthermore, the act of summoning a group to council is not unique in the poem: it occurs several times, with little variation. In this way, one can usually distinguish between actions that function as peripheral Setting or Terminus, and those that are nuclear Events. In fact, a correlative to the definition of Event states that a Setting or Terminus lacks an action-reaction sequence or an episode of goal-directed behavior that is central to the plot. At the end of Division I, for example, the poet reports the angel's departure and Constantine's joy (94b-98); Constantine is not happy because the angel departs, but because of the beautiful vision (þa fægeran gesyhð 98b) he has seen. This is a typical Terminus: it reports the reaction of a character to an Event that has just occurred.

There is one difference between this study and the other studies discussed in this appendix that is even more crucial than the question of defining the Event. The present discussion of the Narrative Paragraph on the one hand and the Event on the other hand has no counterpart in studies of plot structure. The reason is clear. Narrative

Paragraphs are posited in Chapter III of this study solely because they offer a useful way to discuss the frequent occurrence of the adverb þa in the Old English poetry under consideration, a practice that seems to indicate a consistent method of temporal segmentation of the poem. There is no reason a priori that Events and Narrative Paragraphs should correspond to one another; but in general they do, both in "Elene" and in "Andreas." Although no attempt is made to demonstrate this assertion rigorously, one can recall the fact that each component of a dialogue exchange--which make up the typical Event in the narrative poetry considered in this study--usually occurs within the limits of a Narrative Paragraph. There is, however, some variation. A Setting or Terminus of an Event sometimes occurs in the same Narrative Paragraph as the Event itself, and sometimes it does not. Also in some of the longer addresses, particularly in "Andreas," more than one initiating utterance occurs in a single speech. For example, in a speech directed to Andreas in lines 1316-1333, the Devil first asks him what has become of his glory (Question), then notes that Andreas is as presumptuous as Christ (Remark), and ends by ordering his crew to attack Andreas with spears and arrows (Proposal). Yet in context, this Narrative Paragraph, like many of the longer Narrative Paragraphs, is not so complicated as it first appears. Only one initiating utterance concatenates with the succeeding action: the Devil's crew commences to attack Andreas (Response) as soon as the Devil stops speaking. In most cases, however, only one initiating utterance and one resolving utterance occur in a single Narrative Paragraph; and frequently, each component of a dialogue exchange occurs in a

separate Narrative Paragraph.

By applying the definitions offered in this appendix, one could divide "Elene" and "Andreas" into paragraphs, each paragraph containing a mandatory Event, and an optional Setting or Terminus. It is proposed that this analysis would not differ greatly from the Narrative Paragraphs indicated in Tables 4 and 5, and that one would see substantial correspondence with capitalization in the MS. More important, such an analysis would enable one to approach the question of plot with a unit of discourse that is established, in part, without regard to plot. It would fill a gap in plot studies that results from an inability of critics to propose an appropriate definition of a minimal plot unit without recourse to the plot. At the same time, one can see a relationship to linguistic theory. In tagmemics, for example, a distinction is made between the grammatical and the lexical hierarchies of language. Simply put, the lexical hierarchy pertains to "real" considerations, i.e. chronological order, social conventions, logical relationships. It is clear that the matters raised in this study are relevant to the concept of a lexical hierarchy: the chronological þa sequence, the social implications of the dialogue exchange, the logical arrangement of exposition. In a recent article, Thomas P. Klammer maintains that Longacre does not give sufficient attention to the lexical hierarchy in his work.[5] One aspect of the present study supports Klammer's view. In both Chapters III and IV, it is difficult in many cases to see correspondence between capitalization and the components of the dialogue exchange. On the other hand, one can determine readily the precise limits of every direct quotation;

thus the correspondence between direct quotation and capitalization can be easily measured. This difference is one indication that the lexical hierarchy is a useful concept. It is easy to see the social and psychological validity of the dialogue exchange: one can observe initiating utterances and resolving utterances in both speech and written literature. Furthermore the dialogue exchange is particularly useful in classifying the dynamic relationship that obtains among speakers in a narrative poem; even when a speech is a long, formal address amplified with embedded discourse, it can be classified according to Longacre's dialogue exchange components as easily as repartee. Yet the grammatical markers for dialogue exchange are far more complicated than the specific time marker ba that signals the Narrative Paragraph, or the formulaic statements that introduce direct quotation. Capitalization corresponds to grammatical markers. The fact that capitalization is often difficult to establish for the dialogue exchange is an indication that Longacre's concept of dialogue is part of the lexical hierarchy of language, and that grammatical analysis is sometimes not feasible. In a study of the paragraphing of narrative poetry in terms of Setting, Event, and Terminus as proposed in this appendix, it is likely that a similar conclusion would be reached: one would need the concept of a lexical hierarchy of language in those cases where the grammatical boundaries among Setting, Event, and Terminus were unclear.

Footnotes to Appendix II

[1]V. Propp, Morphology of the Folktale, trans. Laurence Scott, 2nd edition (Bloomington, 1968).

[2]Boris Tomashevsky, Thematics in Lee T. Lemon and Marion J. Reis Russian Formalist Criticism (Lincoln, 1965), p. 67n.

[3]Eugene Dorfman, The Narreme in the Medieval Romance Epic (Toronto, 1969).

[4]See especially Chapter V "Chanson de Roland: The Family Quarrel" and Chapter VI "Chanson de Roland: The Insult."

[5]Thomas P. Klammer, "Multihierarchical Structure in a Middle English Breton Lay--A Tagmemic Analysis," Language and Style, 4 (1971) pp. 3-23.

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