Stone, skin, and silver : a translation of The dream of the rood

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Contemporary
Latin & Vernacular
Cross Hymns
& Poems

No language in Christendom was uttered in isolation; the Christianity of the Anglo-Saxon was imbibed with the learning of Latin while the Anglo-Saxon language was bordered with the languages of Scotland, Wales, and Ireland. This series of contemporary Latin and vernacular Cross hymns and poems complement the Old English texts. They not only indicate a broader religious context but also a shared tradition. *Vexilla Regis Prodeunt* and *Pange Lingua* by Fortunatus and *Victimae Paschali Laudes* by Wipo were sung in the liturgy of Lent and Holy Week in the Medieval Church. The Latin texts continue to be used in the liturgy of Lent and Holy Week. The Mugrón and Blathmac extracts from the Irish tradition are meditative pieces on the role of the Cross as protector and in the history of salvation; both themes are emphasized in *The Dream of the Rood*.

Vexilla Regis Prodeunt

Venantius Fortunatus (*circa* AD 530 – ?609) was born in northern Italy. He became chaplain to the community of nuns founded by Radegund at Poitiers in western France a few years previously. Formerly, she had been the wife of the Merovingian King, Chlotar I. Fortunatus wrote a number of light verse epistles to the saint and her friend, Agnes, who was the superior of the community, and some magnificent hymns. *Vexilla Regis Prodeunt*, in Ambrosian stanzas (i.e. the simple, popular metre used by St. Ambrose of Milan (*circa* AD 340-97) for hymns), was composed by Fortunatus to celebrate St. Radegund's reception of a relic of the True Cross from the Emperor of Constantinople. This hymn was usually sung during the Lenten liturgy, at Vespers on Passion Sunday (the Sunday before Palm Sunday).

Vexilla regis prodeunt,
Fulget crucis mysterium,
Quo carne carnis conditor
Suspensus est patibulo.

The banners of the king onward proceed,
the mystery of the Cross shines forth,
where in the Flesh, who made our flesh,
was hung on the gallows.

Confixa clavis viscera,
Tendens manus, vestigia,
Redemptionis gratia
Hic immolata est hostia.

His body pierced by nails,
stretching forth His hands and feet,
for the sake of our redemption
here He was sacrificed as Victim.

Quo vulneratus insuper
Mucrone dirae lanceae,
Ut nos lavaret crimine,
Manavit unda, sanguine.

Whereon while He hung, His sacred side
was transfixed by a soldier's spear;
to cleanse us of our guilt He shed forth
water mingled with His blood.

Impleta sunt quae concinit
David fideli carmine,
Dicendo nationibus:
'Regnavit a ligno Deus'.

Fulfilled is what David
foretelling sang in true song,
when he declared onto the nations:
'God has reigned from a tree's wood.'

Arbor decora et fulgida,
Ornata regis purpura,
Electa digno stipite
Tam sancta membra tangere.

O becoming and illuminate tree,
adorned with the regent's purple,
chosen, with its worthy bole,
to touch such holy limbs.

Beata, cujus bracchiis
Pretium pependit saeculi!
Statera facta est corporis
Praedam tulitque tartari

Be you blessed, on whose branches
hung the world's recompense.
A scales was made of His body, from
which is taken away the condemned to hell.

Fundis aroma cortice,
Vincis sapore nectare,
Iocunda fructu fertili
Plaudis triumpho nobili.

You pour forth aroma from the bark,
you exceed nectar in savour.
Rejoicing in your lush fruit
you applaud in glorious triumph.

Salve ara, salve victima
De passionis gloria,
Qua vita mortem pertulit
Et morte vitam reddidit.

Hail altar, hail Victim,
from the glory of the Passion,
with which life endured death
and by death rendered forth life.

Pange Lingua

This hymn is also written by Venantius Fortunatus, and for the same occasion for which he wrote *Vexilla Regis Prodeunt*. It is composed in a similar metre to that of the hymn *Corde Natus* by Prudentius (AD 343 – *circa* AD 410). Alike to *Vexilla Regis Prodeunt* it is replete with the wordplay of which Fortunatus is renowned. This hymn was sung on Good Friday, during the ceremony of the Veneration of the Cross.

Pange, lingua, gloriosi proelium certaminis
Et super crucis tropaeo dic triumphum nobilem,
Qualiter redemptor orbis immolatus vicerit.

Sing, O tongue, of the strife in the glorious battle
and tell of the noble triumph won upon the trophy of
the Cross; how the Redeemer of the world was
sacrificed and was victorious.

De parentis protoplasti fraude factor condolens,
Quando pomi noxialis morte morsu corruit,
Ipse lignum tunc notavit, damna ligni ut solveret.

The Creator, grieving the perfidy of our first-formed
parent, when by eating of the ominous apple, he fell
down onto death; then He marked Himself out with the
wood of a tree, to undo the damning by the wood of a tree.

Hoc opus nostrae salutis ordo depoposcerat,
Multiformis perditoris arte ut artem falleret
Et medellam ferret unde, hostis unde laeserat.

The work of our salvation was the order ordained,
that He by art might outwit the art of the variform
deceiver, and seek healing from the very source
where the foe had worked his harm.

Quando venit ergo sacri plenitudo temporis,
Missus est ab arce patris natus, orbis conditor,
Atque ventre virginali carne factus prodiit.

When therefore the fullness of the holy time came,
sent from His Father's citadel He was born, the Creator
of the world, and, clad in flesh, He came forth from the
Virgin's womb.

Vagit infans inter arta conditus praesepia,
Membra pannis involuta virgo mater adligat,
Et pedes manusque, crura stricta pingit fascia.

The infant cries, hemmed in a cramped manger.
His Virgin Mother, wrapping in swaddling clothes,
binds His limbs; His hands and feet she arrays
puttees in tight bands.

Lustra sex qui jam peracta tempus implens corporis,
Se volente, natus ad hoc, passioni deditus,
Agnus in crucis levatur immolandus stripite.

When thirty years were now accomplished and having
completed His earthly life, of His own free will, and born
for this purpose, given up to His Passion, the Lamb is
raised up on the trunk of the Cross to be sacrificed.

Hic acetum, fel, arundo, sputa, clavi, lancea;
Mite corpus perforatur; sanguis, unda profluit,
Terra, pontus, astra, mundus quo lavantur flumine.

Then the vinegar, the gall, the reed, the spitting,
the nails, and the spear; His tender body is pierced, and
blood and water flow. Earth, sea, sky, and the
the world are cleansed in its flood.

Crux fidelis, inter omnes arbor una nobilis,
Nulla talem silva profert flore, fronde, germine;
Dulce lignum dulce clavo dulce pondus sustinens.

Faithful Cross, the one noble tree among all,
no forests bear your scion in flower, leaf, or fruit;
O sweet wood, O sweet nails suspending,
sustaining.

Flecte ramos, arbor alta, tensa laxa viscera,
Et rigor lentescat ille quem dedit nativitas,
Ut superni membra regis mite tendas stipite.

Bend your boughs, O lofty tree, relax your too rigid
sinews, and let the rigour relent which birth has
bestowed you, so that your bole may gently
support the limbs of the heavenly King.

Sola digna tu fuisti ferre pretium saeculi,
Atque portum praeparare nauta mundo naufrago,
Quem sacer cruor perunxit fusus agni corpore.

You alone are worthy to bear the world's recompense,
and like a ship to provision the shipwrecked world
for port, which the sacred blood has anointed,
poured forth from the body of the Lamb.

Victimae Paschali Laudes

Wipo (d. AD 1050) was a priest from Burgundy (or possibly from Swabia in southern Germany). He was a chaplain to Emperor Conrad II, whose reign he chronicled. He is considered to be the author of the words and music of this fine Easter poetic sequence, *Victimae Paschali Laudes*, which is still recited in the Easter Liturgy today. A poetic sequence is a hymn-like text, often in rhythmical prose, sung after the epistle at mass on certain important liturgical feasts. Wipo's sequence was sung on Easter Sunday and on the following Sundays of the Easter season. It is composed in rhythmical prose with each strophe and consecutive anti-strophe containing the same number of syllables (i.e. stanza 2 has the same number of syllables as stanza 3; 4 as 5; and 6 as 7). The first half of the sequence is in varied assonance, the remainder in double rhyme.

|	
Victimae paschali laudes	To the paschal Victim, let Christians
Immolent Christiani.	give praise.
Agnus redemit oves;	The Lamb has redeemed the sheep;
Christus innocens patri	and Christ, the Sinless One,
Reconciliavit	has to the Father sinners
Peccatores.	reconciled.
Mors et vita duello	Death and Life
Conflixere mirando;	in a wondrous conflict strove;
Dux vitae mortuus	the Prince of Life, once dead,
Regnat vivus.	now lives and reigns.
'Dic nobis Maria	'Tell us, O Mary,
Quid vidisti in via?'	what did you see on the way?'
'Sepulchrum Christi viventis	'The tomb of the living Christ,
Et gloriam vidi resurgentis.	I saw, and the glory of the Resurrected.
Angelicos testes,	Angelic testimonies,
Sudarium et vestes.	the napkin and the garments;
Surrexit Christus spes mea,	Christ, my hope, has risen;
Praecedet suos in Galilaea.'	He goes before His own into Galilee.'
Credendum est magis soli	One should solely believe in
Mariae veraci	veracious Mary,
Quam Judaeorum turbae fallaci.	rather than in the beguiling mob of Jews.
Scimus Christum surrexisse	We know that Christ has truly risen
A mortuis vere;	from the dead:
Tu nobis, victor rex, miserere.	On us, O Victor, O King, have mercy.

Mugrón (extract)

This Irish poem is annotated to both Colum Cille (d. AD 597) and his much later successor Mugrón (AD 965–81). Linguistically the poem is of the tenth or eleventh century; it is probable that Mugrón has dedicated this verse to his founding saint, Colum Cille. The poem has twelve quatrains, the metre maintaining a regular syllabic sextet for each line. The Cross is invoked, petitioned repeatedly for protection against the forces of evil. Common to Irish, Welsh, and Icelandic traditions, the poem is a charm known as a *Lorica*, which recalls St. Paul's scriptural exhortation to wear spiritual armour in the battle against evil (Eph 6:14-18), (Thess 5:8), and (cf. Is 59:17). The text and translation follows Murphy (1956; repr. 1998) with some minor modifications to the translation.

Cros Chríst tarsin ngnúisse,		Christ's Cross over this face,
tarsin gclúais fon cóirse.		and thus over my ear.
Cros Chríst tarsin súilse.		Christ's Cross over this eye.
Cros Chríst tarsin sróinse.		Christ's Cross over this nose.
Cros Chríst tarsin mbélsa.	5	Christ's Cross over this mouth.
Cros Chríst tarsin cráessa.		Christ's Cross over this throat.
Cros Chríst tarsin cúlsa.		Christ's Cross over the back of this head.
Cros Chríst tarsin táebsa.		Christ's Cross over this side.
Cros Chríst tarsin mbroinnse		Christ's Cross over this belly
(is amlaid as chuimse).	10	(so it is fitting).
Cros Chríst tarsin tairrse.		Christ's Cross over this lower belly.
Cros Chríst tarsin ndruimse.		Christ's Cross over this back.
Cros Chríst tar mo láma		Christ's Cross over my arms
óm gúaillib com basa.		from my shoulders to my hands.
Cros Chríst tar mo lesa.	15	Christ's Cross over my thighs.
Cros Chríst tar mo chasa.		Christ's Cross over my legs.
Cros Chríst lem ar m'agaid.		Christ's Cross to accompany me before me.
Cros Chríst lem im degaid.		Christ's Cross to accompany me behind me.
Cros Chríst fri cach ndoraid		Christ's Cross to meet every difficulty
eitir fán is telaig.	20	both on hollow and on hill.
Cros Chríst sair frim einech		Christ's Cross eastwards facing me.
Cros Chríst síar fri fuined.		Christ's Cross back towards the sunset.
Tes, túaid cen nach n-anad,		In the North, in the South unceasingly
cros Chríst cen nach fuirech.		may Christ's Cross straightway be.
Cros Chríst tar mo déta	30	Christ's Cross over my teeth
nám-tháir bét ná bine.		lest injury or harm come to me.
Cros Chríst tar mo gaile.		Christ's Cross over my stomach.
Cros Chríst tar mo chride.		Christ's Cross over my heart.
Cros Chríst súas fri fithnim.		Christ's Cross up to broad heaven.
Cros Chríst sís fri talmain.	35	Christ's Cross down to earth.
Ní thí olc ná urbaid		Let no evil or hurt come
dom chorp ná dom anmain.		to my body or my soul.

The Poems of Blathmac (extract)

The Irish poem *Tair cucom, a Maire boíd* is devoted to the Virgin Mary and Christ, her Son. It is ascribed to Blathmac whose father Cú Brettan, a royal retainer, is mentioned in the saga of the Battle of Allen (AD 718); sagas are often historically unreliable, however. The poem contains 149 stanzas. J. Carney assigns the early date of *circa* AD 750-70 to its composition but it is plausibly later. The text and translation follows Carney (1964; repr. 1989) with some minor modifications to the translation.

Ó du-ruidmiset am-ne		When they thought thus that
Ísu combu thorise		Jesus could be approached,
do-luid Longinus iar sin		Longinus then came
diä guin cosind láigin.	220	to slay him with the spear.
Ó fu-rócbath a chride,		The King of the seven holy heavens,
mac ríg na secht noebnime,		when his heart was pierced,
do-rórtad fín fu roenu,		wine was spilled upon the pathways,
fuil Críst triä geltoebu.		the blood of Christ flowing through
		his gleaming sides.
Toesca toebraith coimdeth dil	225	The flowing blood from the body
ro-bathais mullach nÁdaim,		of the dear Lord baptized the head of Adam,
dég ad-rumedair int eú		for the shaft of the Cross of Christ
cruchae Críst ina béulu.		had aimed at his mouth.
Dond fuil chétnai – ba cain n-am! –		By the same blood (it was a fair occasion!)
is trait ron-ícc in n-ógdall,	230	quickly did he cure the fully blind man
ossé díb dornnaib co glé		who, openly with two hands,
oc imbeirt inna láigne.		was plying the lance.
Láthirsit dó dig séto		They presented him with a parting drink
ar laindi a mochéco;		through eagerness for his speedy death;
con-mescat – gním nádbu chet! –	235	they mix (illicit deed!)
domblas dó ar fínacet.		gall for him with vinegar.
Ar-rócaib guth cain cathach		He raises a beautiful protesting voice
oc atuch a noebathar:		beseeching his holy Father:
'Cair rom-léicis, a Dé bí,		'Why have you abandoned me,
dom daíri, dom dochraiti?'	240	living God, to servitude and distress?'
To-celt grian a soillsi sain,		The sun hid its own light;
ro-coíni a flaithemain,		it mourned its lord;
luid diantemel tar nem nglas,		a sudden darkness went over the blue heavens,
búiristir rian trethanbras.		the wild and furious sea roared.
Ba dorchae uile in bith,	245	The whole world was dark;
talam fu durbae rochrith;		the land lay under gloomy trembling;
oc Ísu uasail aidid		at the death of noble Jesus
ro-memdatar márailich.		great rocks burst asunder.
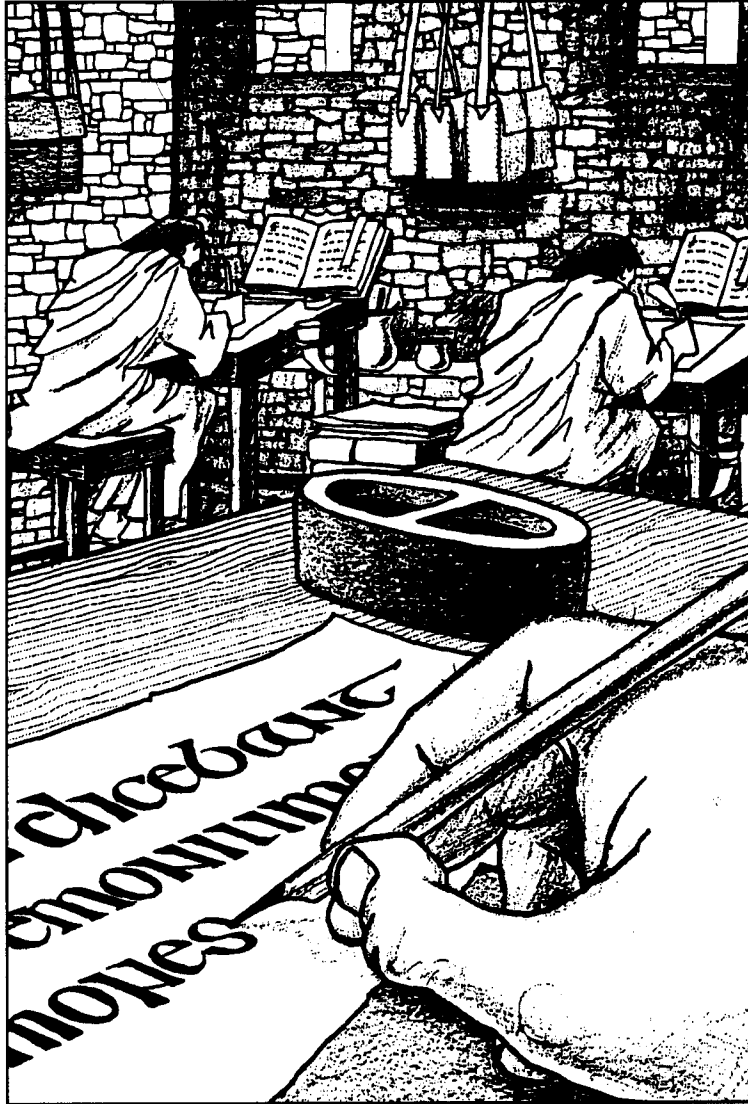
Fig. 3: The Scriptorium or Monastic Writing Room.
Book satchels hang overhead. (Drawing by David Rooney).

Representations & Forms of the Cross

This series of plates represent the wider scope and range of the Cross tradition throughout Europe in the early Middle Ages. Cross representations in the Lindisfarne Gospels and the Book of Kells, silver- and gold-plated processional and pectoral crosses, and the free-standing crosses of Ireland and Scotland give witness to the prevalence of Cross art and to a tradition shared with the Ruthwell Cross, *The Dream of the Rood*, and the Brussels Cross. A brief description of each plate is provided in pp. 79-80.

Plate XII: St. Martin's Cross, West face.
© Royal Commission on the Ancient and Historical Monuments of Scotland.
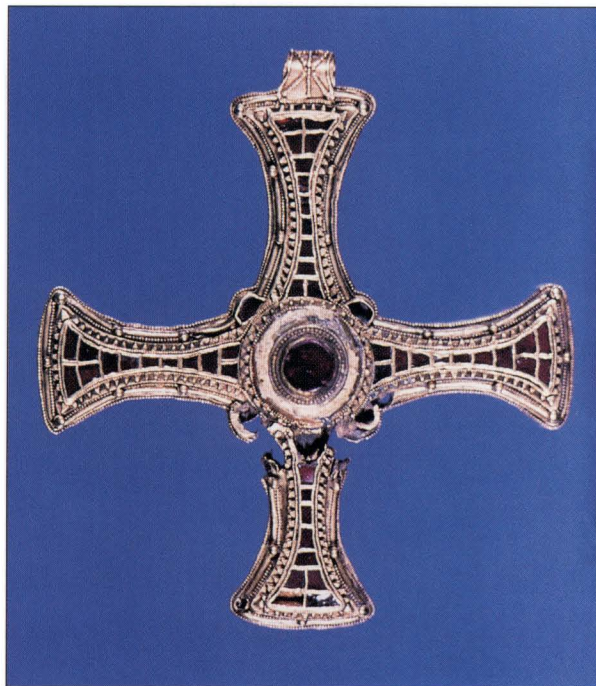
Plate XIII: Apse Mosaic, S. Apollinare in Classe, Ravenna.
© Scala Museum, Florence.

Plate XIV: Gold Pectoral Cross (Egypt?).
© Byzantine Collection, Dumbarton Oaks, Washington, DC.

Plate XV: St. Cuthbert's Pectoral Cross.
© Dean & Chapter Durham Cathedral.

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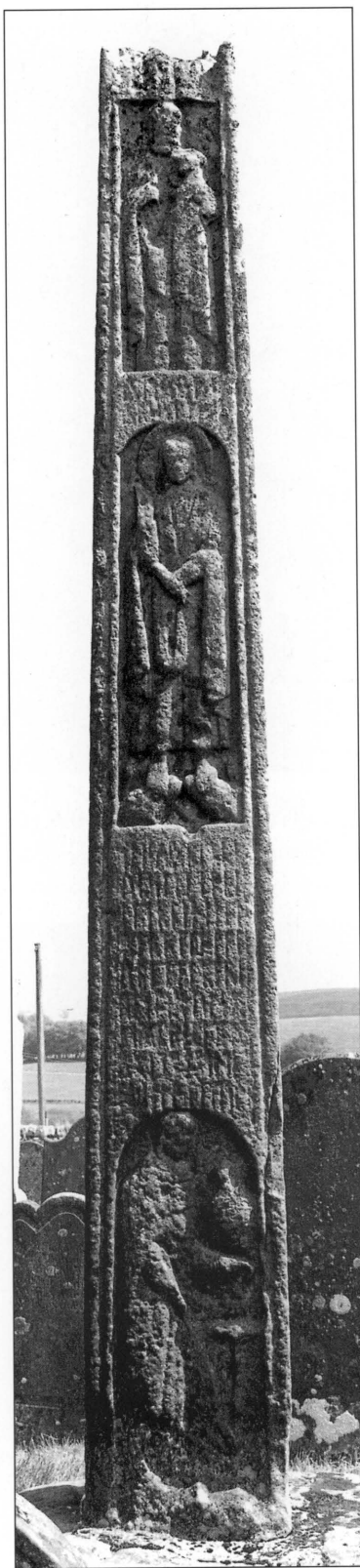
Plate XVI: Bewcastle Shaft, West face.
© Department of Archaeology, University of Durham. Photographer T. Middlemas.

Plate XVII: Ahenny North Cross, East face.
© Dúchas, The Heritage Service, Dublin.

Plate XVIII: The Cross Page (fol. 26v), the Lindisfarne Gospels.
© The British Library, London.
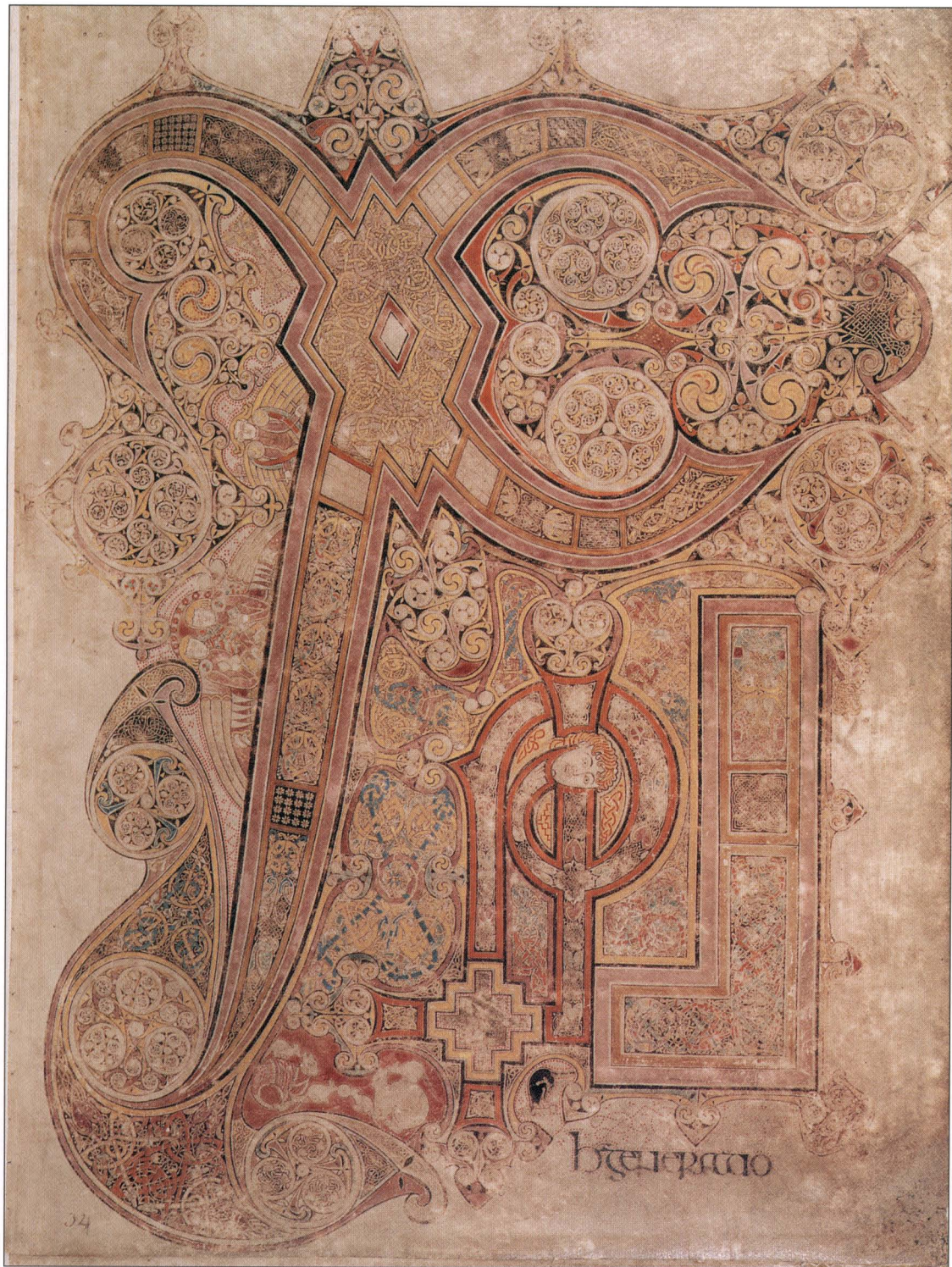
Plate XIX: *Chi-Rho* **Page** *(Christi autem generatio)* **(fol. 34r), the Book of Kells.**
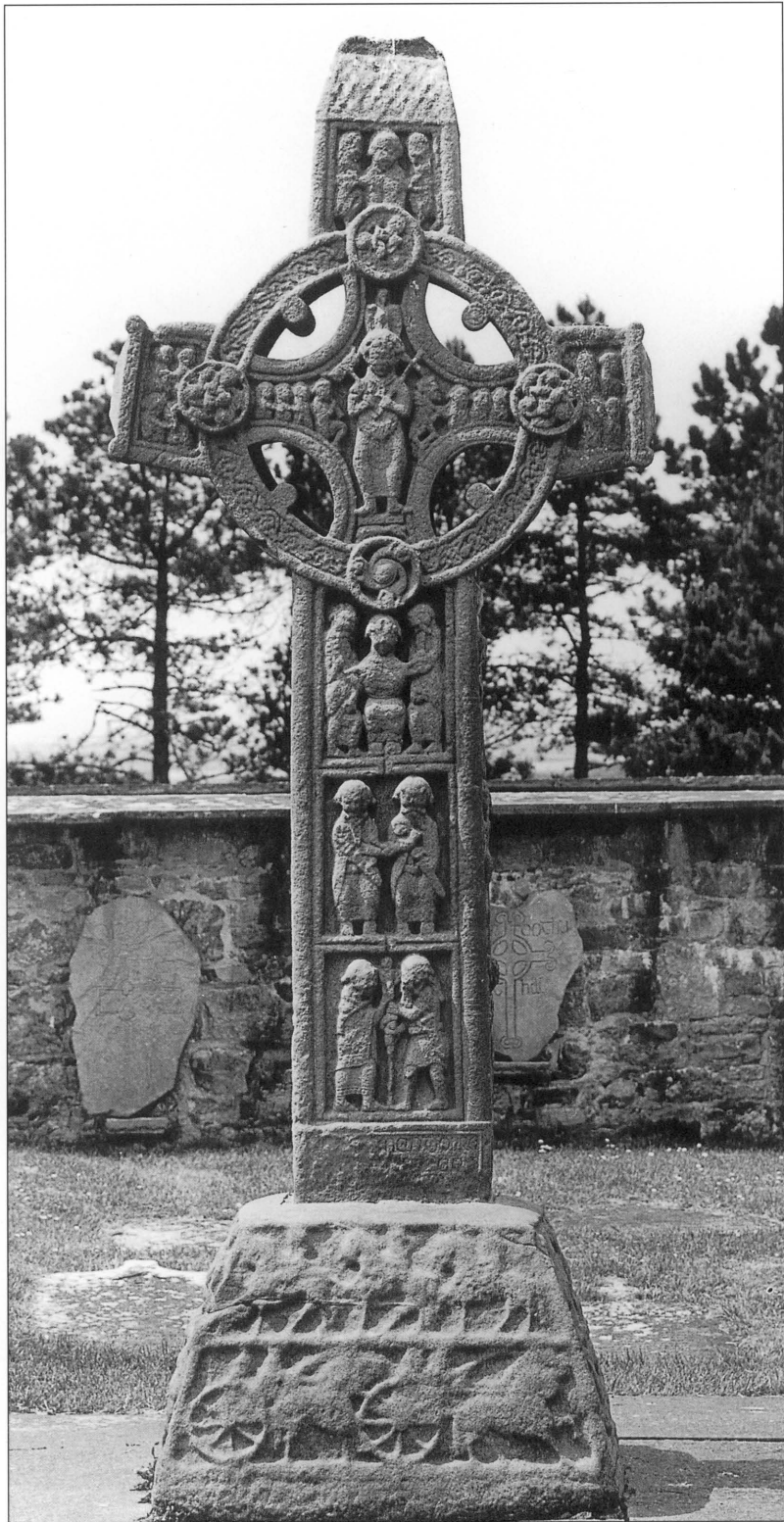
Plate XX: Cross of Scriptures, Clonmacnoise, East face.
© Dúchas, The Heritage Service, Dublin.

Plate XXIa: Silver Processional Cross, Church of S. Maria in Valle.
© Museo Archeologico Nazionale, Cividale.

Plate XXIb: Silver Processional Cross, Church of S. Maria in Valle.
© Museo Archeologico Nazionale, Cividale.
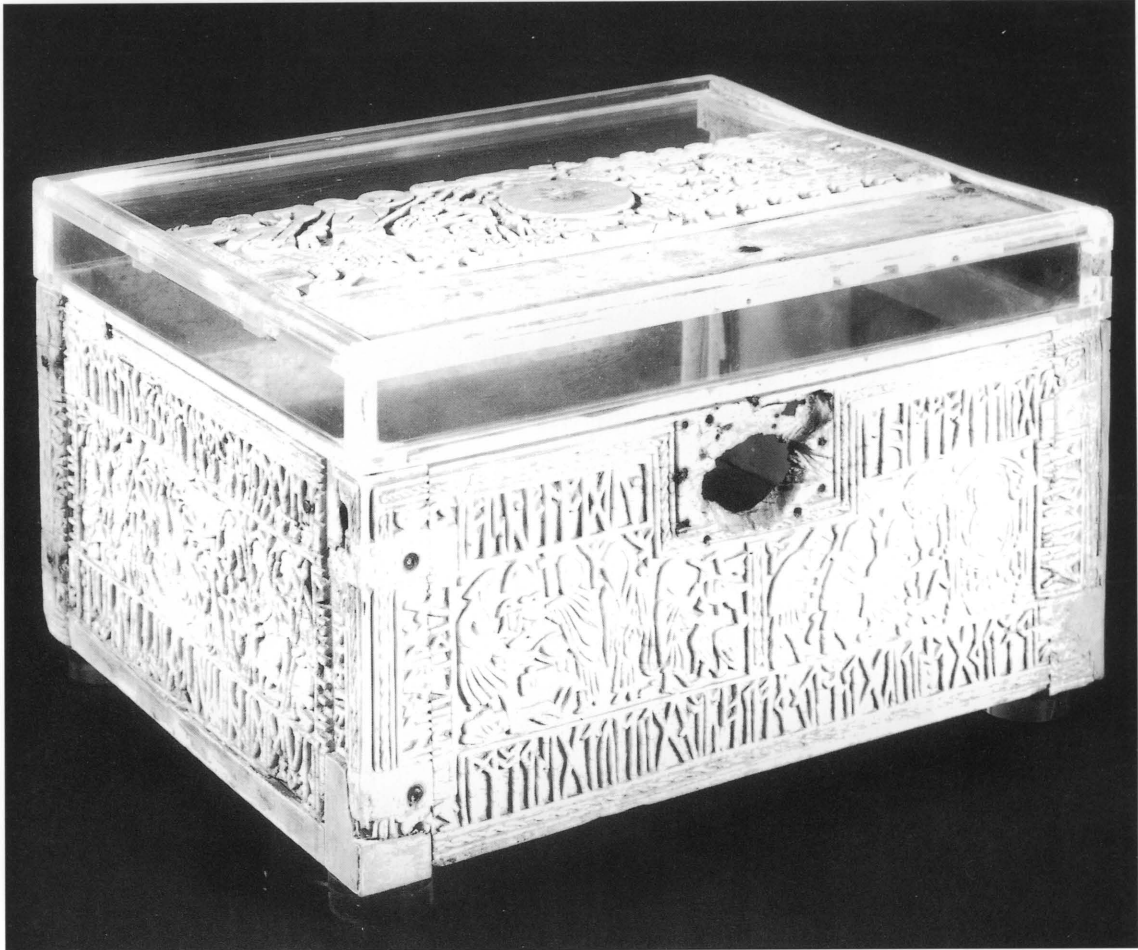
Plate XXII: Franks Casket.

© The British Museum, London.

Plate XXIII: Rupertus Cross.
© Dommuseum zu Salzburg.

ADELPOLDHYSBEROPO.

LODEBESTENED.

CRIFETOLOFETORELFRICESTAVLERYBABEROPOR

MINNAMMCEOICRICNECNINNJBERBEKNGEB.

Fig. 4: Brussels Cross diagram, comprising of the cross inscription and a Latin translation from *circa* 1650, and a Dutch translation by Prof. H. Logeman dated 1894.

inscriptio est caracteribus et idiomate Anglo-Saxo-
nicis exarata), atque ita, ut censeo legenda:

+ Rodis minna mage oie riches cuning bær bufigunde
blode bestemed; thas rode het Æthelmær wuricean, and
Athelwoldhus berothor, Criste to lofe, for
Ælfrices sawle, hira berothor.

Pars prior hujusce inscriptionis mihi obscura est.
Rodis significat crucis.
Minna, = amor
Mage, = potens
Oie =
Riche, = fortis, potens, dives, in casu obliquo.
Cyning bær, = rex tulit, obtulit, &c.
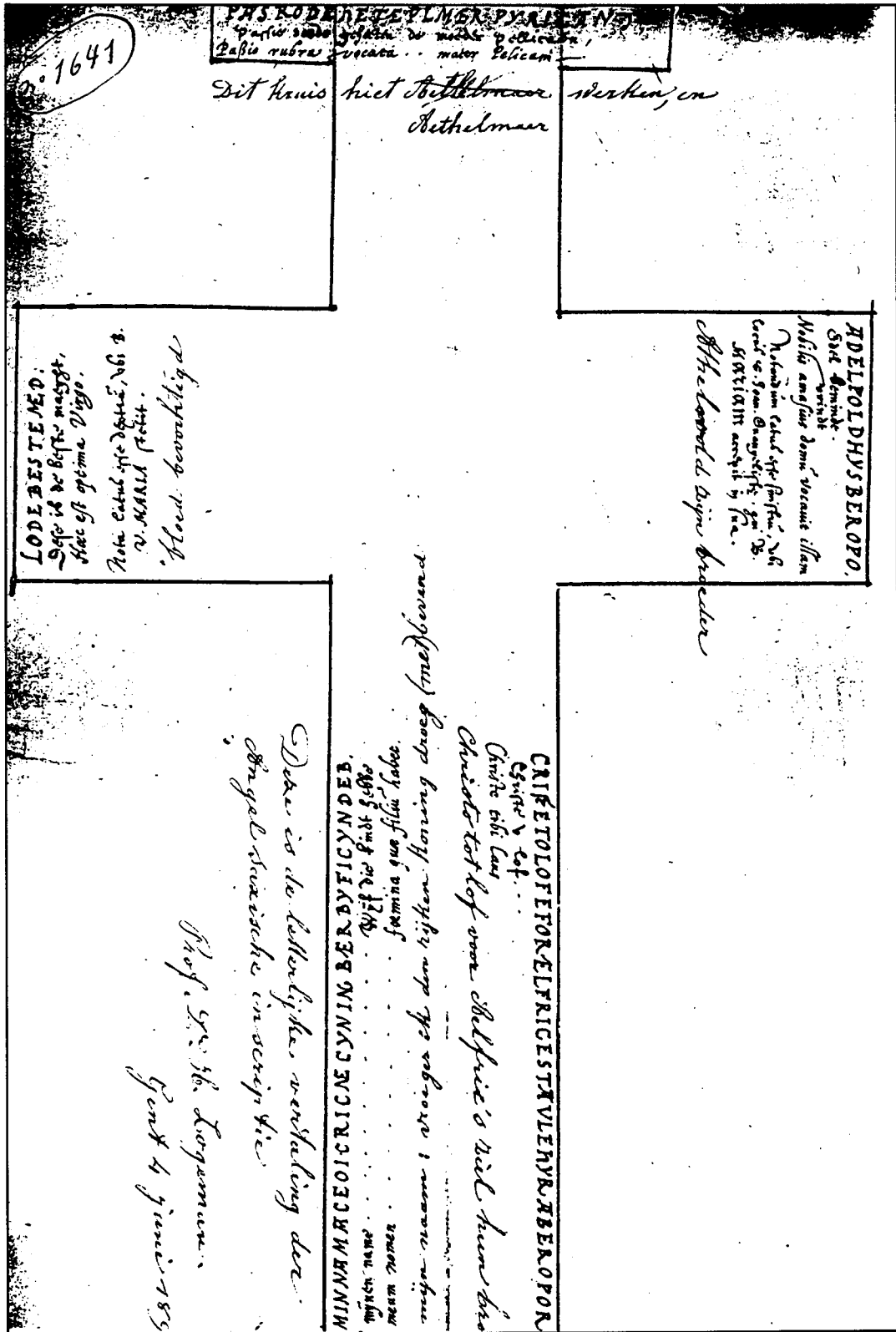Bufigynde, = trepidans; mutiens.
Blode, = sanguine.
Bestemed, = cruentatus, a, um.
Sed nullum inde sensum sanum hucusque conficere
Jotui. Cetera clara sunt, et Belgice sonant ita.
Dat (het) h'ruys heette Æthelmær werken, mater
ende Athelwoldus broeder, tot lof van Christus
Jor Ælfrices ziele, haren (hunne) broeder.
et Latine:
Hanc crucem jussit Æthelmærus officii, ende Athel-
woldus fratre, ad laudem Christi, pro Ælfrici
animas, sui fratris. —

Fig. 5: Notes on the Brussels Cross diagram from *circa* 1650.
© Archives de la Collaegiale des SS. Michel-et-Gudule, Brussels.

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Plate XXIV: Cross of Cong.
© The National Museum of Ireland, Dublin.

Plate Descriptions

Plate XII St. Martin's Cross, West face

St. Martin's Cross is situated west of the abbey on the island of Iona in western Scotland. It has been dated to the middle or second half of the eighth century. Unlike the nearby crosses of St. John and St. Matthew, the St. Martin Cross remains intact in its original base. The west face depicts iconographic scenes that include Daniel in the Lion's Den, the Sacrifice of Isaac and at its centre the Virgin and Child. Its east face is decorated with both serpent-and-boss and spiral ornament.

Plate XIII The Apse Mosaic, S. Apollinare in Classe, Ravenna

The city of Ravenna in north-eastern Italy was a prominent and prosperous Byzantine enclave in the fifth/sixth centuries. St. Apollinaris, the first bishop of Ravenna, was the local saint to whom this magnificent basilica was dedicated. The mosaic decoration is confined to the apse and so-called 'triumphal arch'. It is a composite work completed over several periods. In the semi-dome four bishops are situated between the lower windows flanked by angels in the arches. A roundel of Christ at the top is flanked by the symbols of the Four Evangelists with which following sheep from Bethlehem and Jerusalem emerge. The central jewelled cross is flanked by Moses and Elijah emerging from the clouds, watched by three sheep from below; this may represent the Transfiguration. The lower central figure represents a shepherd/priestly Apollinaris.

Plate XIV Byzantine Gold Pectoral Cross

The pectoral cross, a small portable cross (usually metallic), was worn by clerical orders of the priesthood around the neck during liturgical and devotional services. This gold pectoral cross originated in Egypt of the sixth or most probably the early seventh century. The Coptic art of Egypt was directly influenced at this period by the imperial artistic designs of Constantinople; the pectoral cross bears similarities to the cross of Justin II of Constantinople. The figures on the arms of the cross include the Virgin at the top, John the Baptist below, and two evangelists (right and left). The cross is now to be found among the Byzantine and Early Medieval Antiquities of the Dumbarton Oaks Collection, Washington DC, USA. Dimensions: height (8cm); width (5.3cm).

Plate XV St. Cuthbert's Pectoral Cross

St. Cuthbert (d. AD 687), abbot and bishop of Lindisfarne, is still today one of the most revered saints in the north of England. This seventh-century pectoral cross was found in St. Cuthbert's coffin in Durham. After the Viking assault on Lindisfarne in AD 875, the saint's body was eventually brought to Durham in AD 995. The cross is set with 12 garnets in each arm and the centre is roofed in gold setting containing another garnet under which there was probably a tiny relic. It is now in the care of the Dean and Chapter of Durham Cathedral. Dimensions: across (6.4cm).

Plate XVI The Bewcastle Shaft, West face

The Bewcastle Shaft was erected some years earlier than the Ruthwell Cross to which it is closely related; its cross-head is now missing. The east face depicts a continuous inhabited vine-scroll similar to that on the Ruthwell Cross. The south face displays vegetative scroll, a sundial and ornamentative interlace. On the west face two iconographic panels contained by arches are represented. The lower panel depicts a large bird perched on a man's arm (possibly St. John and the Eagle) as he directs a staff diagonally down towards a T-shaped object. A lengthy commemorative runic inscription, now damaged, is inscribed above; it begins with the sign of the cross and the term *þis sigbecn* ('this victory beam') and ends with the words *gebidaþ þaer sawle* ('pray for the soul'). The upper panel represents Christ in Judgement over the Beasts as on the Ruthwell Cross.

Plate XVII The Ahenny North Cross, East face

The Ahenny North Cross, Co. Tipperary, in southern Ireland is a fine early example of the Irish Celtic ringed cross. Unlike Anglo-Saxon stone crosses it is donned by a capstone. The beehive-shaped capstone is enigmatic but most probably symbolically signifies the basilica/dome of the church. Its decorative interlace is intricate and determinably linked to eighth/ninth century insular metalwork. On the four sides of its wide block base shallow carved iconography portrays an enigmatic funeral procession with horse and beheaded corpse, seven clerics, chariots and horses, and a menagerie of animals and activity. Dimensions: height (2.64m); shaft width (49cm).

Plate XVIII The Cross Page (fol.26v), the Lindisfarne Gospels

The Lindisfarne Gospels is an illuminated Latin Gospel Book, similar to the Book of Kells, dating from *circa* AD 698. Its provenance is early Northumbria in northern England, and it was commissioned in honour of St. Cuthbert, the famous bishop of Lindisfarne, who died in AD 687. A note in Anglo-Saxon inserted in the manuscript *circa* AD 950 – 970 by a priest called Aldred informs us of the origin of the manuscript. Aldred was responsible for the interlinear Old English word-for-word translation or gloss in the spaces between the lines of the Latin text. The Gospel Book remained at Lindisfarne until AD 875, when it accompanied the monks in their flight from invading Danes. From AD 883 – 995

the Lindisfarne community remained at Chester-le-Street, near Durham, finally settling at Durham itself in AD 995. The manuscript most likely lost its original binding during the period of the Dissolution of the Monasteries in the 16th century that was instigated by King Henry VIII. Early in the 17th century Sir Robert Cotton acquired it from Robert Bowyer, Clerk of the Parliaments, and today it remains in the safe keeping of the British Library in London, Catalogue No. Cotton Nero D. IV.

Plate XVIX *Chi-Rho* Page, (fol. 34r), the Book of Kells

The ninth-century illuminated Celtic Gospels, the Book of Kells, was considered by the twelfth-century Norman commentator, Giraldus Cambrensis, as 'the work of angels'. Its intricate decorative spiral and interlace defies the naked eye. Its provenance is disputed. It was most likely completed at either Iona in western Scotland or Ireland, with possible Pictish influences. The book was probably designated for the reading of important lections and/or display on the consecrated altar during primary liturgical seasons. Folio 34r, depicts the large ornate P of the *chi-rho* monogram. This begins the words *Christi autem generatio* (Mt 1:18) which initiates St. Matthew's account of the nativity.

Plate XX The Cross of Scriptures, Clonmacnoise, East face

This *circa* early tenth-century sandstone Celtic ringed High Cross stands to the west of the doorway of the Cathedral at Clonmacnoise. Clonmacnoise was an important and central early monastic site situated on the eastern banks of the River Shannon in the Irish Midlands. Like the Ruthwell Cross it is covered in iconographic panels. The interpretations of most of the panels are still a matter of conjecture. The base depicts quadrupeds and fabulous animals, chariots and horsemen, figures bearing croziers, and a damaged inscription in Irish. As is common on Irish High Crosses a house-shaped shrine dons the top of the cross. The ring centre depicts a Crucifixion scene and a Last Judgement scene on the west and east faces respectively. Dimensions: height: (3.15m); width (54cm).

Plate XXIa & Plate XXIb Silver Processional Cross, Cividale

The Cividale Processional Cross comes from S. Maria in Valle in northern Italy. It is now found in the Museo Archeologico Nazionale di Cividale. It dates from the second half of the eighth century. The cross is made from a single piece of wood and laminated in silver. It forms an equal-armed Latin cross with a cruciate figure of Christ in its ringed centre. Several inscriptions are inscribed on the cross in Latin: Over the head of Christ: *IHS NAZAREN*; Over the figure of the sun: *SOL*; Under the arms of Christ: (*M*)*ARIA ECE FILIVS TVOS - A DISCIPVLE ECCE MAT*. Dimensions: height (1.18m); width (86cm).

Plate XXII The Franks Casket

The Franks Casket (*circa* AD 730) is carved of whalebone and originates from the north of England. The casket now damaged is preserved in the British Museum; the right-hand side is in Florence. The panels portray diverse episodes and incidents from classical, Germanic, Judaic and Christian traditions. Foliage, scrolls, and interlace are woven in between. Three surrounding inscriptions are carved runes in Old English; a further fourth is in Latin of mixed runes and insular script. A description of the panels is as follows: Left-hand side: the finding of the twins, Romulus and Remus the founders of Rome, by four shepherds. The Lid: Egil the Archer, from the Norse saga, defends his homestead from armed attackers and archers. Front panel, Left side: an episode from the Germanic tale of Weland the Smith; Right side: the Adoration of the Magi with the three kings bearing gifts to the Virgin and Child. Rear panel: the triumphal sacking and entry of Emperor Titus into Jerusalem in AD 70. Right-hand side: an unknown Germanic legend. Dimensions: (22.9cm X 18.9cm X 12.9cm).

Plate XXIII The Rupertus Cross

Art historians date the Rupertus Cross roughly between AD 700-750. Tradition associates the cross with St. Rupertus, who founded the cathedral at Salzburg (circa AD 730); the cathedral, however, was not consecrated and the relics of St. Rupertus translated there until AD 774. Recently, its complex and profuse inhabited vine-scrolls have been compared to Northumbrian and Mercian sculpture; its animal-like volutes on the shaft are a *leitmotif* of Anglo-Saxon decorative style in the eighth century. The acanthus fronds on the cross arms parallel the renascent classical forms of the early Carolingian period; to surmise, Anglo-Saxon craftsmen may have been commissioned on the continent. Repoussé and chased with copper gilding, only 9 of 38 of its glass insets now exist. Dimensions: height (1.58m); width (94cm).

Plate XXIV The Cross of Cong

The High King of Ireland, Turlough O'Connor, had it commissioned and a relic of the True Cross enshrined within. It is dated by its inscriptions to *circa* AD 1125, and dedicated to the Bishop of Connaught, Domnall MacFlannacan U Dubthaig. Formed of oak, covered with plates of copper, it is decorated in the spiralling and intricate Norwegian Urnes style which was popular in Insular art at this period. A central boss is surmounted in convex crystal. The thirteen gem stones remaining of eighteen are regularly interspaced on the surrounding edges; the shaft terminates in the head of an animal connected to an ornamented sphere and the socket into which the shaft for carrying the cross in procession was inserted. Dimensions: length of shaft (76.2cm); span of arms (48.3cm); width of shaft/arms (2cm).

Background to Anglo-Saxon History & Language

A Brief Historical Outline of Anglo-Saxon England

Recent archaeological evidence has confirmed that the Anglo-Saxon occupation of Britain commenced fifty or so years before the traditionally accepted date of AD 449 recorded in the *Anglo-Saxon Chronicle*. The Angles, Saxons, and Jutes (as they were known) initially came at the request of Britons to provide protection against Celtic and Roman adversaries; ironically, they eventually gained control of a major part of the country. This did not culminate in the swift submission of the whole island under one Germanic king. In fact, the fortune of the Britons under the leadership of Mons Badonicus (AD 490-517) changed for the better, and they gained control of part of the western and south-midland regions that had been previously overrun by these Anglo-Saxon invaders.[1]

The arrival of Ireland's St. Columba in western Scotland in AD 565 proved to be a significant event because from this region – especially the island of Iona – Bishop Aidan and his followers brought Celtic Christianity to northern England. This is where the Christian faith began to flourish in England. Roman Christianity was introduced with the arrival of St. Augustine, who was dispatched at the request of Pope Gregory the Great to Canterbury in AD 595.[2] The Church Synod of Whitby in AD 664 addressed the variance between the Celtic and Roman Christian traditions, in particular the controversy over the dating of Easter, and concluded by promulgating the precedence of the Roman tradition throughout Anglo-Saxon England.[3]

The Anglo-Saxons settled in independent regions throughout the island. There were, for example, ten such territories south of the River Humber in AD 600. These communities were relatively isolated from each other by geographical boundaries such as mountains and rivers, and by hostile inhabitants. The social segregation of isolated communities usually led to pronunciation shifts within the shared lingua franca, developing certain distinctive dialectic features. What were originally individual or tribal characteristics would likely have been subsumed within larger flourishing communities; by AD 700 (the date of the earliest linguistic records for Old English) four and possibly five distinct dialects could be identified: Northumbrian, Mercian, Anglian, West Saxon and Kentish.

Fighting and conflict between the vying kingdoms was common: one after the other they were temporarily subjugated under some powerful warrior-king. However, for a period of about one hundred years from the mid-seventh century the northern Anglo-Saxon kingdom of Northumbria enjoyed a period of comparative peace. Famous scholars such as Bede and Alcuin, the stone sculpture of the Bewcastle and Ruthwell Crosses, and the magnificent illuminated Gospel-book, the Lindisfarne Gospels, all emanated from this region. Despite this cultural and intellectual flowering, just four Anglo-Saxon kingdoms remained by AD 800: Northumbria, Mercia, Wessex, and East Anglia.

The first Scandinavian invaders came from Norway.[4] They landed at Portland, Dorset in AD 787, killing the reeve of Dorchester. They sailed on around the north of Scotland and set up communities in the Shetland and Orkney Islands and the Hebrides, as well as on the east coast of Ireland from where, in the tenth century, they proceeded to invade the west coast of England.

The Danes were also the instigators of a series of swift summer raids, hurriedly taking their plunder off back home with them. These did not abate until AD 851. After that year they are recorded in the *Anglo-Saxon Chronicle* as wintering on the Isle of Thanet. Over the next number of years there was intense hostile activity. One by one, the kingdoms of Northumbria, East Anglia, and Mercia ceased to exist as independent entities. In AD 878 Wessex too was nearly overturned, save for the skill

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[1] A standard book on the history of Anglo-Saxon England is Stenton (1971; repr. 1989). Other important works are Campbell (1982; repr. 1991), Fisher (1992), Hill (1981), Hunter Blair (1962; repr. 1977), Jones (1976), Knowles (1963), Laing & Laing (1979), Marsh (1987), Oman (1993), Palgrave (1989), Southern (1953; repr. 1959), Webster & Blackhouse (1991), Whitelock (1974; repr.1979), Whittock (1986), Wilson (1981), and Wood (1987).

[2] The coming of Christianity to Anglo-Saxon England is well documented in Mayr-Harting (1991). See also *The Anglo-Saxon Chronicle* entries for AD. 596-784 in Garmonsway (1953; repr. 1972).

[3] On the Church Synod of Whitby, see Bede's *Ecclesiastical History of the English People*, Bk. III, Chapters xxv-xxvii, in Colgrave & Mynors (1969; repr. 1992). Other useful works to consult are Whitelock (1974; repr. 1979), and Hunter Blair (1970; repr. 1990).

[4] On the history of the Vikings, see Jones (1968; repr. 1990), & Loyn (1977).

of the famous Anglo-Saxon King Ælfred. His power and influence on the Wessex throne was affirmed after his successful military victory against the Danes at Ebbsfeet in that same year. His understanding of the principles of warfare revealed by his numerous campaigns against the Danes, and relayed in the *Anglo-Saxon Chronicle* (which he is purported to have commissioned) helped to regain military confidence among his people. This in conjunction with his promotion of culture, education, learning, and administration over the next twenty years until his death in AD 899 restored an immense sense of societal identity to the English. Ælfred more than any other Anglo-Saxon king realized that the strength of a society must be based on cultural as well as military prowess.[5]

By AD 880 Wessex was the only one of the four Anglo-Saxon kingdoms surviving. In the years following the Danes gained a permanent foothold in England and the boundaries of their kingdom, the Danelaw, were established. Another powerful army from France invaded in AD 892 resulting in more intense fighting and allies from Northumbria and East Anglia rallied to assist them. Wessex under King Ælfred and his successors won back territory from the settled Danes, coercing them to comply with English rule. By AD 954 the Scandinavian kingdom of York ceased to exist and the unification of England as one kingdom was realized. Consequently, Anglo-Saxon England, especially Wessex, enjoyed a period of comparative peace in the second part of the tenth century, similar to Northumbria in halcyon days a hundred years or so earlier.

Social and cultural stability, however transient, spurred the revival of Benedictine monasticism, which was instigated by Dunstan, Archbishop of Canterbury (AD 960-988). Scriptoria and manuscript production began to flourish. The four principal extant manuscripts containing the greater corpus of Old English poetry were compiled around the same time. These are the *Beowulf* codex (BL MS Cotton Vitellius A.XV), the Exeter Book (MS 3501 in the Library of the Dean and Chapter of Exeter Cathedral), the Junius MS (Bodl. Junius 11), and the Vercelli Book (Vercelli, Biblioteca Capitolare, CXVII) which contains the text of *The Dream of the Rood*.[6] In a short passage from *The Battle of Maldon* (ll. 50-4) one may even perceive what might be considered the beginnings of a sense of patriotism:

> Sege þinum leodum   miccle laþre spell,
> þæt her stynt unforcuð   eorl mid his werode
> þe will gealgean   eþel þysne,
> Æþelredes eard,   ealdres mines
> folc and foldan.[7]

> [Make known to your people a much more ominous tale,
> that here stands fearless an earl with his army
> who will safeguard this land,
> Æthelred's kingdom, my lord's
> own people and land.

Nevertheless, the statutes of King Canute officially acknowledging a threefold territorial division into Wessex, Mercia, and Danelaw still echo the partitions of an earlier era.[8] A volatile demographic reality in the tenth century may have provided the Anglo-Saxons with an awareness to record in writing their literature and learning for the prosperity of future generations to come. In the wake of the Norman Conquest of AD 1066, which marked the era of French rule throughout Anglo-Saxon England, this proved to be providential.

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[5] On the reign of King Ælfred, see Asser's Life of King Ælfred in Keynes & Lapidge (1983), and *The Anglo-Saxon Chronicle* entries for AD 871-900 in Garmonsway (1953; repr. 1972). For standard histories on Ælfred the Great, refer to Frantzen (1986), & Williams (1951).

[6] Facsimiles of these manuscripts are in Malone (1963) (*Beowulf*); Chambers, Flower, & Förster (1933) (Exeter Book); Gollancz (1927) Junius 11; Sisam (1976) (Vercelli Book).

[7] *The Battle of Maldon* is edited in Scragg & Deegan (1991). This edition has a full *apparatus criticus* and provides detailed information on the historical background to the battle

[8] On King Canute (Knut), see Jones (1968; repr. 1990, esp. pp. 182-240, & Williams (1938).

The subsequent history of Anglo-Saxon England is well documented. The reigns of the Danish Æthelred 'the Unready' and Edward the Confessor were to be soon pressed upon by Harold's victory at Stamford Bridge near York and his defeat at Hastings in AD 1066.[9] A general historical overview of the entire period is outlined in Table 2 (pp. 92-3).

With rapid and continual social change the fortunes of Christianity fluctuated throughout the Anglo-Saxon period. The implications are crucial in order to critically comprehend the historical context of the poetic texts which are the focus of this book. The Christianity of the Roman Church was not readily accepted by the non-Christian Germanic invaders, who brought with them to England their own specific heroic code, a sophisticated social code and way of life. Despite the early Celtic Columban evangelization in the North, the teachings of St. Augustine and his followers at Canterbury, the standards of Romanization at the Synod of Whitby, etc., paganism still maintained a presence. A heathen called Penda, King of Mercia, for instance, murdered King Edwin of Northumbria in AD 632. Throughout the Anglo-Saxon period Christians inveighed against paganism. In a letter dated AD 797 condemning the recitation of pagan poetry to monks, Alcuin posed the now well-known question, 'What did Ingeld do with Christ?' Invading Danes brought their own form of Christianity with them. Both King Ælfred and King Ethelred acted as sponsors at the baptisms of foes. In AD 1012, during the lifetime of the two most famous Anglo-Saxon homilists, Ælfric and Wulfstan,[10] drunken Danes murdered Ælfeah, the Archbishop of Canterbury.

It is probable that the Christian poet composing in Old English between AD 680-850, when most of the present extant poetry was orally formulated, would have been a convert from paganism or the direct descendant of a converted pagan. If neither, he was part of a society where the struggle between the pagan Germanic religions and Christianity had not yet been resolved. Cædmon, who is reputed to be the first English poet, known to us, effectively brought together Christian subject-matter with Old English poetic style in a unique blend of Christian symbolism and Germanic heroic elements.[11] Christian poetry in Old English after Cædmon continued to adapt Germanic cultural features, as is the case with several stylistic and thematic features of *The Dream of the Rood*.

This crucial ambivalence is clearly seen in the Sutton Hoo ship burial site, which is both a memorial to the pagan King Rædwald (d. AD 624) and to the brevity with which he remained a Christian.[12] This site, located in East Anglia, was first excavated by archaeologists in 1939 just before the outbreak of World War II. It provides one of the most apt symbolic insights into the history of the period: a blend of the non-Christian and the Christian.

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[9] See Kirby (1992), Whitlock (1977), and *The Anglo-Saxon Chronicle* entries for AD 910-1066 in Garmonsway (1953; repr. 1972).

[10] For samples of their works, see Swanton (1975; repr. 1993), pp. 136-201.

[11] On Cædmon, see Dobbie (1942), pp. xciv, clxx, 105, 198, and Smith (1933; repr. 1968). See also the account of the poet Cædmon in Bk IV, Chapter xxiv, of Bede's *Ecclesiastical History of the English* in Colgrave & Mynors (1969; repr. 1992).

[12] On Sutton Hoo, see Bruce-Mitford (1968; repr. 1972), (1975), (1978), & (1983), and Evans (1986).

Fig. 6: Map of Anglo-Saxon England.

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Old English (*circa* AD 449–1100)

Old English is the vernacular Germanic language, the language of daily life, in Anglo-Saxon England from *circa* AD 449-1100, and is closely related to the main Teutonic language group. Its linguistic and literary development had its origins centuries before amongst Germanic peoples on the northern European mainland.[1]

Stylistic prose developed in English during the Old English period, when a major tradition of poetry was also formed. Alliterative prose and poetry were originally of oral composition, for the most part by skilled poets (*scopas*) and writers who may have developed or preserved a literary expression of observant formulaic form and diction; yet they produced literature that is original, stimulating, and beautiful. Literary composition most likely commenced shortly after the process of the conversion of the English to Christianity at the end of the seventh century, with monasteries providing a more focused approach to learning and manuscript production through their libraries and scriptoria. The earliest scriptorium of significance was at Lindisfarne in Northumbria; its achievements were firmly established by the venerable Bede. The greatest period of manuscript production in Anglo-Saxon England, however, was *circa* AD 950-1066, in the era of the Monastic Revival that was initiated by Dunstan, Archbishop of Canterbury (AD 909-988). Canterbury was renowned as the centre of Christianity in England from the end of the sixth century. It was during this period that such well-known literary collections as the Exeter Book and the Vercelli Book were produced.[2]

Anglo-Saxon is derived from West Germanic; there are two other such groups: East Germanic and North Germanic (see Fig. 7, p. 90).[3] One of the chief characteristics of this language group is that its speakers did not appear to pronounce consonants in the same way as most speakers of Indo-European languages. The German philologist, Jacob Grimm, was the first to articulate the fact that the Germanic languages are distinguished by certain consonant changes. This is known as Grimm's Law.[4] The following table adapted from Mitchell (1995), p. 11, illustrates some of the differences between Latin and Old English:

Latin	Old English	Modern English	Equivalents
piscis	*fisc*	'fish'	*p/f*
tres	*þreo*	'three'	*t/th*
centum	*hund*	'hundred'	*k/h*
genus	*cynn*	'kin'	*g/k*
decem	*tien*	'ten'	*d/t*

There are four principal distinguishable dialects of Old English: Northumbrian, Mercian, Kentish, and West Saxon. The differences are apparent in the spelling; it is otherwise difficult to categorize them. After *circa* A.D 900, West Saxon was increasingly used as a standard written language. Despite this, spelling conventions still displayed certain variations, even incorporating words from the other dialects, as is evident in the text of *The Dream of the Rood*, which is written in late West Saxon.

The most characteristic feature of Old English is its Englishness. Yet it does contain some important syntactical differences from English today. Two of the most notable of these are: (a) the frequent omission of the definite article, for example, *Ælfric feng to tun* ('Ælfric advanced to the town'), (b) the variation of the pattern of the subject, verb, object ('s.v.o.') pattern, which is now the standard pattern in modern English. Normally, Old English did use the 's.v.o.' order as in the example above; nevertheless, it did employ two further syntactical orders. One is where the verb has final position in the clause or sentence ('s.o.v'): e.g. *ac hie eft on hie fuhton* (449) ('but they afterwards against them fought'). The other is a verb subject ('v.s.') order as is used in many of the opening

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[1] Introductions to Old English are Mitchell & Robinson (1992; repr. 1994), and Mitchell (1995), esp. pp. 17-72.

[2] A standard work on the history of Old English literature is Greenfield & Calder (1986).

[3] On the development of the English language, see Baugh & Cable (1978), and Algeo & Pyles (1982).

[4] On Grimm's Law, see Mitchell & Robinson (1992; repr. 1994), pp. 41-2, and Mitchell (1995), pp. 10-12.

entries throughout the *Anglo-Saxon Chronicle*: e.g. *981. Her on þis geare wæs Sancte Petroces stow forhergod* ('981. In this year Cornwall was ravaged').[5]

A major grammatical difference is that Old English changed the endings of nouns, adjectives, and pronouns, as did Latin, to indicate which words were the subject, object, genitive, etc. This use of inflections accounts for the greater fluidity of syntactical structure in Old English because meaning can be determined as much by inflections as by word order. In modern English inflections have been replaced by prepositions such as 'of ', 'by', 'with', and so on.

The principal feature of Anglo-Saxon verse, to the forefront of refined literary expression, is for every line to divide into two half-lines which carry a minimum of four syllables. Two syllables in each half-line are stressed with the last of the main stresses in the first half-line requiring initial consonant alliterative correlation with the first emphasized stress in the second half-line; a caesura or pause separates each half-line.[6] The renowned Anglo-Saxon linguist, E. Sievers, illustrates that patterns of stress that appear in the half-line can be reduced to five or a possible six basic categories, though some variations can exist within this basic structure.[7]

In more recent times, T. C. Pope consolidates and interprets Old English versification in the light of Sievers's pioneering construction with conceptually disparate theoretical expression; he states that the verse was rhythmically regular rather than metrical.[8] There is evidence, even from *Beowulf*, that the performance of the poems was sometimes accompanied by the harp, making it probable that the verse had a regular rhythm; this rhythmic quality of Anglo-Saxon verse is more appreciated if the poetry is recited aloud. To evaluate the contributions of Sievers and Pope, both theories shed a great deal of light into the method and process of composition of Old English versification. Pope's emphasis on rhythmical regularity is particularly appealing in that its argument draws on the prose and the poetry; Ælfric's prose style in his Catholic Homilies is especially characterized by its rhythmic quality, as he formulated his prose from extant poetic traditions.[9]

The five basic metrical-types of Old English verse can be represented by the following illustration:[10]

Type A	´x ´x	(falling–falling)	gar to guþe (*The Battle of Maldon*, l. 13a)[11]
Type B	x ´x ´	(rising–rising)	wæs þæt beorhte bold (*Beowulf*, l. 997a)[12]
Type C	x ´´x	(clashing)	þær is blis mycel (*The Dream of the Rood*, l. 139b)
Type D$_1$	´´`x	(falling by stages)	healde his hordcofan (*The Wanderer*, l. 14a)[13]
Type D$_2$	´´x`	(broken fall)	hrim hrusan bond (*The Seafarer*, l. 32a)[14]
Type E	´`x ´	(fall and rise)	feala ealra gebad (*The Dream of the Rood*, l. 125b)

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[5] On Old English syntax and grammar, see Brunner (1965), Campbell (1959), Lass (1994), and Mitchel (1985).

[6] For introductions to the structure and form of Old English poetry, see Mitchell & Robinson (1992; repr. 1994), esp. pp. 161-7, and Mitchell (1995), esp. pp. 287-296. More detailed studies are in Cable (1991), Fulk (1992), Russom (1987), Sievers (1893), and Whitman (1993).

[7] Refer to Sievers (1893) and (1895).

[8] Pope (1942; repr. 1966).

[9] Ælfric's Catholic Homilies are edited in Thorpe (1884-6), Pope (1967-8), and Godden (1979).

[10] This diagram is adapted from Mitchell & Robinson (1992; repr. 1994), pp. 164-5, and Mitchell (1995), pp. 290-1.

[11] *The Battle of Maldon* is edited in Scragg & Deegen (1991).

[12] Editions of the epic *Beowulf* with *apparatus criticus* are in Wrenn & Bolton (1988; repr. 1992), & Chickering (1977; repr. 1989).

[13] *The Wanderer* is edited in Leslie (1985; repr. 1989).

[14] *The Seafarer* is edited in Gordon (1960; repr. 1964).

Such alliteration, where any combination of the five types is possible, was also employed to emphasize a chiasmus pattern. This is a figure of speech in which the order of the terms or images in the first two half-lines is reversed in the second two half-lines. The stress generally falls on the most important and keyword in each of the four half-lines that combine to form a chiasmus pattern. The following are good illustrations of this technique, taken from the Ruthwell runic poetic text:[15]

a   God Almehttig
b   modig fore allæ men
c   buga ic ni dorstæ
d   ac scealde fæstæ standa
d´   ahof ic riicnæ Kyninc
c´   hælda ic ni dorstæ
b´   bismæradu ungket men
a´   guman

The focus in a and a´ is on the two natures of Jesus as God and man, in b and b´ what man saw and what man did, in c and c´ what the cross dared not do, and in d and d´ what the cross did. In this chiasmus the theme is the Crucifixion.

The frequent use of compound words is another feature of Old English poetry. Some make statements as in the case of the following examples from *The Dream*: 'holmwudu', l. 91a ('hill wood'), 'middangearde', l. 104a ('world'), 'sigebeam', 127a ('cross'), 'Heahfædere', l. 134b ('God the Father'). Others are condensed comparisons, for instance, Hælendes treow (l. 25a) / wudu selesta (l. 27a) ('Saviour's tree' / 'best of woods'). This use in *The Dream* both consolidates and expands the image of the cross, for it associates it with Christ (divine) and its natural origin (nature). While yet others function as kennings, compressed metaphors in which 'a' is compared to 'b' without 'b' the point of comparison being made explicit. The metaphor 'The camel is the ship of the desert' would become the kenning 'The desert ship lurched on'. So the sea is *hwæl-weg* (m.) 'whale-way', a ship *yþ-hengest* (m.) 'wave-horse', and a ministral *hleahtor-smiþ* (m.) 'laughter-smith' – these examples are taken for the Old English epic *Beowulf*.[16]

An associated convention is periphrasis, a roundabout way of referring to something by means of several words instead of naming the signifier directly with a single word or phrase. More generally referred to as circumlocution, periphrasis is frequently employed in Old English poetry as euphemisms for the sea, death, etc. It can also have a more dramatic effect than the use of kennings as can be seen in the following example *ond he hine ðær hwile reste*, l. 64b ('and he rested himself there for a while', i.e., he is dead), from *The Dream*.

Occasionally Old English poets shift in the course of a poem to an expanded form of verse that is termed hypermetric. Hypermetric verses have three rather than two accented syllables in each half-line; they seem to be composed of a regular verse-type with another half-line added on, as can be seen in ll. 59-69 of *The Dream*. Hypermetric lines usually occur in groups like this, and, through such a special effect, indicate to the Anglo-Saxon audience the thematic importance of such passages.

Rhyme has no functional role in Anglo-Saxon versification to demarcate the boundaries of verses or provide ornamentation; these functions are served by alliteration. The Anglo-Saxons did not know rhyme, but in later Old English poetry there are signs that rhyme is beginning to displace alliteration as a functional device. This can be seen in ll. 271 and 282 of *The Battle of Maldon*, where rhyme rather than alliteration links the two half-lines.[17] Such lines anticipate the Middle English period, when rhyme displaces alliteration almost completely.

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[15] For further discussion on this example from the Ruthwell Cross, see Howlett in Cassidy (1992), pp. 88-90.
[16] See Note 12.
[17] See Note 11.

The final characteristic of Old English poetry of significance with regard to the texts in this edition is the use of formulae: set metrical combinations vary according to the pattern of alliteration. Many of these set phrases derive directly from an oral tradition and Christian poets like of *The Dream of the Rood* have adapted them for use in their literary verse. A good illustration of this convention is the repeated use of the phrase 'Men þa leofstan' at l. 95 & l. 100 of *The Dream*. This is the most commonly used formula throughout Anglo-Saxon prose preaching texts, and provides important evidence here for the didactic function of this poem.
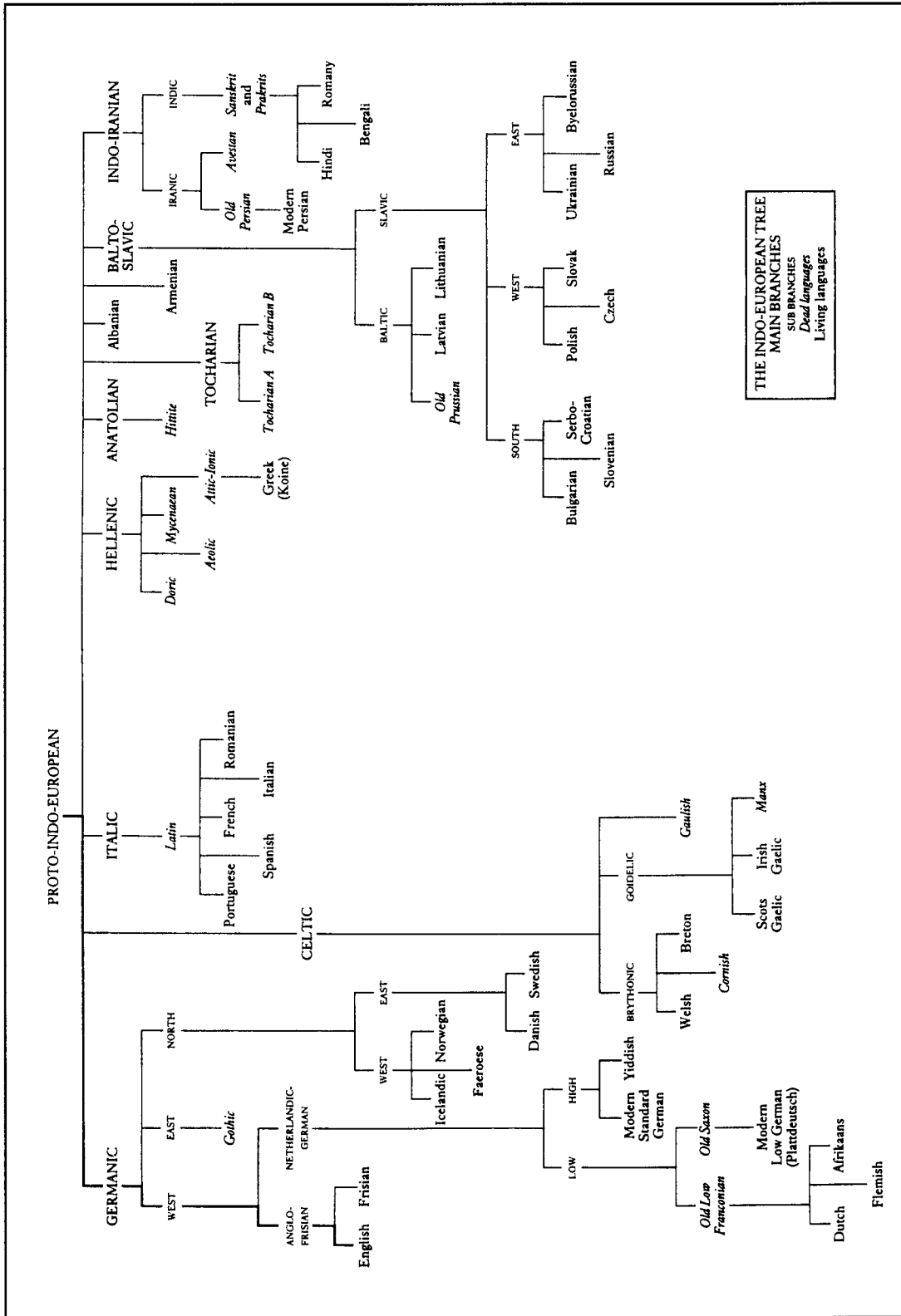
Fig. 7: Indo-European Language Tree

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from Pyles & Algeo (1982), eds., *The Origins and Development of the English Language,* Third Edition.

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Table 1

Artefacts & Literature of Anglo-Saxon England

This table records the principal literary and artistic achievements of the Anglo-Saxon period. The date or approximate date is recorded in the left-hand column followed by a brief description of the nature of the literary or artistic work.

circa 540	Gildas in *De Excidio Britanniae* laments the effects of the Germanic settlements on the Britons
circa 625	Ship-burial at Sutton Hoo, Suffolk (mound 1)
634	King Oswald raises a wooden cross on the eve of battle and his victory over Cædwalla, King of the Britons
circa 653	The first stone churches are built in the south-east; to the north later in the seventh century Benedict Biscop employs masons and glaziers for the establishment of monasteries at Monkwearmouth and Jarrow; not until towards the end of the Anglo-Saxon period are churches in stone common
657-80	Cædmon uses Germanic alliterative forms for religious verse
circa 690	The oak coffin of St. Cuthbert is incised
circa 700	The Lindisfarne Gospels are written and decorated
circa 730	The Franks Casket, carved of whalebone, bears biblical and secular Germanic narrative panels surrounded largely by runic inscriptions
731	Bede completes his *Ecclesiastical History of the English People*
circa 730-50	The Ruthwell Cross is carved and erected; the Bewcastle Cross was carved and erected possibly some years earlier
796	Nennius writes/revises the *Historia Brittonum*
circa 830	The Book of Kells, Celtic illuminated Gospels, is completed
circa 878	The Ælfred Jewel; gold plate encloses a small green figure bearing flowered sceptres against an oval blue rock crystal background. Its short Anglo-Saxon inscription attributes patronage to King Ælfred
circa 886	King Ælfred's translations into Anglo-Saxon are initiated. Also the period of the beginnings of the *Anglo-Saxon Chronicle*
circa 971	The Blickling Homilies
circa 950-1000	The approximate dates for the major poetry codices (Junius MS 11 Vercelli Book, Exeter Book, and the Beowulf MS)
990-2	Ælfric begins his series of Catholic Homilies
993-8	Ælfric's Lives of the Saints
circa 1014	Wulfstan's *Sermo Lupi ad Anglos*
circa 1074	The Bayeux Tapestry is embroidered soon after the Norman Conquest, celebrating its victory
circa 1100	The Brussels Cross

Table 2

Chronological Table of the Anglo-Saxon Period

This table records the principal military, political, and religious historical events that took place during the Anglo-Saxon period. The date or approximate date is recorded in the left-hand column followed by a brief description of the historical event.

from *circa* 400	Germanic people settle in Britain
597	St. Augustine arrives in Kent to convert the English to Christianity
616	Death of Æthelberht, King of Kent
633	Death of Edwin, King of Northumbria
634	Bishop Aidan established at Lindisfarne
642	Death of Oswald, King of Northumbria
664	Synod of Whitby
669	Archbishop Theodore and Abbot Hadrian arrive in Canterbury
674	Monastery at Monkwearmouth founded
682	Monastery at Jarrow founded
687	Death of St. Cuthbert
689	Death of Cædwalla, King of Wessex
690	Death of Archbishop Theodore
709	Deaths of Bishops Wilfrid and Aldhelm
716-57	Æthelbald is King of Mercia
735	Death of St. Bede
754	Death of St. Boniface, Anglo-Saxon missionary to Germany
757-96	Offa is King of Mercia
781	Alcuin of York meets Charlemagne in Parma and thereafter leaves York for continental Europe
793	The Vikings attack Lindisfarne
802-39	Ecgberht is King of Wessex
804	Death of Alcuin
839-56	Æthelwulf is King of Wessex
869	The Vikings defeat and kill Edmund, King of East Anglia
871-99	Alfred the Great is King of Wessex
878	Alfred defeats the Viking army at the battle of Edington, and the Vikings settle in East Anglia (AD 879-80)
899-924	Edward the Elder is King of Wessex
924-39	Athelstan is King of Wessex and the first King of all England

937	Battle of Brunanburh: Athelstan defeats an alliance of Scots and Scandinavians
957-75	Edgar is King of England
959-88	Dunstan is Archbishop of Canterbury
963-84	Æthelwold is Bishop of Winchester
964	Secular clerics are expelled from the Old Minster at Winchester and replaced by monks
971-92	Oswald is Archbishop of York
973	King Edgar is crowned at Bath
978-1016	Æthelred 'the Unready' is King of England
985-7	Abbo of Fleury is at Ramsey
991	The Battle of Maldon: the Vikings defeat an English army led by Byrhtnoth
circa 1010	Death of Ælfric, Abbot of Eynsham
1013	The English submit to Swein, King of Denmark
1016-35	Cnut is King of England
1023	Death of Wulfstan, Archbishop of York
1042-66	Edward the Confessor is King of England
1066	The Norman Conquest: the English army led by Harold is defeated by William the Conqueror at the Battle of Hastings

Table 3

Contents of the Vercelli Book

Column 1 refers to the number of the individual texts as they appear in the Vercelli Book; Column 2 identifies whether they are prose or poetic in style; Column 3 presents the manuscript rendition of the texts as titled or untitled, followed by a brief description of their thematic content, or as in the case of the poetry the titles assigned by editors; and column 4 cites their particular folio and line numbers within the manuscript.

1	Homily I	[Beginning damaged] Treatise on the Paschus	fols 2r.1 – 9r.24
2	Homily II	[Untitled] Eschatological treatise on *De Die Iudicii* (Doomsday)	fols. 9v.1 – 12r.24
3	Homily III	[Untitled] Penitential text for Lent	fols. 12v.2 – 16r.18
4	Homily IV	[Untitled] Eschatological treatise on the approach of Doomsday	fols. 16v.2 – 24v.14
5	Homily V	'To Middanwintra. *Ostende Nobis Domine*' Treatise on the Nativity	fols. 25r.1 – 29r.10
6	Poetry I	*Andreas*	fols. 29v.1 – 52v.9
7	Poetry II	*Fates of the Apostles*	fols.52v.10 – 54r.19
8	Homily VI	'Incipit Narrare Miracula Que Facta Fuerant Ante Aduentum Saluatoris Domini Nostri Iesu Christi' A further Treatise on the Nativity	fols. 54v.1 – 56r.23
9	Homily VII	[Untitled, except for the numeral 'ii'] A Treatise on Immoral Behaviour	fols. 56r.23 – 59r.1
10	Homily VIII	[Untitled, except for the numeral 'iii'] Eschatological piece on Christ as Judge	fols. 59r.2 – 61r.12
11	Homily IX	[Untitled, except for the numeral 'iiii'] Eschatological explanation of the signs of the termination of all	fols. 61r.13 – 65r.17
12	Homily X	[Untitled, except for the numeral 'v'] Eschatological treatise on the way to salvation	fols. 65r.18 – 71r.10

13	Homily XI	'Spel to Forman Gangdæge' Rogation Text I	fols. 71v.1 – 73v.15
14	Homily XII	'Spel to Oðrum Gangdæge' Rogation Text II	fols. 73v.16 – 75v.6
15	Homily XIII	'Spel to Þriddan Gangdæge' Rogation Text III	fols. 75v.7 – 76v.8
16	Homily XIV	'Larspel to Swylcere Tide swa Man Wile' Ascension Text	fols. 76v.8 – 80v.6
17	Homily XV	'Alia Omelia De Die Iudicii' Eschatological	fols. 80v.8 – 85v.6
18	Homily XVI	'Omelia Epyffania D*omi*ni' Epiphany (6 Jan.)	fols. 85v.8 – 90v.20
19	Homily XVII	'De Purificatione S*anct*a[*e*] Maria[*e*]' Candlemas (2 Feb.)	fols. 90v.22 – 94v.22
20	Homily XVIII	'De S*anct*o Martino Conf*essore*' Life of St. Martin of Tours	fols. 94v.24 – 101r.17
21	Poetry III	*Body & Soul I*	fols. 101v.1 – 103v.24
22	Poetry IV	*Homiletic fragment I*	fols. 104r.1 – 104v.5
23	Poetry V	*The Dream of the Rood*	fols. 104v.6 – 106r.24
24	Homily XIX	[Untitled] Rogation Text	fols. 106v.2 – 109v.9
25	Homily XX	[Untitled] Rogation Text	fols. 109v.13 – 112r.9
26	Homily XXI	[Untitled] Rogation Text	fols. 112r.14 – 116v.18
27	Homily XXII	[Untitled] Spiritual Meditation	fols. 116v.20 – 120v.17
28	Poetry VI	*Elene* (Story of the finding of the Cross)	fols. 121r.1 – 133v.6
29	Homily XXIII	[Untitled] Life of St. Guthlac	fols. 133v.7 – 135v.28

Table 4

Early Cross-Type Representations

(1)   The equilateral cross is called *crux quadrata* or Greek cross. Its equal arms intersect at right angles.
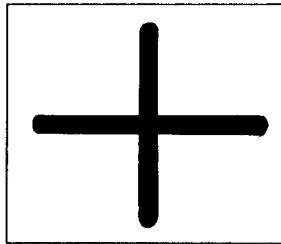
(2)   The St. Andrew's cross or *crux decrussata* has equal arms represented obliquely at right angles, contrasting but similar to the vertical-horizontal intersection in (1) and resembling the symbolism of the Greek initial 'Chi' and the Latin numeral 'X'.
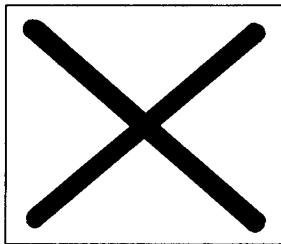
(3)   The *crux commissa* resembles the symbolism of the Greek initial 'Tau' and the Latin initial 'T'.
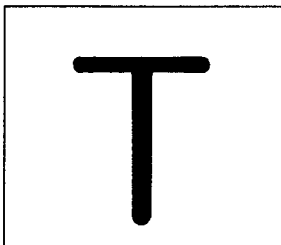
(4)   The *crux immissa* or Latin cross has the horizontal transept intersecting the vertical shaft one-third the distance from the top.
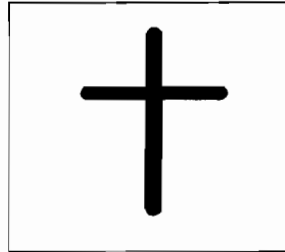
(5)   The gammadion, *crux gammata* or swastika (Sanskrit) is an equilateral cross with four intersecting Greek capital initials, *gammas*, which are joined at right angles and revolving to the right. Occasionally they are displayed reversed and revolving to the left.
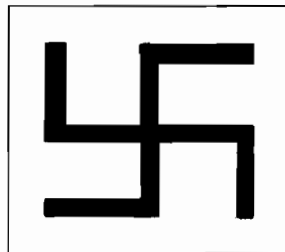
(6)   A *tau* cross surmounted by an oval loop is known as *crux ansata, ankh* or handled cross. It is synonymous with the Egyptian hieroglyph, *ankh*, which means 'life'.
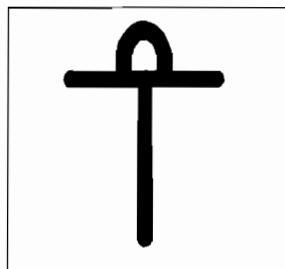
These cross diagrams are adaptations from P. C Finney's account of the evolution of the cross in Ferguson (1997; repr. 1999).

Fig. 8: Reading in a Monastic Setting.
The monk here is reading from the Scriptures. (Drawing by David Rooney).
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Select Bibliography
& Glossary

Select Bibliography

This bibliography is not intended to be comprehensive; its purpose is rather to cite publications on the Ruthwell Cross, *The Dream of the Rood* and the Brussels Cross, and/or to provide access to more extensive bibliographies. It is hoped that the reader may find these works of use for further research and study. Publications with bibliographies of added or particular importance are marked with an asterisk (*). The bibliography is divided into two sections: (a) Texts, Editions, & Primary Sources, and (b) General Studies. All abbreviations used are expanded in the List of Abbreviations (pp. x-xi).

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Glossary

This glossary lists all grammatical word-forms in the Old English poetic texts which occur in this edition. Those of the Ruthwell Cross and the Brussels Cross Inscription are intercalated with corresponding Vercelli Codex forms (denoted by line number) and are indicated in parenthesis by the abbreviations RC (with line numbers according to the edited text on p. 38) and BCI (with no line numbers). The order of words is alphabetical: æ follows ad-, words prefixed with ge- follow geara, and ð & þ are treated as one letter and follow t. The gender of nouns are abbreviated to *m.*, *f.*, and *n.* (noun being implied). The numbers after *sv.* and *wv.* refer to the classes of strong and weak verbs in turn. Word definitions, the order, and declined forms within the Glossary are consonant with Swanton (1987; repr. 1992). All abbreviations used are expanded in the List of Abbreviations and Grammatical Terms (pp. x-xii).

ac *conj.* but 11, 43, 115, 119,132, (RC 4).

Adom *prop. name* Adam; *gen. sg.* **Adomes** 100.

æfentid *f.* evening-time; *acc. sg.* **æfentide** 68.

æfter *prep. w. dat.* after 65.

æghwylc *adj.* each, every; *f. nom. sg.* 120.

æghwylc *pron.* everyone; *m. acc. sg.* **æghwylcne (anra)** 86.

Ælfric *prop. name* Ælfric; *gen. sg.* **Ælfrices** (BCI).

ælmihtig *adj.* almighty; *m. nom. sg.* 39, 93, 98, 106, 153, 156, (RC **alme3ttig** 1); *m. acc. sg.* **ælmihtigne** 60.

ænig *pron.* any, anyone; *m. nom. sg.* 110, 117; *m. dat. sg.* (*neg.*) **nænigum** 47.

ær *adv.* before, formally 114, 118, 137, 145, 154; *comp.* **ærur** earlier 108; *sup.* **ærest** first 19.

ærgewin *n.* former struggle, strife; *acc. sg.* 19.

ærþan *conj.* before 88.

æt *prep. w. dat.* at 8, 63, (RC 15).

ætgædere *adv.* together 48, (RC **ætgadre** 7).

æðeling *m.* lord, prince; *dat. sg.* **æðelinge** 58.

Æþlmær *prop. name* Æthlmær; *nom. sg.* (BCI).

æþþilæ *adjvl. noun* noble ones; *nom. pl.* (RC 11).

afysan *wv.* 1 to impel, urge forward; *pp. m. nom. sg.* **afysed** 125.

agan *pret. pres. v.* to have, possess; *1 sg. pres.* (*neg.*) **nah** 131; *3 sg. pres.* **ah** 107.

aheawan *sv.* 7 to hew, cut down; *pp. m. nom. sg.* **aheawen** 29.

ahebban *sv.* 6 to raise, lift up (lift down, remove 61); *1 sg. pret.* **ahof** 44; *3 pl. pret.* **ahofon** 61.

alecgan *wv.* 1 to lay down; *3 pl. pret.* **aledon** 63, (RC **alegdun** 14).

an *adj.* one; *wk. m. nom. sg.* **ana** alone 123, 128; *m. dat. sg* **anum.** (RC 11); *gen. pl.* **anra** 86, 108; see **æghwylcne (anra)** and **(anra) gehwylc**.

anforht *adj.* very frightened, terrified; *m. nom. sg.* 117.

Anwealda *m.* sovereign, lord; *nom. sg.* 153.

aræran *wv.* 1 to rear, raise up; *pp. m. nom. sg.* **aræred** 44.

arisan *sv.* 1 to rise, arise; *3 sg. pret.* **aras** 101.

asettan *wv.* 1 to set, place; *3 pl. pret.* **asetton** 32; *3 sg. pres. subj.* **asette** 142.

astigan *sv.* 1 to mount, ascend; *3 sg. pret.* **astag** 103.

astyrian *wv.* 1 to move, remove; *pp. m. nom. sg.* **astyred** 30.

Aðelwold *prop. name* Athelwold; *nom. sg.*(BCI).

ba *adj.* both; *f. acc.* (RC 7).

bana *m.* slayer; *gen. sg.* **banan** 66.

beacen *n.* symbol, sign, standard; *nom. sg.* 6; *acc. sg.* 21; *dat. sg.*

beacne 83; *gen. pl.* **beacna** 118.

bealuware *m. collective nn.* dwellers in evil, evil men; *gen. sg.* **bealuwara** 79.

beam *m.* tree, part of a tree or ray of light; *nom. sg.* 97; *dat. sg.* **beame** 114, 122; *gen. pl.* **beama** 6.

bearn *n.* son, child; *nom. sg.* 83.

bedelfan *sv.* 3 to bury; *3 sg. pret.* **bedealf** 75.

bedrifan *sv.* 1 to cover, drench, soak; *pp. m. acc. sg.* **bedrifenne** 62.

begeotan *sv.* 2 to sprinkle, shed, pour out; *pp. n. nom. sg.* **begoten** 7, 49, (RC **bigoten** 8).

behealdan *sv.* 7 to behold, gaze on, watch over; *1 sg. pret.* **beheold** 25, 58, (RC **biheald** 11); *3 pl. pret.* **beheoldan** 9, 11, 64, (RC **bihealdun** 16).

beon see **wesan**.

beorg *m.* mound, hill; *acc. sg.* 32; *dat. sg.* **beorge** 50.

beorht *adj.* bright, shining; *wk. m. dat. sg.* **beorhtan** 66; *sup. n. acc. sg.* **beorhtost** 6.

beorn *m.* man, warrior; *nom sg.* 42; *nom. pl.* **beornas** 32, 66.

beran *sv.* 4 to bear, carry; *3 sg. pres.* **bereð** 118; *1 sg. pret.* **bær** (BCI); *3 pl. pret.* **bæron** 32.

berstan *sv.* 3 to burst, break 36.

besteman *wv.* 1 to make wet; *pp. m. n. nom. sg.* **bestemed** 22, 48, (BCI), (RC **bistemid** 7).

beswyllan *wv.* 1 to soak, drench; *pp. n. nom. sg.* **beswyled** 23.

bewindan *sv.* 3 to wrap, wind round; *pp. n. acc. sg.* **bewunden** 5.

bewreon *sv.* 1 to cover, clothe; *pp.* **bewrigen**(e) 17, 53.

bifian *wv.* 2 to tremble, shake 36; *1 sg. pret.* **bifode** 42; *pp.* **byfigynde** (BCI).

biter *adj.* bitter, painful; *m. gen. sg.* **biteres** 114.

bled *m.* glory, blessedness; *dat. pl.* **bledum** 149.

bleo *n.* colour; *dat. pl.* **bleom** 22.

blis *f.* gladness, pleasure, bliss; *nom. sg.* 139, 141; *dat. sg.* **blisse** 149, 153.

bilðe *adj.* joyful, glad; *n. dat. sg.* 122.

blod *n.* blood; *dat. sg.* **blode** 48, (BCI), (RC **blodæ** 7).

breost *n.* breast, heart; *dat. pl.* **breostum** 118.

broþor *m.* brother; *nom. sg.* **beroþor** (BCI).

brucan *sv.* 2 to enjoy, partake of 144.

bryne *m.* burning, hellfire; *acc. sg.* 149.

bugan *sv.* 2 to bend, bow down 36, (RC **buga** 4).

butu *adj.* both; *n. acc.* 48.

byrigan *wv.* 1 to taste; *3 sg. pret.* **byrigde** 101.

bysmerian *wv* 2 *or* 3 to mock, insult; *3 pl. pret.* **bysmeredon** 48, (RC **bismærædu** 7).

ceorfan *sv.* 3 to carve, cut out; *3 pl. pret.* **curfon** 66.

colian *wv.* 2 to cool, grow cold; *3 sg. pret.* **colode** 72.

Crist *prop. name* Christ; *nom. sg.* 56, (RC **Krist** 9); *dat. sg.* **Criste** 116.

cuman *sv.* 4 to come; *3 sg. pret.* **com** 151, **cwom** 155; *3 pl. pret.* **cwoman** 57, (RC **kwomu** 10); *pp. m. nom. sg.* **cumen** 80.

cweðan *sv.* 5 to say, declare 116; *3 sg. pres.* (*future sense*) **cwyð** 111.

cwiðan *wv.* 1 to lament, mourn; *3 pl. pret.* **cwiðdon** 56.

Cyning *m.* King; *acc. sg.*, 44, 133, (BCI), (RC **Kyningc** 5); *gen. sg.* **Cyninges** 56.

cynn *n.* kin, race; **wifa cynn** womankind *acc. sg.* 94.

cyst *f.* choice, choicest, best; *acc. sg.* 1.

dæg *m.* day; *gen. pl.* **daga** 136.

deað *m.* death; *acc. sg.* 101; *gen.*

sg. **deaðes** 113.

deman *wv. 1 (w. dat.)* to judge 107.

deop *adj.* deep; *wk. m. dat. sg.*
  deopan 75.

deorc *adj.* dark; *wk. m. dat. pl.*
  deorcan 46.

dolg *n.* wound; *nom. pl.* 46.

dom *m.* judgement; *gen. sg.*
  domes 107.

domdæg *m.* Doomsday, Judgement
  Day; *dat. sg.* **domdæge** 105.

don *anom. v.* to do; *3 sg. pret.*
  dyde 114.

dream *m.* joy, delight; *nom. sg.*
  140; *gen. sg.* **dreames** 144; *dat.*
  pl. **dreamum** 133.

Dryhten *m.* Lord; *nom. sg.* 101, 105;
  voc. sg. 144; *acc. sg.* 64, (RC **Dryctin**
  16); *gen. sg.* **Dryhtnes** 9, 35, 75, 113,
  136, 140.

durran *pret. pres. v.* to dare; *1 sg.*
  pret. **dorste** 35, 42, 45, 47, (RC
  dorstæ 6).

eac *adv.* also 92.

ealdgewyrht *f. n.* old or former
  action; *dat. pl.* **ealdgewyrhtum**
  100.

ealdor *m.* prince, lord; *nom. sg.*
  90.

eall *adj.* all; *n. nom. sg.* 6; *f. nom.*
  sg. 12, **eal** 55, 82; *n. acc. sg.*
  58, 94, (RC **al** 11); *m. nom. pl.*
  ealle 9, 128; *m. acc. pl.* **ealle**
  37, 74, 93, (RC **allæ** 3); *gen. pl.*
  ealra in all 125; *m. dat. pl.*
  eallum 154.

eall *adv.* all, completely 20, 48,
  62.

earm *adj.* wretched; *m. nom. pl.*
  earme 68; *as noun, m. gen. pl.*
  earmra 19.

eaðmod *adj.* humble; *n. nom. sg.*
  60.

eaxl *f.* shoulder; *dat. pl.* **eaxlum**
  32.

eaxlegespann *n.* cross-beam, junc-
  tion of the cross; *dat. sg.*
  eaxlegespanne 9.

efstan *wv. 1* to hurry, make haste
  34.

eft *adv.* afterwards, again 68, 101,
  103.

egesa *m.* awe, fear; *nom. sg.* 86.

egeslic *adj.* fearful, dreadful; *f.*
nom. sg. 74.

ellen *m.* strength, courage, zeal;
  dat. sg. **elne** 34, 60, 123.

ende *m.* end, edge; *dat. sg.* 29.

engel *m.* angel; *acc. sg.* 9; *nom. pl.*
  englas 106; *dat. pl.* **englum** 153.

eorðe *f.* earth, ground; *gen. sg.*
  eorðan 37; *dat. sg.* 42, 74, 137,
  145.

eorðweg *m.* earth, earthly way;
  dat. sg. **eorðwege** 120.

eðel *m.* country, homeland; *nom.*
  sg. 156.

fæger *adj.* fair, beautiful; *n. nom.*
  sg. 73; *m. nom. pl.* **fægere** 8, 10;
  wk. f. dat. sg. **fægran** 21.

fæste *adv.* firmly, securely 38,
  43, (RC **fæstæ** 4).

fah *adj.* stained, guilty *or* brightly
coloured; *m. nom. sg.* 13.

fea *adv.* little 115.

feala *indecl. n. pron.* much, many
  50, 125, 131.

feallan *sv. 7* to fall 43.

feond *m.* fiend, foe, evil man;
  nom. pl. **feondas** 30, 33; *acc. pl.*
  38.

feorgbold *n.* body, the dwelling of
  the spirit; *nom. sg.* 140.

feorran *adv.* from afar 57,
  (RC **fearran** 10).

fif *adj.* five; *m. nom.* **fife** 8.

folc *n.* people; *nom. sg.* 140.

folde *f.* earth, ground; *gen. sg.*
  foldan 8, 43; *dat. sg.* 132.

for *prep.* for, because of, for the
  sake of, before, in front of; *w.*
  dat. 21, 99, 111, 112, 113, 146;
  w. acc. 93, (RC **fore** 3).

forgiefan *sv. 5* to give, to grant; *3 sg.*
  pret. **forgeaf** 147.

forht *adj.* afraid; *m. nom. sg.* 21.

forhtian *wv. 2* to be afraid; *3 pl.*
  pres. (*future sense*) **forhtiað** 115.

forlætan *sv. 7* to leave; *3 pl. pret.*
  forleton 61.

forð *adv.* forth, away 54, 132.

forþan *conj.* therefore 84.

forðgesceaft *f.* creation, that which is preordained; *acc. sg.* 10.

forðweg *m.* a going forth, departure; *dat. sg.* **forðwege** 125.

forwundian *wv.* 2 to wound badly; *pp. m. nom. sg.* **forwunded** 14, **forwundod** 62.

fracod *adjvl. noun* wicked, vile one; *gen. sg.* **fracodes** 10.

fram *prep. w. dat.* from, away from 69.

Frea *m.* Lord; *acc. sg.* **Frean** 33.

freond *m.* friend; *nom. sg.* 144; *nom pl.* **freondas** 76; *gen. pl.* **freonda** 132.

frinan *sv.* 3 to ask; *3 sg. pres.* (*future sense*) **frineð** 112.

fundian *wv.* 2 to come; *3 sg. pres.* **fundaþ** 103.

fus *adj.* hastening, eager, doomed; *n. acc. sg.* **fuse** 21; *as noun, m. nom. pl.* **fuse** 57, (RC **fusæ** 10).

fyll *m.* fall, death; *acc. sg.* 56.

fyllan *wv.* 1 to fell, cut down 73.

galan *sv.* 6 to sing 67.

gan *anom. v.* to go; *3 sg. pret.* **eode** 54.

gang *m.* flow; *dat. sg.* **gange** 23.

gast *m.* spirit, soul; *acc. sg.* 49, (RC **gastæ** 8); *nom. pl.* **gastas** 11; *gen. pl.* **gasta** 152.

gealga *m.* gallows; *nom. sg.* 10; *acc. sg.* **gealgan** 40, (RC **galgu** 2).

gealgtreow *n.* gallows-tree; *dat. sg.* **gealgtreowe** 146.

geara *adv.* long ago; **geara iu** very long ago 28.

gebidan *sv.* 1 to endure; *1 sg. pret.* **gebad** 125; *pp. m. nom. sg.* **gebiden** 50, 79.

gebiddan *sv.* 5 (*w. refl, dat.*) to pray, worship; *3 pl. pres.* **gebiddaþ** 83; *1 sg. pret.* **gebæd** 122.

gebringan *wv.* 1 to bring; *3 sg. pres. subj.* **gebringe** 139.

gedrefan *wv.* 1 to trouble, distress; *pp. nom. sg. m.* **gedrefed** 20, 59,

(RC **gidrœfid** 12).

geearnian *wv.* 2 to earn, gain, deserve; *3 sg. pres.* **geearnaþ** 109.

gefæstnian *wv.* 2 to fasten, make fast; *3 pl. pret.* **gefæstnodon** 33.

gefetian *wv.* 2 *or* 3 to fetch; *3 sg. pres. subj.* **gefetige** 138.

gefrinan *sv.* 3 to hear of; *3 pl. pret.* **gefrunon** 76.

gefyllan *wv.* 1 to fell, strike down 38.

gegyrwan *wv.* 1 to adorn; *pp. n. acc. sg.* **gegyred** 16, **gegyrwed** 23.

gehwylc *pron.* each, every; *m. inst. sg.* **gehwylce** 136; *m. dat. pl.* **gehwylcum** 108; see **anra** (**gehwylc**).

gehyran *wv.* 1 to hear, understand 78; *1 sg. pret.* **gehyrde** 26.

gemætan *wv.* 1 (*impers. w. dat.*) to dream; *3 sg. pret.* **gemætte** 2.

gemunan *pret. pres. v.* to remember; *1 sg. pres.* **geman** 28.

geniman *sv.* 4 to take away, seize; *3 pl. pret.* **genaman** 30, **genamon** 60.

geniwian *wv.* 2 to renew, restore; *pp. m. nom. sg.* **geniwad** 148.

genog *adj.* enough, many; *m. nom. pl.* **genoge** 33.

geo *adv.* formally (BCI).

geong *adj.* young; *m. nom. sg.* 39.

gerihtan *wv.* 1 to direct; *pp. f. nom. sg.* **geriht** 131.

geryman *wv.* 1 to open, prepare, make way for; *1 sg. pret.* **gerymde** 89.

gesceaft *f.* creation; *nom. sg.* 12, 55, 82.

gesecan *wv.* 1 to reach (by seeking) 119.

geseon *sv.* 5 to see, behold; *1 sg. pret.* **geseah** 14, 21, 33, 36, 51; *1 sg. pret. subj.* **gesawe** 4.

gesettan *wv.* 1 to set, place; *3 pl. pret.* **gesetton** 67; *pp. n. nom. sg.* **geseted** 141.

gesiene *adj.* visible; *m. nom. pl.* 46.

gestandan *sv.* 6 to stand; *3 pl. pret.* **gestodon** 63, (RC **gistoddun** 15).

gestigan *sv.* 1 to mount, ascend 34, (RC **gistiga** 2); *3 sg. pret.* **gestah** 40.

gesyhð *n.* power, control; *acc. sg.* **gesyhðe** 96; *dat. sg.* 21, 41, 66.

geweald *n.* power, control; *acc. sg.* 107.

geweorðan *sv.* 3 to become; *pp. m. nom. sg.* **geworden** 87.

geweorðian *wv.* 2 to honour, adorn; *3 sg. pret.* **geweorðode** 90, 94; *pp. n. acc. sg.* **geweorðode** 15.

gewinn *n.* conflict struggle; *dat. sg.* **gewinne** 65.

gewitan *sv.* 1 to go depart; *3 sg. pret.* **gewat** 71; *3 pl. pret.* **gewiton** 133.

gewyrcan *wv.* 1 to make; *3 pl. pret.* **geworhton** 31.

gimm *m.* gem, jewel; *nom. pl.* **gimmas** 7, 16.

giwundian *wv.* 2 to wound; *pp.* (RC **giwundad** 13).

God *m.* God; *nom.* 39, 93, 98, 106, 156; *acc.* 51, 60; *gen.* **Godes** 83, 152.

god *adj.* good, great; *f. acc. sg.* **gode** 70; *sup. m. nom. sg.* **selesta** 27; *sup. n. acc. sg.* **selest** 118.

gold *n.* gold; *acc. sg.* 18; *dat. sg,* **golde** 7, 16, 77.

greotan *sv.* 2 to weep, to cry; *pp. m. nom. sg.* **greotende** 70,

guma *m.* man, collectively mankind; *gen. sg.* **guman** 49, 146, (RC 8).

gyrwan *wv.* 1 to dress, adorn; *3 pl. pret.* **gyredon** 77.

gyta *adv.* yet, still 28.

habban *wv.* 3 to have; *1 sg. pres.* **hæbbe** 50, 79; *3 sg. pret.* **hæfde** 49; *3 pl. pret.* **hæfdon** 16, 52.

hælan *wv.* 1 to heal, save 85.

hælda see **hyldan**.

Hælend *m.* Saviour; *gen. sg.* **Hælendes** 25.

hæleð *m.* man, hero; *nom. sg.* 39; *voc. sg.* 78, 95.

halga *m.* holy one, saint; *dat pl.* **halgum** 143, 154.

halig *adj.* holy; *m. nom. pl.* **halige** 11.

ham *m.* home, dwelling; *acc. sg.* 148.

hand *f.* hand; *dat. sg.* **handa** 59, (RC 12).

hatan *sv.* 7 to command; *1 sg. pres.* **hate** 95; *3 pl. pret.* **heton** 31.

he, **hit** *pron.* he, it; *m. nom. sg.* 34, 40, etc., (RC 8, 16); *n. nom. sg.* **hit** 19, 22, 26, 97; *m. acc. sg.* **hine** 11, 39, 61, 64, (RC **hinæ** 1, 14, 16); *m. gen. sg.* **his** 49, 63, 92, 102, 106, 156, (RC 8, 15), (BCI **hys**); *m. gen. pl.* **hyra** (BCI); *m. n. dat. sg.* **him** 63, 65, 67, 108, 118; *nom. pl.* **hi** 46, (RC **hiæ** 14, 16), **hie** 32, 48, etc.; *gen. pl.* **heora** 31, 155, **hira** 47; *dat. pl.* **him** 31, 83, 86, 88, 133.

heafod *n.* head; *dat. sg.* **heafdum** 63.

heah *adj.* high, lofty; *m. acc. sg.* **heanne** 40.

Heahfæder *m.* God the Father; *dat. sg.* **Heahfædere** 134.

healf *f.* half, side; *acc. sg.* **healfe** 20

heard *adj.* hard, severe; *sup. n. nom. sg.* **heardost** 87.

hebban *sv.* 6 to lift up, bear aloft 31.

hefig *adj.* oppressive, grim; *wk. n. dat. sg.* **hefian** 61.

help *f.* help, aid; *dat. sg.* **helpe** 102.

heofon *m.* heaven, sky; *gen. sg.* **heofenes** 64, (RC **heofunæs** 6, 16); *acc. pl.* **heofenas** 103; *gen. pl.* **heofona** 45; *dat. pl.* **heofenum** 85, 134, **heofonum** 140, 154.

heofonlic *adj.* heavenly; *m. acc. sg.* **heofonlicne** 148.

heofonrice *n.* kingdom of heaven; *gen. sg.* **heofonrices** 91.

heonon *adv.* hence, from here 132.

her *adv.* here 108, 137, 145.

hider *adv.* (to) here 103.

hilderinc *m.* warrior; *nom. pl.* **hilderincas** 61; *gen. pl.* **hilderinca** 72.

Hlaford *m.* Lord; *acc. sg.* 45, (RC **Hlafard** 6).

hleoðrian *wv.* 2 to speak; *3 sg. pret.*
 hleoðrode 26.

hlifian *wv.* 2 to rise, tower; *1 sg.*
 pres. **hlifige** 85.

hnigan *sg.* 1 to bend, bow down;
 1 sg. pret. **hnag** 59.

holmwudu *m.* wood on the hill;
 acc. sg. 91.

holt *m.n.* forest, wood; *gen. sg.*
 holtes 29.

hræw *m. n.* corpse; *nom. sg.* 72;
 acc. sg. 53.

hreotan *sv.* 2 to weep; *pp.*
 m. nom. pl. **hreotende** 70.

hreowcearig *adj.* sorrowful,
 troubled; *m. nom. n. acc. sg.* 25.

huru *adv.* certainly, indeed, how-
 ever 10.

hwa *pron.* who; *n. acc. sg.* **hwæt** 2,
 116.

hwænne *conj.* (the time) when 136.

hwær *conj. w*here 112.

hwæt *interj. w*hat, well, lo, behold
 1, 90.

hwæð(e)re *conj.* however, but,
 nevertheless, yet 18, 24, 38, 42,
 57, 59, etc., (RC **hweþræ** 10).

hwil *f.* while, time; *acc. sg.* **hwile**
 24, 64, 70, 84, (RC **hwilæ** 16);
 dat. pl. as adv. **hwilum** at times
 22, 23.

hyht *m.* joy, hope; *nom. sg.* 126,
 hiht 148.

hyldan *wv.* 1 to bend, bow down
 45, (RC **hælda** 10).

ic *pron.* I; *nom. sg.* 1, 4, 13, etc.;
 acc. sg. **me** 30, 31, 32, etc.; *dat.*
 sg. 2, 4, 46, etc.; *nom. pl.* **we** 70;
 acc. pl. **us** 73, 75, 147a; *dat. pl.*
 147b; *dual acc.* **unc** 48, (RC
 ungket 7).

in *prep. w. dat* in 118.

inwidhlemm *m.* malicious wound;
 nom. pl. **inwidhlemmas** 47.

iu *adv.* long ago 28, 87.

k For RC forms with initial **k**,
 see corresponding head-words
 with initial **c**.

lædan *wv.* 1 to be raised, lifted up
 5.

læne *adj.* transitory, fleeting; *n.*
 dat. sg. **lænum** 109; *wk. n. dat.*
 sg. **lænan** 138.

lang *adj.* long; *f. acc. sg.* **lange** 24.

langunghwil *f.* time of longing;
 gen. pl. **langunghwila** 126.

lað *adj.* hostile, hateful; *sup. m.*
 nom. sg. **laðost** 88.

leode *f.* people, men; *dat. pl.*
 leodum 88.

leof *adj.* dear; *wk. m. voc. sg.* **leofa**
 78, 95.

leoht *n.* light; *dat. sg.* **leohte** 5.

libban *wv.* 3 to live; *3 pl. pres.*
 lifiaþ 134.

lic *n.* body; *gen. sg.* **lices** 63, (RC
 licæs 15).

licgan *sv.* 5 to lie; *pp. m.*
 nom. sg. **licgende** 24.

lif *n.* life; *acc. sg.* 147; *gen. sg.*
 lifes 8, 126; *dat. sg.* **life** 109,
 138.

limwerig *adj. w*eary in limb; *m.*
 acc. sg. **limwerigne** 63, (RC **lim-
 wœrignæ** 14).

lof *m.* praise; *dat. sg.* **lofe** (BCI).

lyft *m. f. n.* air; *acc. sg.* (**on**) **lyft**
 on high 5.

lysan *wv.* 1 to redeem 41.

mænigo *f.* multitude; *dat. sg.*
 mænige 112, **manigeo** 151.

mære *adj.* great, glorious; *wk. f.*
 nom. sg. 12, 82; *wk. m. dat. sg.*
 mæran 69.

mæte *adj.* small; *n. dat. sg.* 69,
 124.

magan *pret. pres. v.* to be able; *1*
 sg. pres. **mæg** 85; *2 sg. pres.*
 miht 78; *3 sg. pres.* **mæg** 110;
 1 sg. pret. **meahte** 18, **mihte** 37.

man *m.* man, one, they, people;
 nom. sg. 73, 75, 112; *nom. pl.*
 menn 12 , 82, 128, (RC 7); *acc. pl.*
 (RC **men** 3), **menn** 93; *dat. pl.* **man-
 num** 96, 102.

mancyn(n) *n.* mankind, men;
 acc. sg. 41, 104; *gen. sg.* **man-
 cynnes** 33, 99.

manig *adj.* many; *m. gen. pl. as pron.* **manigra** 41; *f. dat. pl.* **manegum** 99; *m. dat. pl.* **manigeo** 151.

Maria *prop. name* Mary; *acc. sg.* **Marian** 92.

meðe *adj.* tired, exhausted; *m. nom. sg.* 65; *m. nom. pl.* sorrowful 69.

micel *adj.* great; *m. nom. sg.* **mycel** 130; *f. nom. sg.* 139; *m. dat. sg.* **mycle** 34, 60, 123; *wk. f. dat. sg.* **miclan** 102; *wk. n. dat. sg.* 65.

mid *prep. w. dat.* with, by among 7, 14, 16, 20, etc., (RC **miþ** 7, 12, 13); *as adv.* together with 106.

mid *adj.* middle; *f. dat. sg.* **midre** 2.

middangeard *m.* world; *acc. sg.* 104.

miht *f.* might, power; *dat. sg.* **mihte** 102.

mihtig *adj.* mighty, powerful; *m. nom. sg.* 151.

min *poss. adj.* my; *f. nom. sg.* 130, (BCI); *m. voc. sg.* 78, 95; *m. dat. sg.* **minum** 30.

mod *n.* heart, spirit; *dat. sg.* **mode** 122, 130.

modig *adj.* brave, courageous; *m. nom. sg.* 41.

modor *f.* mother; *acc. sg.* 92.

modsefa *m.* mind, spirit; *nom. sg.* 124.

molde *f.* earth; *acc. sg.* **moldan** 12, 82.

moldern (**moldærn**) *n.* grave, tomb; *acc. sg.* 65.

motan *pret. pres. v.* to be able, may; *1 sg. pres.* **mot** 142; *1 sg. pres. subj.* **mote** 127.

mundbyrd *f.* allegiance, protection; *nom. sg.* 130.

nægl *m.* nail; *dat. pl.* **næglum** 46.

nah see **agan**.

nama *m.* name; *nom. sg.* (BCI); *dat. sg.* **nanam** 113.

ne *neg. particle* not 10, 35, 42, etc., (RC **ni** 4).

niht *f.* night; *dat. sg.* **nihte** 2.

nu *adv.* now 78, 80, 84, etc.

of *prep. w. dat.* of, from, out of 30, 49, 61, 66, etc.

ofer *prep. w. acc.* over, upon, throughout, more than, contrary to, against 12, 35, 82, 91, 94.

oft *adv.* often; *comp.* **oftor** 128.

on *prep.* in, on, upon, onto, into, at; *w. acc.* 5, 20, 32b, 40, etc.; *w. dat.* 9, 29, 32a, 41, 46, 50, 56, etc.; *postpositionally* 34, 98.

onbyrigan *wv.* 1 (*w. gen.*) to taste 114.

ond *conj.* and 12, 13, 22, etc., (RC 16).

onginnan *sv.* 3 to begin; *3 sg. pret.* **ongan** 19, 27, 73; *3 pl. pret.* **ongunnon** 65, 67; *3 pl. pres. subj.* **onginnen** 116.

ongyrwan *wv.* 1 to strip, disrobe; *3 sg. pret.* **ongyrede** 39, (RC **ondgeredæ** 1).

ongytan *sv.* 5 to perceive 18.

onlysan *wv.* 1 to redeem; *3 sg. pret.* **onlysde** 147.

onsendan *wv.* 1 to send forth, give up; *pp.* **onsended** 49.

onwreon *sv.* 1 to reveal, disclose; *2 sg. imper.* **onwreoh** 97.

open *adj.* open; *m. nom. pl.* **opene** 47.

oððæt *conj.* until 26, 32.

oððe *conj.* or, and 36.

reordberend *m.* speech-, voice-bearer, man; *nom. pl.* 3; *dat. pl.* **reordberendum** 89.

rest *f.* resting-place; *dat. sg.* **reste** 3.

restan *wv.* 1 to rest; *3 sg. pret.* **reste** 64, 69, (RC **restæ** 16).

rice *n.* kingdom; *acc. sg.* 119, 152.

rice *adj.* rich, powerful; *m. acc. sg.* **ricne** 44, (BCI), (RC **riicnæ** 5); *gen. pl.* **ricra** 131.

riht *adj.* right, proper, true; *m. acc. sg.* **rihtne** 89.

rod *f.* cross; *nom. sg.* 44, 136, (BCI); *acc. sg.* **rode** 119; *dat. sg.* **rode** 56, 131, (RC **rodi** 9).

sæl *m. f.* time. *nom. sg.* 80.

sar *adj.* sore, painful; *f. gen. pl.*
  sarra 80.

sare *adv.* sorely, deeply 59,
  (RC **saræ** 12).

sawl *f.* soul; *nom. sg.* 120; dat. sg.
  saule (BCI).

sceadu *f.* shadow, darkness; *nom.*
  sg. 54.

sceat *m.* corner, surface; *acc. pl.*
  sceatas 37; *dat. pl.* **sceatum** 8,
  43.

sceawian *wv.* 2 to see, behold;
  1 sg. pret. **sceawode** 137.

sceððan *sv.* 6 to harm, injure 47.

scima *m.* radance, light; *acc. sg.*
  sciman 54.

scinan *sv.* 1 to shine 15.

scir *adj.* clear, bright; *m. acc. sg.*
  scirne 54.

sculan *pret. pres. v.* to have to, be
  obliged to; *3 sg. pres.* **sceal** 119;
  1 sg. pret. **sceolde** 43, (RC
  scealde 4).

se, **seo**, **þæt** *def. art. demonst. adj.*
  and pron. the, that, those, who;
  m. nom. sg. 13, 42, 95, etc., *with*
  long vowel in pronominal func-
  tions 98, 107, 113, 145; *f. nom.*
  sg. **seo** 121; *n. nom. sg.* **þæt** 6,
  28a, 39, 74; *m. acc. sg.* **þone** 127;
  f. acc. sg. **þa** 20, 68, 119; *n. acc.*
  sg. **þæt** 18, 21, 28b, 58, 66; *m.*
  gen. sg. **þæs** 49, (RC 8); *m. n. dat. sg.*
  þam 9, 50, 58, etc., (RC 12),
  þan 122; *f. dat. sg.* **þære** 21,
  112, 131; *m. n. nom. pl.*
  þa 46, 61; *m. gen. pl.* **þara**
  86; *m. dat. pl.* **þam** 59, 143, 149,
  154.

seaþ *m.* pit; *dat. sg.* **seaþe** 75.

secan *wv.* 1 to seek out, visit 104,
  127; *3 pl. pret.* **sohton** 133.

secg *m.* man; *dat. pl.* **secgum** 59,
  (RC 12).

secgan *wv.* 3 to say, tell 1; *2 sg.*
  pres. subj. **secge** 96.

selest see **god**.

sendan *wv.* 1 to send, send forth
  (RC **senda** 8).

seolfor *n.* silver; *dat. sg.* **seolfre**

77.

side *f.* side; *dat. sg.* **sidan** 49,
  (RC **sida** 8).

side *adv.* widely; **wide ond side**
  far and wide 81.

sigebeam *m.* wood of victory;
  nom. sg. 13; *acc. sg.* 127.

sigor *m.* victroy; *gen. pl.* **sigora** 67.

sigorfæst *adj.* triumphant, victori-
  ous; *m. nom. sg.* 150.

sinc *n.* treasure; *dat. sg.* **since** 23.

singal *adj.* continual, everlasting;
  f. nom. sg. 141.

siðfæt *m.* expedition, journey;
  dat. sg. **siðfate** 150.

siðian *wv.* 2 to go, journey, depart
  68.

siþþan *adv.* afterwards (RC 8).

sorg *f.* sorrow, distress; *gen. pl.*
  sorga 80; *dat. pl.* **sorgum** 20,
  59.

sorhleoð *n.* lament, dirge; *acc. sg.*
  67.

spedig *adj.* successful; *m. nom. sg.*
  151.

sprecan *sv.* 5 to speak 27.

stan *m.* stone; *dat. sg.* **stane** 66.

standan *sv.* 6 to stand 43, 62,
  (RC **standa** 8); *1 sg. pret.*
  stod 38; *1 pl. pret.*
  stodon 71; *3 pl. pret.* 7.

staðol *m.* position, foundation;
  dat. sg. **staðole** 71.

steam *m.* moisture; *dat. sg.*
  steame 62.

stefn *m.* trunk, root; *dat. sg.*
  stefne 30.

stefn *f.* voice, cry; *nom. sg.* 71.

stiðmod *adj.* resolute, courageous;
  m. nom. sg. 40.

stræl *m. f.* arrow, dart; *dat. pl.*
  strælum 62, (RC **strelum** 13).

strang *adj.* strong, firm, powerful;
  m. nom. sg. 40; *m. nom. pl.*
  strange 30.

sunu *m.* son; *nom. sg.* 150.

swa *conj.* as, even as, just as 92,
  108, 114; see **swylce (swa)**.

swætan *wv.* 1 to bleed 20.

swat *m. n.* blood; *gen. sg.* **swates**
  23.

swefn *n.* dream, vision; *gen. pl.*
  swefna 1.
swiðra *comp. adj.* right (hand);
  wk. f. acc. sg. **swiðran** 20.
swylce *conj.* and also 8, **swylce**
  (swa) just as 92.
sylf *pron.* (him-, her-)self; *f. acc.*
  sg. **sylfe** 92; *wk. m. nom. sg.*
  sylfa 105.
syllic *adj.* unusual, wonderful,
  marvellous; *m. nom. g.* 13;
  comp. n. acc. sg. **syllicre** 4.
sym(b)el *n.* banquet, feast; *dat. sg.*
  symle 141.
synn *f.* sin; *dat. pl.* **synnum** 13, 99,
  146.
syþþan *adv.* afterwards 142.
syðþan *conj.* when, after 3, **siððan**
  49, 71.

til *prep. w. dat.* to (RC 11, 12).
to *prep. w. dat.* to, into, at, for, of
  2, 31, 42, 43, 58, etc.
treow *n.* tree, wood; *acc. sg.* 4, 14,
  17, 25.

þa *adv.* then 27, 33, 35, 39, etc.
þa *conj.* when 36, 41, 42, 68,
  151, 155, (RC 2).
þær *adv.* there, then 8, 9, 11, 24, 31,
  etc., (RC **þer** 10, 16).
þær *conj.* where 139, 140, 141, 142,
  156, when 123.
ðæron *adv.* therein 67.
þæt *conj.* that, so that, in that,
  when 4, 19, 26, 29, etc., when that
  34, 107.
þe *indecl. particle and rel. pron.*
  who, which, that 111, 118,
  137; **se þe** who, he who; *m.*
  nom. sg. 98, 113, 145; *f. nom. sg.*
  seo þe 121; *m. gen. pl.* **þara þe**
  86; *m. dat. pl.* **þam þe** 149, 154.
þearle *adv.* severely, violently 52.
þegn *m.* thane, servant, follower;
  nom. pl. **þegnas** 75.
þencan *wv.* 1 to think, consider,
  intend; *3 sg. pres.* **þenceð** 121;
  3 pl. pres. **þencaþ** 115.
þenian *wv.* 1 to stretch out 52.
þeoden *m.* prince, lord; *dat. sg.*

þeodne 69.
þes, **þeos**, **þys** *demonst. adj. and*
  pron. this; *f. nom. sg.* **þeos** 12,
  82; *m. acc. sg.* **þysne** 104; *f. acc.*
  sg. **þas** 96, (BCI); *n. dat. sg.* **þyssum**
  83,109, **þysson** 138.
þolian *wv.* 2 to endure, suffer;
  3 pl. pret. **þolodan** 149.
þonne *adv.* then 107, 115, 117, 139,
  142.
þonne *conj.* than 128.
þrowian *wv.* 2 suffer; *3 sg. pret.*
  þrowode 84, 98, 145.
þyrmfæst *adj.* glorious; *m. nom.*
  sg. 84.
ðu *pron.* thou; *nom. sg.* 78, 96;
  acc. sg. **þe** 95.
þurfan *pret. pres. v.* to need; *3 sg.*
  pres. **þearf** 117.
þurh *prep. w. acc.* through, by
  virtue of, by reason of 10, 18,
  119.
þurhdrifan *sv.* 1 to drive through,
  pierce; *3 pl. pret.* **þurhdrifan** 46.
þyncan *wv.* 1 (*impers. w. dat.*) to
  seem, appear; *3 sg. pret.* **þuhte**
  4.
þystro *f.* darkness, gloom; *nom. pl.*
  52.

unc unket see **ic**.
under *prep. w. dat.* under, beneath
  55, 85.
unforht *adj. m. nom. sg.* unafraid
  110; very afraid, terrified 117.
up *adv.* up 71.
uppe *adv.* up, above 9.

wæd *f.* dress, clothing; *dat pl.*
  wædum 15, 22.
wæfersyn *f.* show, spectacle; *dat.*
  sg. **wæfersyne** 31.
wæta *m.* wetness, moisture; *dat.*
  sg. **wætan** 22.
wann *adj.* dark, black; *f. nom. sg.*
  55.
we see **ic**.
weald *m.* forest; *gen. sg.* **wealdes**
  17.
Wealdend *m.* Ruler, Lord; *nom. sg.*
  111, 155; acc. sg. 67; *gen. sg.*

Wealdendes 17, 53; *dat. sg.*
Wealdende 121.

Weard *m.* Guardian, Lord; *nom. sg.*
91.

weg *m.* way, path; *acc. sg.* 88.

well *adv.* well, fully 129, 143.

wenan *wv.* 1 to hope, look for;
1 sg. pres. **wene** 135.

wendan *wv.* 1 to alter, change 22.

weorc *n.* work, pain; *nom. acc. sg.* 79.

weorod *n.* host, multitude; *dat.
sg.* **weorode** 69, 152, **werede** 124;
gen. pl. **weruda** 51.

weorþian *wv.* 2 to honour, adore
129; *3 pl. pres.* **weorðiað** 81.

weorðlice *adv.* worthily, magnifi-
cently 17.

wepan *sv.* 7 to weep; *3 sg. pret.*
weop 55.

werg *m.* outlaw, criminal; *acc. pl.*
wergas 31.

wesan *anom. v.* to be 110, 117; *3 sg.
pres.* **is** 80, 97, 126, etc., **bið** 86; 3
pl. pres. **syndon** 46; *1 sg. pret.*
wæs 20, 21, 29, etc.; *2 sg. pret.*
wæs 6, 10, 13, etc.; *3 pl. pret.*
wæron 8; *3 sg. pres. subj.* **si(e)**
112, 144.

wide *adv.* widely, **wide ond side**
far and wide 81.

wif *n.* woman; *gen. pl.* **wifa** 94.

willa *m.* desire, purpose; *nom. sg.*
129.

willan *anom. v.* to will, wish,
intend; *1 sg. pres.* **wylle** 1;
3 sg. pres. **wile** 107; *3 sg. pret.*
wolde 34, 41; *3 pl. pret.* **woldon**
68; *3 sg. pret. subj.* **wolde** 113.

wite *n.* punishment, torture; *dat.
sg.* 61; *gen. pl.* **wita** 87.

wolcen *m. n.* cloud, sky; *dat. pl.*
wolcnum 53, 55.

wom *m. n.* sin, stain; *dat. pl.*
wommum 14.

word *n.* word, command; *acc. sg.*
35; *dat. sg.* **worde** 111; *acc. pl.*
word 27; *dat. pl.* **wordum** 97.

woruld *f.* world; *gen. sg.* **worulde**
133.

wrað *adj.* cruel; *f. gen. pl.* **wraðra**
51.

wudu *m.* (piece of) wood; *nom. sg.*
27.

wuldor *n.* glory, splendour; *gen.
sg.* **wuldres** 14, 90, 97, 133; *dat.
sg.* **wuldre** 135, 143, 155.

wunian *wv.* 2 to live, dwell, be
121, 143; *3 pl. pres.* **wuniaþ**
135; *3 pl. pret.* **wunedon** 3, 155.

wynn *f.* joy; *dat. pl. as adv.*
pleasantly, beautifully **wyn-
num** 15.

wyrcan *wv.* 1 to make 65 (BCI
wyrican).

wyrd *f.* fate, event; *nom. sg.* 74;
gen. pl. **wyrda** 51.

ymbclyppan *wv.* 1 to clasp,
embrace; *3 sg. pret.* **ymbclypte**
42.

'Listen! Let me tell you about the best of dreams .. .' These exhortatory words begin *The Dream of the Rood,* which in the words of the late Professor C. L. Wrenn is 'one of the greatest religious poems in English literature', and the work 'of a nameless poet of superb genius.'

This new edition of the poem combines the manuscript facsimile, a conservative text with notes and glossary, and a facing-page translation that aims to be both interpretative and accurate. The book follows the historical trail and vestiges of words and phrases over a span of four hundred years that are engraved or inscribed on *stone, skin, and silver,* and found today in Scotland, Italy and Belgium but which all originated in England.

The Ruthwell Cross, on the left, is a 5.28m high freestanding stone cross now in the parish church at Ruthwell in Dumfries, Scotland, displaying, written in runic letters, the earliest extant version of the poem which is dated to around the mid eighth century.
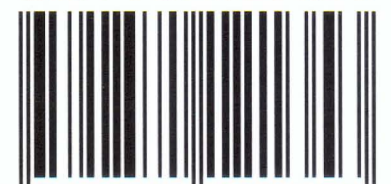
The Brussels Cross, in the insert on the right, is a 46.5cm high silver and gold-plated cross, which now forms part of the antiquities of the Cathedral of SS. Michel-et-Gudule in Brussels, Belgium. It has inscribed on it about two lines of verse that are the latest known reference to the poem from the Anglo-Saxon period. This cross dates from the early part of the twelfth century.

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