

Use Authorization

In presenting this thesis in partial fulfillment of the requirements for an advanced degree at Idaho State University, I agree that the Library shall make it freely available for inspection. I further state that permission to download and/or print my thesis for scholarly purposes may be granted by the Dean of the Graduate School, Dean of my academic division, or by the University Librarian. It is understood that any copying or publication of this thesis for financial gain shall not be allowed without my written permission.

Signature _____

Date _____

THE CREATION OF A PROTOTYPE FOR THE IDENTIFICATION OF OLD ENGLISH
GNOMIC WISDOM POETRY

by Price L. Worrell

A thesis
submitted in partial fulfillment of the
requirements for the degree of
Master of Arts in the Department of English and Philosophy
Idaho State University
Spring 2018

Copyright

Copyright (2017) Price L. Worrell

Committee Approval

To the Graduate Faculty:

The members of the committee appointed to examine the thesis of PRICE L. WORRELL
find it satisfactory and recommend that it be accepted.

Thomas Klein, PhD,
Major Advisor

Sonja Launspach, PhD,
Committee Member

Stephanie Christelow, PhD
Graduate Faculty Representative

Dedication

To Dad and Mom, who believed I could do it and taught me to chase my dreams.

Table of Contents

List of Figures	vii
List of Tables	viii
Abstract	ix
Chapter 1: Introduction: Objectives, Literature Review, and Methodology	1
Chapter 2: Themes in “The Fortunes of Men”, “The Gifts of Men”, and “Maxims II”	22
Chapter 3: Prototype Creation: Aphorisms, Cavill’s Formula, and Text Typology	32
Chapter 4: Conclusions: Intertwining Themes, Structure, and Text Typology.....	44
Bibliography	48
Appendix A: Translations.....	53
Appendix B: Parsing and Syntax	62

List of Figures

Figure 1. Gnome identification process.....	18
---	----

List of Tables

Table 1. Aphorism Categories.....	11
-----------------------------------	----

Abstract

Previous attempts to describe Old English gnomic wisdom poetry have shown that identification of the genre has been, at best, problematic. It appears that part of the difficulty has been that the criteria employed for identification have been, perhaps, too narrow in scope through focusing on single identifiers such as theme, use of aphorism, or use of the verbs *bip* or *sceal*. This thesis creates a prototype which contains specific criteria by employing analysis of theme, identification of types of aphorism, structural evaluation of individual gnomes, and application of text typology. These analyses show that Old English gnomic wisdom poetry is not dependent on theme, contains gnomes at the beginning and ends of the poems which serve as a frame for the rest of the wisdom, avoids use of axioms, and uses a descriptive superordinal and expository subordinal text type.

Chapter 1: Introduction: Objectives, Literature Review, and Methodology

Objectives

The term ‘gnomic’ in gnomic wisdom is derived from Ancient Greek ‘gnome’, which means “aphorism” or “proverb”. Gnomic wisdom has been acknowledged as a subgenre of wisdom poetry that contains aphorisms, which are short statements of wisdom or morality that are intended to be easily remembered. However, this definition of gnomic poetry does not explain, with any precision, what elements gnomic wisdom contains. At best, the identification of Old English gnomic wisdom poetry has been problematic. What precisely makes an Old English text gnomic wisdom? While gnomic wisdom must contain aphorisms in the form of gnomes, what, exactly, are the characteristics of a gnome and are there specific grammatical and phrasal structures or text strategies used in the text overall? If so, what kinds of structural and text elements exist in Old English gnomic wisdom? This thesis attempts to answer these questions by identifying the relationships between structure and text in the Old English gnomic poems “Maxims II” “The Gifts of Men”, and “The Fortunes of Men”. These three prominent Old English poems serve well as representative samples as they are widely acknowledged to be gnomic wisdom. They also vary enough in their themes, structure, and text strategy to allow comparative and contrastive analysis. Hopefully, knowing the relationships between these patterns will make the broader identification of gnomes and gnomic wisdom possible and precise.

It is feasible to identify patterns and relationships between thematic, structural, and textual elements in these three poems by using an analysis of literary themes, Paul Cavill’s ‘gnomic formula’ to identify the structure of gnomes, and Tuija Virtanen’s ‘text typology’ to identify text strategies. By applying thematic analysis, structural analysis (the grammatical and syntactical elements) and text typology (the rhetorical strategies) to a text that is inarguably gnomic, it is possible to identify what thematic, structural, and textual elements comprise a gnomic wisdom poem. This allows for the

creation of a 'prototype' that could then be applied to texts that have proven problematic to identify as gnomic wisdom. Hopefully, thematic, structural, and typological patterns exist in Old English wisdom texts and the relationships between structure, text types, and discourse will reveal additional discrete criteria for gnomic wisdom poetry. Ideally, the discovery of these criteria will create a prototype that will consistently identify gnomic wisdom. This initial prototype could then be tested on other texts commonly acknowledged as gnomic wisdom. If the prototype holds, or requires only minor revision, it could then be applied to other Old English texts to reduce the ambiguity in the classification of texts that are not clearly identified as gnomic wisdom. Creating the ability to identify Old English gnomic wisdom poetry will add to our understanding of the gnomic genre and allow the ability to discern other sub-genres of Old English wisdom poetry

Literature Review

Wisdom literature is a genre which expresses general truths about the world through aphorisms (sententious statements containing a truth). Topics in wisdom literature range across secular and spiritual lines and may include articulations of hierarchies of social relationships, observations on the natural world, and prescriptions of moral behavior. A sub-genre of wisdom literature, gnomic wisdom, has long been recognized as characteristic of certain Anglo-Saxon texts; put simply, gnomic wisdom contains statements called gnomes and are intended to be easy to commit to memory, but this is not the sole characteristic of gnomic wisdom. A review of the literature regarding gnomes and gnomic wisdom reveals that gnomic wisdom must be identified by finding discreet gnomes in the work, identifying other aphorisms and their function, revealing the specific themes discussed in gnomic wisdom, and identifying the syntactic and text strategies used.

Unfortunately, there is little agreement on what precisely identifies gnomic wisdom, but there is a commonality – the wisdom is communicated in the form of an aphorism. According to Ángel-Lara, the use of the term aphorism describes not only an entire genre but also individual

sententious statements such as epigrams, adages, precepts, proverbs, maxims, scientific laws and so on (196), although these terms are rarely kept wholly distinct. For the purposes of this thesis, a ‘gnome’ is a discreet sententious statement that communicates moral wisdom.

Thus, it is agreed that gnomes are a subset of aphorisms as they are sententious and contain a truth, but identifying more precise criteria to distinguish gnomes from other aphorisms has proven difficult. As a start, we may say that gnomes can be distinguished from aphorisms in that they are not figurative, express a moral truth, and are not expressed in the imperative as precepts are. In practice, however, distinguishing these categories may be difficult. Gnostic wisdom, understood broadly, has existed in many early literatures including the classical world, Persia, Ancient Egypt, the *Hebrew Bible*, the *Poetic Edda*, and Old English poetry (Martin). With regard to Old English, in 1826, J. J. Conybeare may have been one of the first to identify an Anglo-Saxon “Gnostic Poem” (a poem now known *Maxims I*), as he observed the resemblance between the writings of Theognis, a 6th century elegiac poet, and portions of the *Exeter Book* (viii, 228-30). He adds that the character of his excerpts “cannot be expressed better” than by George Hickes, an early scholar of Anglo-Saxon Poetry, who suggested that in these Old English compositions, “*Civiles, ethicae, theologicae describuntur in gnomis et sententiis ασυνδετοις*” (‘Politics, ethics, and theology are described by disconnected gnomes and thoughts’) (230)¹.

While Conybeare believes that there are resemblances amongst gnostic wisdom texts, resemblances are not enough to identify literature as gnostic. To identify gnostic literature, one must detect the presence of gnomes. Therefore, there must be a list of criteria that identify them not only by surface observations but also by specific criteria – either structural or contentual, or both.

¹ All translations are mine, unless otherwise noted.

Aristotle identifies the gnome as a discrete rhetorical strategy in Book Six (The Intellectual Virtues) of *Nicomachean Ethics*. “Gnomê”, or ‘good sense’, is one of the ways to gain intellectual virtue and is a trait required for correct action and moral thinking. For Aristotle, these virtues are intuitive and may be expressed through a sententious statement. Blanche Cotton Williams agrees with Aristotle that gnomes are “sententious sayings” that may be “proverbial, figurative, and moral” (3), but gnomes are often confused with proverbs and that to identify all poems of a moral nature “extends [the] word (gnome) beyond [its] due bounds” and distorts the gnome’s true significance (6). According to Williams, a significant step in distinguishing gnomes from other aphorisms comes from Jacob Grimm who distinguished proverbs from gnomes. Grimm believes that proverbs are popular expressions (i.e., said by many) and gnomes are individual expressions (i.e., said by one person), but that gnomes, over time, can become proverbs. Grimm’s analysis and identification of gnomonic poetry in Old English is determined solely by content with no attention given to the structural or discourse elements of Old English grammar. Grimm and Williams concur that gnomes contain both moral and natural truths but Williams believes that identifying gnomes based on their content alone is incredibly difficult, if not impossible. In fact, she concludes that while gnomes are sententious, they are generalizations, and may (or may not) express moral or physical truths or ethical ideals. Therefore, she focuses on the meter of the works studied by Grimm, Conybeare, Aristotle and the *Poetic Edda* as criteria to distinguish gnomes from other aphorisms. Disappointingly, Williams concludes that meter cannot be used to identify gnomes and therefore the Exeter and Cotton gnomes are merely metrical exercises by the original authors (78-82). However, her attempt to identify gnomes based on structural form suggests that it may be possible to use other structural analyses to analyze wisdom literature if the right structural markers are found and used.

R. Macgregor Dawson initially concurs with both Williams' definition of a gnome and the impossibility of identifying gnomes by their content. He writes that gnomes are "any sententious statement without distinction of personal or impersonal, particular or general, individual or applicable to society" (ii). Yet ten years later, he returns to, and questions, Williams' rejected idea that structure, specifically meter, was the sole key to identifying gnomes. He believes that under close inspection of the content there is a pattern to a "greater unity" in gnomes than had been previously been identified (15). Dawson finds that gnomic wisdom falls into three "types of connection" (15). The first type of connection is a "simple chain" where the end of one gnome suggests the beginning of the next. He gives as example Lines 12b-26b from "Maxims I":

He us geþonc syleð,
missenlicu mod, monge reorde.
Feorhcynna fela fæpmeþ wide eglond
monig. Eardas rume meotud arærde for
moncynne, ælmihtig god, efenfela bega
þeoda ond þeawa. Þing sceal gehegan frod
wiþ frodne -- biþ hyra ferð gelic, hi a sace
semaþ, sibbe gelærað,* þa ær wonsælge
awegen habbað. Ræd sceal mid snyttro,
ryht mid wisum, til sceal mid tilum. Tu
beoð gemæccan -- sceal wif ond wer in
woruld cennan bearn mid gebyrdum. Beam
sceal on eorðan leafum liþan, leomu
gnornian.

(“[God] gives us thought, varieties of mind, many voices. Many a wide island embraces many people. The measurer, almighty God, established dwelling places over a wide space for mankind, even as many both nations and customs. The wise must hold council with the wise – their minds are alike, they always bring conflict to agreement, teach peace, when the miserable have earlier carried it away. Counsel must be through wisdom, justice through the same (wisdom), good through good. Two are fashioned, wife must be with husband to produce a child into the world through birth. A tree must lose its leaves, grieve its offspring.”)²

The simple chain in these lines is as follows: God gives various gifts on a variety of people, but the most important is wisdom. The idea of wisdom leads to good counsel (lns 18a-19a), and this counsel is shared between good men (23a). These good men are paired, and that pairing leads to a man and wife (23b – 24a) and man and wife beget offspring (25b). Lastly, the tree also has offspring, and although the text does not explicitly state this, it is implied, as there would need to be offspring for the tree to mourn.

The second type of gnome, according to Dawson, begins with a central theme from which several individually theme-dependent gnomes are listed. For Dawson, the two central themes of “Maxims I” are “that of the gift and that of life” (15). Lines 12b – 26a serve as example of a discussion of the theme of gifts, but they end with a divergence into a discussion of death in line 27b. The theme of death continues to Line 34b, and then the theme of life resumes on Line 35, giving examples in the form of what Dawson defines as gnomes. For example, Lines 35a – 39a read:

Dol biþ se þe his dryhten nat -- to þæs oft cymeð deað unpinged.

Snotre men sawlum beorgað, healdað hyra soð mid ryhte.

² Dawson’s translation.

Eadig bið se þe in his eþle geþihð; earm se him his frynd geswicað.

Bliþe sceal bealoleas heorte

(‘Foolish is the one who knows not his lord, death often comes unheeded to him. Wise men bolster up their souls, holding their truth with righteousness. Blessed is the one who thrives in his homeland, wretched he who his friends betray. Never must he thrive whose food fails him—he must be bound by need at times. Happy must be a heart void of evil.’)³ These themes of gifts, life, and death, identified by Dawson, could potentially be initial thematic markers that are an indicator of gnomic wisdom poetry. Regardless of the specific themes, there could be relationships among theme, types of aphorism, and structure that could be indicators of gnomic wisdom poetry.

The last of Dawson’s types is simply a composite of the first two types (15). Dawson feels that, regardless of type, these sententious statements often alternate between literal and figurative statements and also “natural history” and “social custom” (21). For example, in lines 71a-74a of “Maxims I” are found discussions about frost, fire, rain, and the seasons: “Forst sceal freosan, fyr wudu meltan, eorþe growan, is brycgian, wæter helm wegan, wundrum lutan eorþan cīpas” (‘Frost must freeze, fire destroys wood, earth produces vegetation, ice across, water supports a cover, locks away the earth’s seeds’), and lines 84a-85a discuss what qualities a king, queen, thane, or wife must have: “Cyning sceal mid ceape cwene gebicgan, bunum ond beagum; bu sceolon ærest geofum god wesan. Guð sceal in eorle, wig geweaxan, ond wif geþeon leof mid hyre leodum” (‘A king must get a queen with payment, goblets and rings, both must first be gracious with gifts, martial ability must (be) in the leader, increasing valor, and the wife beloved among her people’). These two surface

³ This and the below translations are Dawson’s.

features give two discrete categories for the classification of types of aphorism. Perhaps these features are indicative not only of type of aphorism but also related to theme.

These features related to theme are considered “obvious” by Paul Cavill (42). As opposed to a thematic focus, he believes that most Old English gnomes or maxims are non-figurative, and that the development of any figurative aspect of aphorisms is a late one in Old English prose, as opposed to poetry (42). More likely, perhaps, is that while theme may be considered ‘surface’, the consideration of whether a statement is figurative or literal is an additional, rather than a competitive, feature of gnomes and gnomic wisdom. Regardless, one criteria of a gnome is that it is not figurative: gnomes are literal statements relating to universals about human actions or interactions and are therefore discrete from proverbs, strictly defined (their figurative aspect may be seen in phrases such as “Too many cooks spoil the broth” or “Don’t count your chickens before they hatch”).

What, then, distinguish gnomes from other non-figurative statements, such as maxims? Historians H. Munro and Nora Chadwick, in their work *The Growth of Literature*, find a distinction. As *The Growth of Literature* is a discussion of the evolution of various genres of literature through history, it provides some insight into the evolution of discrete gnomes. Beginning with Aristotle, Chadwick and Chadwick state that gnomes (the word being used by them interchangeably with other kinds of aphorism) relate not to particulars, but universals, yet “not to all universals indiscriminately...but to all such as are the objects of (human) action and *are to be chosen or avoided in our doings*” (377; emphasis mine). They observe, however, that ‘gnome’ is frequently applied to “Anglo-Saxon sayings of a kind that are expressly excluded by Aristotle’s definition” (Chadwick and Chadwick 377). This allows them to discern between two types of gnomes: Type I, which falls under Aristotle’s definition, and Type II, which are excluded by it. Type I is concerned with human

action: “morals, advisability, and physical and magical actions” (377). Type II, which relates observations about the properties and characteristics (not the actions) not only “of mankind...but also of other beings, objects, natural phenomena” are the beginning of scientific literature (378-79). Most importantly, Chadwick and Chadwick identify that not all aphorisms perform the same function and attempt to identify criteria to distinguish between types of aphorism. However, Cavill has identified both of these types as “maxims”, as opposed to gnomes, as they discuss the broader theme of “truth”. Yet, Chadwick and Chadwick, by their identification of different types of maxim, allow us to mark a further subset for this type of wisdom: it may be a gnome (moral/ethical truth) or an axiom (scientific/natural truth). In my study, I am primarily interested in the structural and text type patterns related to the themes of moral wisdom (i.e., how to behave), so I have excluded axioms from analysis; this distinction may or may not have made sense to the original Anglo-Saxon audience. Additionally, Chadwick and Chadwick identify a specific structural element in distinguishing gnomic wisdom from the broader category of aphorism -- neither type of gnomes contains verbs in the imperative thus distinguishing them from ‘precepts’, which are commands for moral living. According to Elaine Tuttle Hansen, the precept form in Old English poetry is formulaic, distinguished by the imperative “with or without conditional, motive, or consequential clauses” (4). Using T.A. Shippey’s translation, she gives this example from the Old English poem “Precepts”: *Do a þætte duge, deag þin gewyrhtu* (‘Always do what would be right, and what you have done will bring you profit’) (ln 4). The statement is literal and discusses a moral truth, but it is in the imperative with a “consequential clause” following. To contrast, compare that precept with a section of “Solomon and Saturn II”: *Unlæde bið on eorþan [...] se þurh ðone cantic ne can Crist geherian* (‘Miserable is (he) on earth that doesn’t know, by means of song, to praise Christ’). This statement is literal, expresses a moral truth, and does not contain a verb in the imperative. This is a clear difference between a precept and other categories of aphorism.

However, there are problems with this categorization, as sometimes the categories overlap (Chadwick and Chadwick 379). As a solution, Tuttle Hansen attempts to discern between these aphorisms by identifying a “conventional gnomic syntax” (“Hrothgar's ‘Sermon’ in Beowulf as Parental Wisdom” 55). She states that in gnomes, there is a “specialized use” of the modal verbs *sceal* ‘shall’ and *mæg* ‘may/might’ and the copular verb *bip* (55). She also notes the use of the adjectives *gedefe* ‘suitable/fitting/seemly’ and *gemet* ‘fit/proper’, the use of comparatives and superlatives, and adverbs of generalization and frequency as linguistic markers of gnomic statements. However, this description is, according to Cavill, “impressionistic” (44).

Carolyn Larrington also discusses gnome, proverb, precept, maxim, and other aphorisms in relation to dictionary definitions (2-13). The limitations of this approach, according to Cavill, are evident even in Larrington’s conclusion – that the technical terms ‘gnome’ and ‘maxim’ are essentially interchangeable in meaning (45). This does not account for the difference in content between Chadwicks’ Type I and Type II gnomes. However, Larrington’s discussion does suggest a way to build upon Tuttle Hansen, although Cavill describes her approach as a “contentious area of discussion” (45). This regards two verbs characteristic of the gnomic mode of writing: *sceal* and *bip*. Larrington claims that *sceal* is used when discussing human activity and *bip* is used when discussing God or the natural world (8). For example, consider Lines 7b - 8b in “Maxims I”, “mon sceal on eorþan, geong ealdian. God us ece bip” (‘Man must be on earth, the young to grow old. God is eternal for us’). However, Larrington’s claim is contradicted in the same text, just a single line earlier: “Meotud sceal in wulder” (‘The measurer [Lord] must be in glory’). The more important distinction, according to Cavill, is that *bip* relates to being and *sceal* relates to doing. What is perhaps more even important about these two verbs is that they are present tense. Cavill believes that by using present tense, gnomic poets may be trying to avoid ambiguity in the declaration of universal truths (50). In any case, I believe the use of the present tense of the main verb must be a characteristic of gnomes.

With all of this convoluted discussion, what is really revealed about gnomes? It appears that gnomes may be identified as distinct from other categories of aphorism in that they are literal, state a moral truth, and use a present tense verb. These distinctions are represented in the following table.

Aphorism			
Literal		Figurative	
Maxim			
Moral truth	Natural truth		
Gnome	Precept	Axiom	Proverb

Table 1. Aphorism Categories

These distinctions bring us closer to a prototype for the structural analysis of gnomes. In addition to the above characteristics, gnomes must have the elements of a complete sentence and the subject of the sentence must not be a specified individual person. Also, there must be no deictic reference to specify the particular situation (Cavill 54). In other words, the gnome must be applicable or true in any context. With this as a basis, Cavill concludes that there is indeed a “formulaic construct”, which can be applied to the Old English corpus, that will “reflect real patterns” in gnomonic wisdom (59).

Cavill’s construct, which he calls a “gnomic formula”, is based on Haruko Momma (83). His intention is to “consider the functions, contexts and sources” of gnomonic expressions to better explain why, when, and how the authors of Old English poetry used gnomonic statements (83). He uses a looser formula than Momma’s because “it is intended to include expressions which fit . . . characteristics” from other analyses of gnomonic expressions without Momma’s metrical analysis (83). Cavill’s formula is as follows:

Interjection/adjective/adverb headword

- + unstressed present tense verb (sometimes omitted)
- + demonstrative or personal pronoun, with or without a noun for person
- + relative particle (sometimes omitted)
- + complement or adjective clause

As an example, when parsing the Lines 1a-3b of “The Gifts of Men”, we find the following syntactic structure, with the criteria for Cavill’s formula in bold:

Main Clause						
ADJ Headword	Present Tense Verb	Prepositional phrase		Adjectival Phrase describing ‘fela’		
		on-PREP	earth-AS	Visibility-NP	Young-GP	Gift-GP
Many-ADJ	To be-					
	3.SG.PRES					
Fela	bið	On	foldan	forðgesynra	geongra	geofona,
Complement clause						
Demonstrative Pronoun	Relative Particle	N	V	Adverbial Phrase		
Those- PRON.ACC	Which- ACC	One who bears a breath-NP	To carry- 3.P.PRES	In- PREP	Conscience/mind/knowledge- DS	
þa	þa	gæstberend	wegað	in	gewitte,	

Translated as “On the earth are many of the visible gifts of the young, that those bearing breath carry in the mind”, these two clauses adhere to the ‘gnomic formula’. This application of Cavill’s gnomic formula to texts known to contain gnomes, such as “Maxims I”, “The Fortunes of Men”, and “The Gifts of Men”, supplemented by what we have learned from other scholars regarding such gnomic characteristics as the presence of *sceal* or *bipþ*, moral or natural truths, and non-figurative language, should therefore allow for the confirmation of a prototype based on structure.

While the structural analysis just outlined will allow for the classification of gnomes based on form, it does not allow for the classification of gnomic wisdom based on their specific text strategies as these contribute to gnomic literature's broader discourse type. One way in which identifying the discourse strategies employed in a text is Tuija Virtanen's text typology'.

According to Virtanen, text typology must be based on a multilevel system. This way one can examine a text's "discourse type" through the "text types" it employs (294). By examining both discourse type and text type, texts may be classified by text-external and text-internal criteria, respectively. The text-external criteria identify what discourse function the text performs—for example, narrative, instructive, or argumentative—as these may be manifested in various genres. While genre is an "open-ended set", meaning that there is an infinite number of possible genres because the speech community using the language can create new genres as required by social constructs, "text types constitute a closed set with only a limited number of categories" (Trosborg 15). These text types are a "conceptual framework which enables us to classify texts in terms of communicative intentions serving an overall rhetorical purpose" (Hatim and Mason 140).

Drawing upon Egon Werlich's idealized text types (description, narration, exposition, argumentation, or instruction [21]), Virtanen describes in detail the elements required for these different text types. For example, narrative text types have a beginning, a problem, a resolution, and an ending and are about events taking place, though not necessarily chronologically (299). However, she states that texts contain not single, but multiple text types (298). For example, while a text may be primarily narrative typologically it may also include descriptive text type. She defines the primary text type as "superordinal" with text types that support the main text type as "subordinal" (296). This combination of text types is a "text strategy" (298).

Virtanen believes that text types and their resulting text strategies, being text-internal, cannot alone define a genre (294). Therefore, the creation of a 'prototype' or 'idealized category' is required.

These prototypes, which are clusters of characteristics, consist of an abstract core and a periphery, meaning they have indefinite borders. These indefinite borders allow a variety of text strategies to be used within a genre. Thus, a news article, which often uses narrative text types is not necessarily narrative – it could be an exposition or informative discourse. This means that text types can be ranged on a scale according to the “ease they may serve” different genres (293). The relationship between text type and a genre prototype can reveal information about a society’s reception and identification of a text as prototypes differ from one socio-cultural context to another (297).

As an illustration of this approach, Susan Deskis explores one “text-strategic” element of the Old English gnomic poems: specifically, their use, or lack of use, of narrative (326). Deskis uses the model of Tuija Virtanen’s ‘text typology’ for her analysis of portions of “Maxims I”. In addition to Werlich’s idealized text types, Deskis creates a text type specifically for gnomes.

According to Deskis, a gnomic text type is both “descriptive” and an “independent (or potentially independent), present-tense, declarative sentence of general applicability” (329). She then applies

Virtanen’s text typology to a section of Maxims I (commonly referred to as “The Frisian Wife

passage”) which serves well as an example of Virtanen’s method: *Scip sceal genægled, scyld*

*gebunden, leoht linden bord, leof wilcuma * Frysan wife, þonne flota stondeð -- * biþ his ceol*

*cumen ond hyre ceorl to ham, agen ætgeofa, ond heo hine in laðað, * wæsced his warig hrægl*

ond him syleþ wæde niwe, liþ him on londe

(‘A ship must be nailed, a shield bound, the light linden board; the beloved should be welcome

to the Frisian wife *when the fleet lands; his ship has come in and her husband has come home, her own provider,*

and she leads him in, washes his dirty garment and gives him new clothes, gives him on land what his love asks (lms.

93-99).⁴

⁴ Deskis’ translation, with my emphasis added.

According to Deskiš, this portion of the text employs a narrative discourse strategy. The narrative clauses (in italics), tell the story: the sailor arrives home, the wife does his laundry, gives him new clothes, and makes love to him. This makes this passage primarily narrative, and hence a superordinal narrative type. The narration is preceded by descriptive gnomes (in bold) which adhere to Deskiš's definition of a gnomonic text type and, as they are significantly less in number than the narrative text type, are the subordinal text type. Deskiš' small text sample would indicate that gnomonic wisdom has a superordinal text type of narration and a subordinal text type of descriptive/gnomonic and might serve as an initial consideration of the text types used in Old English wisdom poetry. However, additional analysis of other texts is needed in order to make such a generalization.

By identifying a gnomonic prototype using Virtanen's two-level typology on texts known (or at least with minimal controversy) to be of a certain (gnomonic) genre, such as "Maxims II", "The Fortunes of Men", and "the Gifts of Men", combined with thematic and structural analysis (i.e. the 'gnomonic formula'), patterns of relationships between form and content previously unnoticed by other forms of analysis could be revealed. Future application of the prototype developed by this thesis could allow for future identification of gnomonic wisdom poetry in the Old English corpus or additional characteristics of the genre.

Methodology

My review of the literature has suggested that approaching the identification of gnomonic wisdom from either only a structural or a typological analysis produces limited results. Before identifying additional criteria of the genre, I choose a representative sample of possible Old English gnomonic wisdom texts. Then, I performed an analysis of the themes used by the poets on the three poems. As Dawson identified themes of gifts, life, and death in "Maxims II", it is possible that these same themes, or others yet unidentified, are present in other gnomonic wisdom poems. Also, there

seemed to be little agreement in the scholarship on what defines a gnome beyond that it is a ‘sententious statement’. As most aphorisms are sententious, characteristics needed to be identified to distinguish gnomes from other aphorisms, such as proverbs, maxims, and axioms, for an accurate analysis to be done. Therefore, I created criteria for differentiating potential gnomes from other types of aphorism based on what I discovered in the literature. Only then could individual gnomes be identified in the text by applying Cavill’s ‘gnomic formula’ to determine if these statements were truly gnomes.

Also, it was necessary to not only identify individual gnomes in the texts but to have them occur with some frequency in the text. This confirmed my initial idea that an analysis of three poems traditionally considered gnomic would allow for the development of a ‘gnomic prototype’. I created a prototype by first identifying the themes in the poems and then collecting data by analyzing multiple features including syntactic elements, text typology, and frequency of gnomes. Once the data was collected, I subjected it to an appropriate statistical analysis to identify the possibilities of certain linguistic features appearing in gnomic texts. Lastly, I identified the commonalities and differences among the three poems.

Selection and Translation of Texts

In order to identify individual gnomes and characteristics of gnomic wisdom in the Old English corpus, I selected three texts, “Maxims II”, “The Fortunes of Men”, and “the Gifts of Men”. I considered these texts ideal for the development of the ‘gnomic prototype’ and for comparative analysis as they have been traditionally identified by well-known Anglo-Saxon scholars such as Blanche Cotton Williams, Thomas Shippey, and Stanley Greenfield, Richard Evert and Susan Deskis as gnomic. Also, they were of sufficient length that they include multiple examples of potential gnomes. Also, I chose to select more than one text to identify if the same text strategies are employed across multiple texts in the gnomic wisdom genre.

Prior to any analyses, I performed new translations of all three texts using available and accepted lexicons. The transliteration of the texts used in translation came from Bernard Muir's *The Exeter Anthology of Old English Poetry*. Also, I made comparisons to existing translations, such as S.A.J. Bradley's and Aaron Hofstetter, to ensure the integrity of the translations.

Theme Analysis

While analyzing the themes and content of "Gifts of Men", "Fortunes of Men", and "Maxims II", I used my own translation while consulting two others: S.A.J. Bradley's and Aaron Hofstetter's. Word and syntax choice varies between translations, and these choices can dramatically change the meaning of the content and therefore, the themes. By taking into account these variations, a more accurate consideration of the themes and content of the poems could be analyzed. Once I identified the themes in each of the poems individually, I compared them with one another to see if there were any common themes across the poems. If so, then it could be that the identified themes were a component in Old English gnomic wisdom poetry.

Aphorism and Gnome Definition and Identification

The literature review revealed certain characteristics of aphorisms. I classified these characteristics into a process that allowed for identification of the type of aphorism. When assessing the type of aphorism, I only considered the main clause of a sentence. Relative or comparative clauses, functioning only to describe or give additional information regarding the topic of the main clause, were excluded. For example, if the main clause was figurative, then the statement was defined as a proverb. Otherwise, if the main clause was literal, I categorized it as a maxim, which are either about natural phenomenon, or moral truths. If the maxim described natural phenomenon it was defined as an axiom; if not, I identified the main verb in the maxim as either in the imperative or not. If the verb was in the imperative, I categorized it as a precept. If not, I deemed the statement as a potential gnome. More simply put, a gnome was identified as being literal, conveying a moral

truth, either about mankind or God and His powers, and using a non-imperative main verb (See figure 1). I subjected every aphorism in the three poems to this process and identified them as proverb, precept, axiom, or potential gnome.

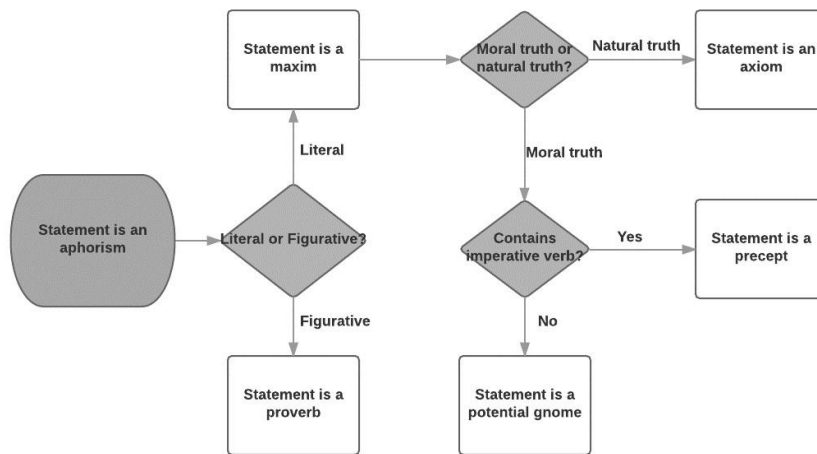


Figure 1. Gnome identification process.

For example, lines 5b – 6b of “Maxims II” read “winter byð cealdost, lencten hrimgost he byð longest ceald” (‘Winter is coldest, spring iciest. It is the longest cold’). First, this statement is sententious and is clearly literal and, therefore, a maxim. Second, it contains a natural truth and thus is an axiom. By contrast, lines 111b – 113b of “Gifts of Men” state that “A þes dom age, leohtbære lof, se us þis lif giefed onð his milde mod monnum cypeð” (‘May he possess this splendor always, a brilliant glory, who gives us this life and reveals his mild heart to men’). Like the previous quote from “Maxims II”, the statement is sententious and is literal, making it a maxim. However, rather than containing a natural truth, it makes a moral statement, distinguishing it as a potential gnome. Once an aphorism was identified as a potential gnome, I applied Cavill’s “gnomic formula” to the aphorism to determine if it met Cavill’s criteria. As stated in the previous section of this thesis, Cavill’s formula is: Interjection/adjective/adverb headword + unstressed present tense verb (sometimes omitted) + demonstrative or personal pronoun, with or without a noun for person + relative particle (sometimes omitted) + complement or adjective clause.

This formula allowed for the identification of patterns used in gnomes and to develop the criteria to create the ‘gnome’ text type. This ‘gnome text type’ was later incorporated in the text typology analysis along with the other text types such as narrative, instructive, or descriptive. To demonstrate its application to one of the texts used specifically in this thesis, consider lines 1-7 of “The Gifts of Men”:

Fela bið on foldan forðgesynra geongra
geofona, þa þa gæstberend wegað in
gewitte, swa her weoruda god, meotud
meahtum swið, monnum dæleð, syleð
sundorgiefe, sendeð wide agne spede,
þara æghwylc mot dryhtwuniendra dæl
onfon.

(“There are many of the visible gifts of the young one the earth, that those who bear breath carry in the mind, as the God of the people here, the Measurer makes strong through his power, (he) bestows to man, (he) gives individual gifts, (he) sends (them) widely to the proper faculty, that of these (gifts) all of the dwellers among people may take a portion.”)

This quotation follows Cavill’s gnomic formula. It includes the adjectival headword ‘fela’ “many”.

It includes an unstressed present tense verb ‘bið’ “are”. This main clause, “There are many” is connected to the required adjectival clause ‘æghwylc mot dryhtwuniendra æl onfon’ “of these (gifts) all of the dwellers among people may take a portion.” by the demonstrative pronoun ‘para’ “that”.

Lines 4b to 5b are likely a series of verb phrases (functioning as adverbials) running in parallel describing the manner with God “meahtum swið” “makes (men) strong”. Also, the demonstrative pronoun ‘para’ is functioning as the relative particle often present in

gnomes. Regardless of ‘para’’s possible function as a relative particle, this feature is not required by the gnomic formula to identify that the expression is a gnome.

Text Typology

Once the gnomes had been identified, an analysis of text typology was completed using Virtanen's method. In contrast to the application of Cavill's 'gnomic formula', this analysis is of the whole text and not individual sentences, and it looks for super- and sub-ordinal text types for the whole text. In addition to the newly-identified 'gnome' text type, the additional types (narrative, descriptive, instructive, expository, and argumentative) were identified.

As discussed in the Literature Review section of this thesis, Deski's work shows that it is possible to apply text typology analysis to Old English poems. Therefore, a text typological analysis, using Virtanen's strategies, was applied to "Maxims II", "The Gifts of Men," and "The Fortunes of Men". However, in addition to an identification of the superordinal and subordinal text types, I tabulated the text types used in the three texts. This tabulation included the frequency of the types used, their placement in the text (e.g., gnome text types occur at the beginning and end of "Maxims I"), and the percentage of types of text types in each poem. I compiled this data in a database for later statistical analysis.

Statistical Analysis

Finally, an analysis of the data was attempted using multiple statistic tests, including a Chisquare, or "goodness of fit" test as this test measures how well an observed distribution of data fits with the distribution that is expected if the variables are independent. In other words, as the frequency of occurrence of different text types and the text types' locations in the poems was known, it was thought possible to compare the three texts to find probabilities regarding when and where those text types occur in the text. More simply put, the statistical tests could have revealed how similar the three poems were to each other in linguistic structure. However, with a sample of this size and type, any statistical analysis beyond simple percentages or tabulations proved fruitless, as there was an insufficient number of text types to be able to calculate any sort of conclusive Pvalue or r-squared coefficient and it could not be stated that any of the variables, in this case text types,

were independent. Yet, the frequency of occurrence of text types and their location in the poems did reveal some potential characteristics of Old English gnomic wisdom poetry.

Chapter 2: Themes in “The Fortunes of Men”, “The Gifts of Men”, and “Maxims II”

Identification of common themes among the three poems could yield potential criteria for easing the identification of gnomic wisdom poetry. According to R. MacGregor Dawson, two central themes in “Maxims I”, another agreed-upon gnomic poem, are “that of the gift and that of life” (15). Additionally, Dawson identifies that these two themes end with a divergence into a discussion of death, continuing for several lines (16). If the themes identified by Dawson – gift, life, and death -- exist in the three poems under analysis in this thesis, then it is likely that these themes are a feature of gnomic wisdom if they are unique to the genre and not general themes addressed in Old English literature. Alternatively, if these themes are not present, other themes they do exist in these three poems might be identified.

The first poem under consideration, “The Gifts of Men”, is comprised of 111 lines. The poem begins with an explanation of how it is possible to see many gifts in people, and that God⁵ gives them out (lms 1a-7b). Right away, we see the possibility of the theme of gifts that was identified by Dawson. Also, according to the poet, God doesn’t deny anyone gifts regardless of their life’s circumstances because that would cause despair and that God also does not give any one person all the possible gifts, because that would make them prideful and cause them to mistreat those less fortunate (8a-29b). Therefore, the first theme identifiable in the poem is consistent with what Dawson identified – gifts. Additionally, these gifts come from the powers of God and the manner in which he uses those powers is described. There is no discussion of anything negative that God gives to humankind -- this poem focuses solely on the positive gifts humans receive in life. As such, the theme of death identified by Dawson is not present. In lines 30a-96b, examples of 36

⁵ It is imperative to note that there are multiple terms in Old English that can be used for God, but have ambiguous meaning, such as “æþeling” (‘noblemen’, ‘prince’), “dryhten” (‘ruler’), and “meotud” (‘measurer’).

different positive gifts are given. They fall into seven categories, which are given to us by the poet in lines 106a-109b:

sumum on cystum, sumum on cræftum,

sumum on wlite, sumum on wige,

sumum he syleð monna milde heortan,

þeawfæstne geþoht, sum biþ þeodne hold

(‘worth/virtue to some, skill to some, beauty to some, arms to some, He gives a mild heart to some of men, a moral/virtuous mind, one is loyal to his master’)

These seven categories, worth/merit/virtue, skills in artisanship and mind, attractiveness, skills in warfare, an even temperament, a mind that is moral, and loyalty, serve well to describe secondary categories to the theme of gifts. However, this does not make these seven categories themes. It is also important to recognize that, like modern English, many Old English words have multiple senses. This variation in sense is reflected in the different translations. For example, Hofstetter chooses “to this one for his virtue” for “sumum on cystum” which implies that “cyst” is a state of being, or an internal characteristic of a person. However, according to the University of Toronto’s *Dictionary of Old English: A through H Online* (DOE, for short), other senses of *cyst* include more external characteristics, such as ‘merit’ and ‘munificence’ (sense 3a.). In other words, *cyst* can be an intrinsic state of being, but also a behavior or something perceived by others from the outside. Therefore, it is more likely that the subthemes are whether the gifts are internal and external. To demonstrate, Bradley chooses “to one in virtues” for the same line (328). It is hard to concretely state that “in virtues” is an intrinsic state, and is arguably the person’s munificence, or giving of gifts, viewed extrinsically. Regardless, it is clear that it is important to consider these Old English senses when considering themes in the poetry.

Bearing these multiple senses in mind, it is possible to assign each of the 36 gifts into these seven categories. In the first category, *gyst*, some are given ‘worth’ through “æhta onlihð” (shown possessions) (ln 30a) or for the alternate sense ‘munificence’, some are “ærfæst ond ælmsgeorn” (‘respected and charitable’) (67a-68a).

While *cyst* is less clear regarding a sense of the external or internal, consider the multifaceted OE word “*cræft*”. According to the DOE, *cræft* means not only physical skills, such as “skill, ability, dexterity, facility” (sense 2) but also mental skills, such as speaking, writing, scholarship (sense 4). These two senses (it should be noted that there are six senses of ‘*cræft*’ according to the DOE), clearly distinguish between external and internal characteristics of a person. Both skills of artisanship such as “ahycgan heahtimbra” (‘devising lofty buildings’) (ln 44b), and skills of the mind such as “giedda giffæst” (‘talented in riddles/poems’) (36a) support the theme of “*cræft*”.

The assignment of gifts is much more straightforward to the remaining types of gifts as the senses of the terms have minimal semantic variation. For example, all senses of the adjective “*wlitig*” (from ‘*wlite*’) have to do with physical radiance, beauty, fair-ness, or comeliness in both Clark Hall’s *A Concise Anglo-Saxon Dictionary* and Bosworth’s *An Anglo-Saxon Dictionary*. The same is true of all senses of *wig* (represented in the genitive singular as ‘*wiges*’). Each sense has to do with battle, war, or a fighting force. Therefore, for the third and fourth categories, beauty and warfare, we have “sumum on wlitig” (‘attractiveness to some’) (34b) and “wiges heard” (‘hard in battle’) (39b), respectively. Both categories refer to something observed externally. In contrast, the theme of internal characteristics of mild-heartedness and moral-mindedness are represented by “pafað in gepyld” (‘suffer in patience’) (ln 71b) and “fæstgongel ferð” (‘faithful mind’) (80a). Lastly, loyalty is found in the “pegn” (‘thane’) serving in the “meoduhealle” (‘meadhall’) (68b-69a) – an intrinsic quality being represented externally.

Between the examples of gifts and the list of the seven gift categories in “The Gifts of Men”, we are reminded by the poet that God does not give all gifts to one person, for the earlier stated reasons – arrogance would lead to harm. The poem closes very simply – that “swa weorðlice wide to saweð dryhten his dugupe” (“in this way the Lord gloriously scatters wide his assistance”) and “a þes dom age” (“May he possess this splendor always”) (lms 111b-113b). These two statements also reflect the external and internal. Also, as the examples of the gifts God gives are framed between lines regarding the powers of God, it is fair to say that this is potentially a characteristic of Old English gnomic wisdom poetry and also enforces the theme about the powers of God.

To restate, the two primary themes in “The Gifts of Men” are the giving of gifts and the power of God (and the way he uses those powers). Also, there are two subthemes to the concept of gifts – that they manifest themselves, through the power of God, internally and externally.

If “The Fortunes of Men” includes these themes, then it may be likely that these themes are indicative of Old English gnomic wisdom poetry. This poem consists of 98 lines. It opens with a man and woman bringing a child into the world and how they raise it. Like “The Gifts of Men”, it explains that these things are only possible with the power of God. This first theme in “The Fortunes of Men” is identical to the theme in “The Gifts of Men”. Unlike “The Gifts of Men”; however, this poem also describes many of the terrible things that can happen to humans on this world. For example, some will never reach adulthood – the wolf will come for the child and kill it as the mother mourns⁶ (12a-14a). Also, that no matter how the parents raise the child, certain things will befall them, and it is only known to God what will happen and that it is not in “man’s control” (ln 14b) – additional evidence supporting the existence of the theme of the power of God.

⁶ There are other possible interpretations of the wolf imagery in this poem. See O’Camb, Brian. *English Studies*. Nov 2016, Vol. 97 Issue 7, p687-708. 22p and Terasawa, Jun; *Notes and Queries*, 2003 Sept; 50 (248) (3): 259-61.

Next, the poem gives a list of twelve terrible things that can befall a person (lns 15a-57b). These fall into two main categories -- death and infirmity -- and these two ideas are intermingled in this section of the text. Additionally, the distinction between internal and external phenomena is less clear. For example, A person can die by “hungor” (‘famine’/hunger), being “hreoh fordrifan” (‘swept away by rough weather’), struck down by “gar” (‘a spear’) or in “gu.th” (‘warfare’). If they are not killed, they can live “leomena leas lifes”, literally ‘life without light’ -- an idiom for ‘blind’. Alternatively, some are “on feðe lef” (infirm in walking) or, “mode gebysgad” (infirm in mind). In the middle of this list, there is imagery of a man falling from the branch of a tree, down to the roots. Unfortunately, it is difficult to discern what is really meant in “The Fortunes of Men” by this imagery. Tree imagery is not uncommon in Old English poetry and trees can not only be literal trees but also serve as metaphors. In “The Dream of the Rood”, for example, Old English terms for trees represent the cross on which Christ was supposedly crucified. Also, Exeter Riddle 10 uses “beames” as a product derived from trees, such as ‘driftwood’. However, *beam* is used elsewhere in the Old English corpus as a term for the supports for a house, a literal tree, branches or as a symbol of mourning⁷. For the purposes of this thesis, the tree in “The Fortunes of Men” is being considered as a symbol of the process of life – which ultimately ends with “feorð biþ on siþe” (‘the soul is on a journey’) (ln 26b).

The idea of a journey then shifts from the metaphorical to the literal. Instead of the spirit moving to the unknown, the literal man must “on feþe on feorwegas nyde gongan” (‘necessarily travel on foot in distant lands’) (27a-28a). He is friendless, alone, and without any to help him (30b-32b). The remaining lines of this section of the poem describe, in detail, some ways a man may die - each of them horrific. Nowhere in the poem is there the possibility of a person dying

⁷ For an excellent treatise on the use of wood and tree imagery in OE poetry, see Mary Ward’s M.A. Thesis, *Words for Wood: The Lexis of Trees in Old English*.

“sibsimlice on beddes” (‘peacefully in bed’) – death by fire (43a-47b), in barfights (48a-50b), what is arguably alcoholism (51a-57b) await many. It appears, in this poem, that the theme of death is not divided into subthemes of internal and external characteristics. As Dawson discovered in “Maxims I”, death, in and of itself, is a theme in “The Fortunes of Men”. However, as it is not present in “The Gifts of Men”, it is hard to select death as a theme present in all Old English gnomic wisdom poetry.

After the discussion of death, the poem then shifts from the undesirable to the desirable, and the poet indicates the change of topic. Lines 58a-63b state that a person may suffer in their youth, but once they mature, God may see fit to give them all the joys and treasures. The remainder of the poem follows the style of “The Gifts of Men”, with one exception. Instead of the categories of gifts coming at the end of the list of the poet’s examples, it comes at the beginning. In this section of “The Fortunes of Men”, God “eallum dæleð” (‘deals out to all’) six types of positive benefits and one type of negative a person may receive:

sumum eadwelan sumum earfeþa dæl sumum
geogoþe glæd sumum guþe blæd gewealdenne
wigplegan sumum wyrp oþþe scyte torhtlicne
tiir sumum tæfle cræft bleobordes gebregd

(‘blessedness to some, share of misery to some, cheerfulness of youth to some, glory of battle to some, controlling the game of war, a throw or shot to some, splendid glory, skill at games to some, cunning at the checkerboard’)

Only one of these categories, “earfeþa dæl” (‘share of misery’) denotes negative fortunes in a person’s life as described in the first part of the poem. The rest are positive: prosperity/wealth, cheerfulness, battle skills, leadership in war, throwing/shooting, skill at games. Also, these gifts, clearly a main theme, can also be divided into internal and external subthemes. What is problematic

is that the *categories* given in “The Gifts of Men” are as specific as the *examples* given in “The Fortunes of Men”. Thus, the poet’s list is unreliable as an indicator of the themes of the poem even considering alternate possibilities in word choice in translation – they are all too specific. In fact, only one of these categories seemed to fit well – “cræft” – as only internal skills of the mind and external skills of artisanship are represented in this poem. There are only five examples given for positive things God gives mankind. For example, “cræft” is represented in this poem by “boceras weorþað wisfæste”) (‘able to be a scholar’) (71b-72a) and by “wundorgiefe þurh goldsmiþe gearwad” (‘wonderous gifts prepared by goldsmiths’) (72b-73b). However, these two lines show that while not as clearly delineated as is the case of “The Gifts of Men”, it is possible to divide the gifts into the internal and external, although that claim is dubious as only three additional examples are given, for a total of five, as compared with 36 in the “The Gifts of Men”.

Like “The Gifts of Men”, the poem closes that God is responsible for what man receives, in this case skills and destinies, and that he should always be praised for that.

If the only clear theme from “The Gifts of Men” present is the power of God, and the claim to themes of internal and external characteristics is tenuous, what other themes, if any, exist? The focus of this poem seems to be more on the negative things that can happen in a person’s life than the positive. There are no themes shared with “The Gifts of Men” beyond the power of God and identifying any themes beyond broader themes of the negatively connotated ‘death and infirmity’ or positively connotated ‘skills’ is very subjective. However, the framing of this poem at the beginning and end with statements discussing God’s power, a similar scheme used in “The Gifts of Men”, potentially gives a clue towards a component in Old English gnomic wisdom poetry. Clearly, there are similarities between the structure and content of this poem and “The Fortunes of Men”.

With regards to themes, “Maxims II” is significantly different than the other two poems under discussion in this thesis. Firstly, nothing in the list in this poem reflects any sort of gifts being

given or received. Secondly, none of the statements have to do with the kinds of death man can endure. In fact, “Maxims II” seems to share very little in common with the other two poems. All the poet’s truths given are in the literal sense, “Maxims II” is shorter than the other two, consisting of 66 lines, and there is no introduction explaining either how a person comes into the world or any involvement by God.

Instead, “Maxims II” goes right into a list of natural and human phenomena. It isn’t until lines 4b-5a, after we are informed that “cyning sceal rice healdan” (‘a king must hold the kingdom’) (1a), “ceastra beoð feorran gesyne” (‘Cities are to be seen from afar’) (1b), and “wind byð on lyfte swiftest” (‘wind is swiftest in the sky’) (3b), that any mention of a supernatural influence on man is given. This contrasts with the other two poems, where the poet gives commentary about God right away. Moreover, Maxims II’s treatment of the power of God are unlike “The Fortunes of Men” and “The Gifts of Men”: “Maxims II” simply states that “þrymmas syndan Cristes mycclē” (‘The power of Christ is great’) (4b) but not that Christ or the powers of God are responsible for what is listed in “Maxims II”. Additionally, it is worth noting that the other two poems do not call out Christ specifically and that this line in the poem follows the same grammatical structure as the rest of the lines communicating natural and human phenomenon. Likely, therefore, this line regarding Christ is just part of the rest of the laundry list of these truths listed by the poet.

What themes do exist, then? All the maxims given in this poem fall into two themes: natural and moral. However, the distinction between the two is not always clear. Natural statements could be statements that describe actions performed by human beings. For example, consider “Duru sceal on healle, rum recedes muð” (a door must (be) in the hall, a roomy mouth for the house) (36b-37a). There is no moral reason why a door should be on a house. However, it makes sense that every building should have an entrance. So, how do we classify a maxim like this? My solution is to expand the concept of ‘moral truths’ to include activities or observations about human actions and

beliefs. This way, aphorisms that deal with natural truths (axioms) are kept distinct by defining them as ‘not dealing with humans’. Paul Cavill alludes to this idea by distinguishing literal, moral truths from axioms as dealing with both *being* and *doing* (50). Therefore, when assigning something to the moral theme category, I mean statements that either describe the ethical beliefs of humans (being) or the ethical conduct of humans (doing). By this definition, “duru sceal in healle” is moral in that it is the results of human activity – even though there is no ethical reason why a building must have a door. Also, statements about God or his powers are considered moral truths in this analysis.

With these definitions for moral and natural, it is easy to determine what themes each of the 39 maxims given in the poem fall under. Examples of the 20 natural truths (axioms) found in “Maxims II” include “wolcnu scriðað” (‘clouds go hither and thither’) (13b), “fisc sceal on wætere” (‘fish must (be) in the water’) (27b-28a) and “bera sceal on hæðe” (‘a bear must (be) in the heath’) (29b). These are all clearly natural phenomena. For the 19 moral truths, we find examples such as “gim sceal on hringe standan” (‘a gem must (be) standing on the ring’) (22b), “fyrð sceal ætsomne” (‘the army must (be) altogether’) (31b), and “þeof sceal gangan þystrum wederum” (‘a thief must go into the darkness’) (42a).

The last lines of the poem pertain to God and the afterlife and identify one additional theme in “Maxims II”. Structurally, these lines vary from the rest of the entirety of the poem in that they do not contain the ‘NP *sceal*/NP’ pattern found through most of the poem. They are still likely truths to the poet, but instead explain that only God knows “hwyder seo sawul sceal syððan hweorfan” (‘whither the soul must go afterwards’) (57b), that what is to come God “ana wat” (‘alone knows’) (62a), and the afterlife is unknown to man, as “næni eft cymeð hider” (‘none ever come back’) (64a).

After looking closely, “Maxims II” gives a list of truths that can be grouped into three themes: moral, natural, and God/the afterlife. Unlike the other two poems, “Maxims II” is not

framed by preliminary and final discussions about God and/or his powers or characteristics. Also, it is clear, through mere surface reading, that *Maxims II* is very different in structure and content than the other two poems, which share many similarities. This will be explored further in Chapters three and four of this thesis.

These three poems were selected for analysis because of there being general agreement in the scholarship as being gnomic wisdom. However, there is such variance in theme between the three poems that identifying themes that would be indicators of gnomic wisdom is, at best, problematic. The only consistent theme between all three poems have to do with the existence of God and His powers. Only “*The Fortunes of Men*” and “*The Gifts of Men*” share the theme of giving gifts. In “*The Fortunes of Men*”, there is the additional theme of death not shared with the other two poems. “*Maxims II*” contains themes of natural and moral truth. Additionally, both “*The Gifts of Men*” and “*The Fortunes of Men*” are both framed by statements supporting the themes of God and His powers. And, while each of the poems mentions God, there is no similarity in the powers of God expressed by the poets. Based on the following analysis, there does not appear to be any connection between types of theme and Old English gnomic wisdom poetry.

Chapter 3: Prototype Creation: Aphorisms, Cavill's Formula, and Text Typology

As stated in the methodology section, it is necessary to identify the types of aphorism used in these poems to discover what types of aphorism might be used in gnomic wisdom poetry. More importantly, it is necessary to identify these literal, moral truths and subject them to Cavill's gnomic formula to find the presence of gnomes in these works. By comparing these three poems, we may discover additional elements concerning gnomic wisdom that might otherwise have been missed by solely identifying themes or through text typology alone. Once we identify these gnomes, and therefore gnome text types, the rest of the poems can be subjected to text typology analysis based on Tuija Virtanen's model.

Aphorism and Gnomes

"The Fortunes of Men" consists of 36 discreet statements. Of these statements, 28 are maxims in the form of moral truths – and therefore are potential gnomes. For example, lines 1a – 6b read as follows:

Ful oft þæt gegongeð mid godes meahtum
þætte wer ond wif in woruld cennað bearn
mid gebyrdum ond mid bleom gyrwað
tennaþ ond tætaþ oþþæt seo tid cymeð
gegæð gearrimum þæt þa geongan leomu
liffæstan leoðu geloden weorpað.

(“Very often (it) happens with God’s might, that a man and woman bring forth children into the world through birth and clothe them with color, encourage them and make them cheerful, until that time comes and it happens that the young and life-full joins and limbs become burdened.”)

The main clause in the sentence, “Ful oft þæt gegonged mid godes meahtum”, is clearly a moral truth. It discusses human dealings and, additionally, states that “it” (which we find out later in the sentence that it is a man and women producing offspring) takes place only through God’s power. Therefore, it is a moral truth and, further, a potential gnome. As such, the full statement was subjected to Cavill’s formula. It has an adverb as a headword “ful”, has an unstressed present tense verb “gegonge.th”, and contains a demonstrative pronoun “þæt”. Also, there is a relative particle “þa” connecting the required complement phrase “þætte wer ond wif in woruld cennað bearn mid gebyrdum ond mid bleom gyrwað tennaþ ond tætaþ”. Therefore, this statement, in its entirety, is a gnome.

In contrast, consider lines 43a – 44b: “Sumne on bæle sceal brond aswencan, fretan frecne lig fægne monnan” (‘A fire must afflict one with flames, a greedy fire consumes a doomed man’). It is a moral statement, yet it is missing the adjectival/adverbial headword and a demonstrative pronoun required by Cavill’s formula. These missing elements exclude this statement from being a gnome. However, it is important to note that there are sentences that follow that supply additional information about this event. In reading, we learn that because of the fire, “þær him lifgedal lungre weorðeð, read reþe gled” (‘There a parting from life comes quickly to him, a red severe fire’). This extra information, while expository, is a separate, stand-alone sentence based on Muir’s transcription. Also, the absence of a relative particle or a complementizer that would connect this statement to the previous is absent. This additional information further confirms that lines 43a – 44b are not a gnome. However, the following descriptive statement “þær him lifgedal lungre weorðeð, read reþe gled” (45a – 46a) is a gnome. It contains an adverbial headword “þær”, a personal pronoun “him”, an unstressed present tense verb “weorðeð”, and an adjectival clause “read reþe gled”. In fact, most gnomes are arguably descriptive. Yet, it is clear not all descriptive statements are gnomes.

Additionally, lines 38a – 42b, 64a – 71a, 93a – 96a, and 97a – 98b are gnomes, making six gnomes in total. Of note is the use of gnomes in both the first and last lines of “The Fortunes of Men”. This indicates that the poem is framed by gnomes at the beginning and end and could be another characteristic of gnomic poetry. Also, there is an absence of any sort of axioms, or natural truths, anywhere in the poem. This could perhaps be indicative of gnomic wisdom poetry, especially if “The Gifts of Men” has few to no axioms, contains gnomes, and a portion of those gnomes are at the beginning and end of the poem, creating a frame in the manner of “The Fortunes of Men”:

“The Gifts of Men” consists of 44 discrete statements, all of which are moral truths. Of these moral truths, seven meet Cavill’s formula for gnomes. Also, we see the same frame in this poem as in “The Fortunes of Men”. The first 17 lines of the poem are comprised of three gnomes.

For example, lines 1a – 7b state:

Fela bið on foldan forðgesynra geongra
geofona, þa þa gæstberend wegað in
gewitte, swa her weoruda god, meotud
meahtum swið, monnum dæleð, syleð
sundorgiefe, sendeð wide agne spede,
þara æghwylc mot dryhtwuniendra dæl
onfon.

(“On the earth are many of the visible gifts of the young, that those who bear breath carry in the mind, as the God of the people here, the Measurer makes strong through his power, (he) bestows to man, (he) gives individual gifts, (he) sends (them) widely to the proper faculty, of these all of the dwellers among people may take a portion.”)

As in “The Fortunes of Men”, we again see Cavill’s predicted structure for gnomes. The main clause in the statement is a moral statement – it discusses that there are gifts on this earth and learn later in

the sentence that God is responsible for them. This statement also meets the requirements for the gnomic formula. It has the adjectival headword “fela” and a present tense verb “biþ”. Also, this clause is followed by Cavill’s other two criteria for a gnome: a relative particle “þa”, followed by a complementizing phrase “þa þa gæstberend wegað in gewitte”. These lines, therefore, are most certainly a gnome and, like “The Fortunes of Men” serve as an introduction to an upcoming list of the types of gifts God gives. Perhaps gnomes are used by the poet to call attention to one of the main themes of the poem. Also, if the poem matches the structure of “The Fortunes of Men”, i.e., begins and ends with gnomes, and has a list of moral statements with additional descriptive elements, then we may be well on our way to identifying a good portion of a workable prototype for gnomic wisdom poetry.

After two more gnomes, the poem begins a list. We learn in lines 31b–33a, that “sum bið wonspedig, heardsælig hæle, biþ hwæpre gleaw modes cræfta” (‘One is indigent, an unfortunate man, who is shrew in the skills of the mind’). While this is clearly a moral statement, it does not contain the required syntactical elements to be a gnome. However, its structure does give some insight into the syntax style of the poet. This statement, along with 34 others in this poem, have the following structure: “sum <present tense verb> <subject complement>”. Moreover, usually the present tense verb is “biþ”, occurring in 25 of the 35 statements. An additional example is found in lines 39b-40b: “sum bið wiges heard, beadocræftig beorn, þær bord stunað” (‘One is hard in battle, a war-like man, where shields are crashing’). The remainder of the present tense verbs used are “mæg” (four times) and “hafaþ” (twice). This means that these modal verbs, along with “biþ” account for 31 out of 35 present tense verbs. It is possible that the use of modal verbs in these poems is evidence of their classification as gnomic wisdom, especially considering that the modal verb *seal* is used following forms of *sum* in “The Fortunes of Men” fifteen times. In fact, Caroline Larrington suggests that it may be possible that the use of modal verbs *seal* and *biþ* may be commonplace in gnomic wisdom

poetry (11), although Cavill argues that this is a “contentious suggestion” and is a gross oversimplification of the genre (8).

Unlike “The Fortunes of Men”, “The Gifts of Men” does not contain any additional expository statements to explain a preceding statement (there are, however, expository phrases, which will be explained in the next chapter). As such, we can disqualify this as a characteristic of gnomic wisdom poetry, at least based on this sample of poems. While some of the statements are indeed expository, they are stand alone, and do not connect, except in very broad themes, with the previous lines. However, it must be noted that there is exposition in the poem, but this exposition is in the form of clauses or phrases that are imbedded within a standalone statement -- if we are to trust Muir’s transcription, specifically punctuation.

Lines 97a-113b, the last lines of the poem, contain three moral statements and pertain to God and His powers. These were, like the rest of the aphorisms, subjected to the gnomic formula, which revealed that they are indeed gnomes. For example, the closing statement states that, “a þes dom age, leohtbære lof, se us þis lif giefed̥ ond his milde mod monnum cyþed̥” (‘May he possess this splendor always, a brilliant glory, who gives us this life and reveals his mild heart to men’). Again, this is clearly a moral statement and follows the criteria for Cavill’s formula:

Main Clause										
Adverbial Headword		Dem Pron		Object		Main Verb			Object Complement	
always		this		splendor		To own, possess-3s			brilliant	glory
a		þes		dom		age,			leohtbære	lof,
Subject Complement										
Comp Pron		Pron	Noun	Verb	Conj	Pron	Adj	Noun	Ind. Obj.	Verb
who	us	this	life	To give-3s	and	his	mile	heart	Man-DP	Verb-3s
se	us	þis	lif	giefedð	ond	his	milde	mod	monnum	cybedð

With both poems having a frame which contains gnomes and both poems discussing the theme of God, is it possible that this frame is an indicator of gnomic wisdom poetry? Perhaps “Maxims II” will shed more light on these frames and their function in relation to gnomic wisdom poetry.

“Maxims II” consists of 43 discreet statements of which 25 are moral statements and 18 are axioms. These axioms, aphorisms about nature or science, are absent from the other two poems. Moreover, none of the moral statements adhere to Cavill’s formula. While I selected “Maxims II” as it was considered by many authorities to be gnomic, I believe it is not a gnomic poem as gnomes are a required component in gnomic wisdom poetry. There is, however, the presence of the modal verb *sceal*, that some, like Larrington, suggest is an indicator of gnomic wisdom poetry. However, it is evident in this poem that *sceal* is used in both moral and natural statements. Consider lines 32b-34a in the poem, “Treow sceal on eorle, wisdom on were. Wudu sceal on foldan blædum blowan” (“Troth must (be) in the earl, wisdom in the man. The woods must (be) in earth, blowing the leaves.”). We have here, side by side in the poem, a moral truth followed by an axiom. Both main clauses use the syntactic form <subject> *sceal* <noun phrase>. Clearly, *sceal* is not indicative, at least by itself, of a gnomic wisdom poem as it is being used in both natural and moral statements. Regardless, in the case of “Maxims II” there are no gnomes and, therefore, no frame as there is in the other poems. In fact, the only vague similarity with the other two poems is in the last few lines (61b-66b):

Is seo forðgesceaft digol and dyrne;
drihten ana wat, nergende fæder. Næni eft
cymeð hider under hrofas, þe þæt her for
soð mannum secge hwylc sy meotodes
gesceaft, sigefolca gesetu, þær he sylfa
wunað.

(“The future creation is secret and hidden, the Lord alone knows, the delivering father. None ever come back under the roofs, that truth may be told to any men in this world to any creature of the measurer, the seats of victorious people, where they themselves dwell”) It is vague in that it does not actually discuss God’s powers or actions, only that “The Lord alone knows”. The last statement in the poem has nothing to do with God, but, more accurately, is a statement about the afterlife. Admittedly, this is likely where God dwelt, at least in the mind of the poet. However, there is no blatant mention of God in name as there is in the other two poems. Fortunately, however, my selection of “Maxims II” for analysis is beneficial in that it serves well as an example as to what gnomic wisdom isn’t.

Comparing and contrasting these three poems brings a few things to light about gnomic wisdom poetry. We discovered in the last chapter that gnomic wisdom is not at all dependent on theme with the exception, potentially, of topics to do with God. Also, it appears that gnomic wisdom, at least as represented by “The Fortunes of Men” and “The Gifts of Men”, contains a frame of gnome statements at the beginning and end of the poem. Additionally, it is possible that the use of exposition is a feature of gnomic wisdom poetry.

Text Typology

The text of “The Fortunes of Men”, as stated earlier, is framed between gnomes that appear at the beginning and end. What, however, of the text in the center? Yes, all the lines discuss moral truths, but are there additional features that might illuminate what makes a poem gnomic wisdom? When considering the text types used in “The Fortunes of Men” in addition to the six gnome text types, there were also 35 descriptive text elements and 37 expository elements. With only three exceptions, the main clauses in the poem were descriptive with expository phrases or clauses used to add additional explanation to the idea expressed. In these three exceptions, there were only expository elements in the statements. For example, line 14b states, “ne bið swylc monnes gewæld”

(‘such power is not in man’). Clearly, this statement is expository only. In contrast, statements with both descriptive and expository text clearly use the descriptive as the superordinal text type and expository as the subordinal. For example, consider lines 30b-32b: “ah he feormendra lyt lifgendra, lað biþ æghwær fore his wonsceaftum, wineleas hæle” (‘but he has few living providers, is something hated everywhere because of his misery, a friendless man’). The main clause, “ah he feormendra lyt lifgendra”, is descriptive as it is in the simple present tense and is stative – characteristics of descriptive text types. This clause is followed by the expository phrase “lað biþ æghwær fore his wonsceaftum, wineleas hæle” with a verb in the simple present passive, a characteristic of expository text types. This statement clearly uses a descriptive superordinal text type and an expository subordinal. Interestingly, this is also a feature of the identified gnomes in these three poems. As we can see in lines 64a-71b of “The Fortunes of Men” (emphases mine): **Swa missenlice meahtig dryhten geond eorþan sceat eallum dæleð, scyreþ ond scrifeð ond gesceapo healdeð,** sumum eadwelan, sumum earfeþa dæl, sumum geogoþe glæd, sumum guþe blæd, gewealdenne wigplegan, sumum wyrp oþþe scyte, torhtlicne tiir, sumum tæfle cræft, bleobordes gebregd.

(**Thus the mighty lord deals out throughout the corners of the earth to all, declares and decrees and holds destinies,** blessedness to some, share of misery to some, cheerfulness of youth to some, glory of battle to some, controlling the game of war, a throw or shot to some, splendid glory, skill at games to some, cunning at the checkerboard’)

The clauses in bold are the descriptive elements in the statement, and the remainder is expository. This use of text types is potentially also a characteristic of a gnome. Regardless, these lines also serve as an example of the descriptive text type as the superordinal and expository text type as the subordinal. In fact, there are seventeen statements in this poem that follow this use of text types.

For statements with only one text type, nine are descriptive and only three are expository.

Therefore, this use of text types, with descriptive being the superordinal and expository being the subordinal, is a possible feature of Old English gnomic wisdom poetry. This conclusion is tenuous at this point, however, as it is based only on this poem. Should “The Gifts of Men” also use descriptive text as its superordinal and expository as its subordinal, it must be a feature of gnomic wisdom texts.

Like “The Fortunes of Men”, “The Gifts of Men” is framed with gnomes at the beginning and end of the poem. This poem contains a total of six gnome text types, 42 descriptive, and 16 expository. Also, like “The Fortunes of Men”, standalone descriptive statements are the clear majority over expository text types. In fact, 35 of the standalone statements are descriptive in contrast with only a single instance of a standalone expository statement, “swa weorðlice wide tosaewð dryhten his duguþe” (‘in this way the Lord gloriously scatters wide his assistance’) (110a111a). However, this statement appears to be attached to the statement immediately before which contains descriptive text type in its main clause and expository as supporting phrases (emphasis mine):

Nis nu ofer eorþan ænig monna mode
þæs cræftig, ne þæs mægeneacen, þæt
hi æfre anum ealle weorþen gegearwade,
þy læs him gilp sceððe, oþþe fore þære mærp
mod astige,
gif he hafaþ ana ofer ealle men wlite ond
wisdom ond weorca blæd; **ac he**
missenlice monna cynne gielpes styreð
ond his giefe bryttað, sumum on cystum,

sumum on cræftum, sumum on wlite,
sumum on wige, **sumum he syleð monna**
milde heortan, þeawfæstne geþoht, **sum**
bip þeodne hold

(‘There is now none of any of men’s minds over the earth so clever, nor so virtuous,
that they (the gifts) all come to be granted to solely one, whilst less pride may harm
him, or the heart be puffed up for their fame, if he has splendor and wisdom and glory of
work; but He (God) guide’s man’s various kinds of arrogance and give his gift: virtue
to some, skill to some, beauty to some, arms to some, a gentle mind, He gives a mild heart
to some of men, one is loyal to his master’)

The statements in bold are descriptive. In this section of the poem, the text is more interwoven between the descriptive and expository text types. However, it is clear the way the expository text types give more information about the descriptive texts that precede them. God doesn’t all gifts to one person (descriptive), *because* pride will harm him. One feature of expository text types is that they use conjunctions indicating cause and effect relationships. Also, God guides man and gives gifts *which are* virtue, skill, beauty, and so forth. Additionally, taking the statement in its entirety, it is clear to see that the following line mentioned above clearly elaborates on the statement as a whole. So, even though there is a single instance of a standalone expository statement, it is still subordinate to a primarily descriptive statement. As both “The Gifts of Men” and “The Fortunes of Men” use this strategy, it appears that using descriptive text as the superordinal text type and expository as subordinal is a feature of gnomic wisdom.

What of “Maxims II”? So far, it has failed to contain gnomes and doesn’t refer to God in the manner of the other two poems. It was previously identified that, based on Deskis’s analysis of

“Maxims II”, expository text may be an indicator of gnomic wisdom poetry and “The Fortunes of Men” and “The Gifts of Men” indicates this is the case, although in “Maxims II” the expository text is superordinal to descriptive text – opposite of the other two poems discussed in this thesis. Indeed, “Maxims II” contains 27 descriptive text elements and 48 expository text elements but also six argumentative text types. This contrasts with the other two poems that have exclusively descriptive, gnome, and expository text types. Additionally, each of these argumentative text types are either standalone statements or the main clause of a longer statement. For example, consider lines 21b-22a: “daroð sceal on handa, gar golde fah” (‘the spear must be in the hand, gold-covered javelin’). The first portion is clearly giving an opinion, which is an indicator of an argumentative text type. Then, the spear is described. For this statement, the argumentative is the primary one used, and this is the case for the other five statements containing argumentative text types. Therefore, it is possible that the argumentative text type is the superordinal for this poem.

However, let us look at the other text types used in the poem. Of the 48 expository elements in “Maxims II”, 14 are standalone statements and 22 are the main clause with descriptive elements as support to the main clause. Consider lines 24b-25a, “mæst sceal on ceole, egelgyrd seomian” (‘the mast must be on the ship, sailyards hanging’). Here, the main clause states the location of the mast, with further description about the sailyards attached to the mast. This is an example of the most frequent text type distribution in the text. Therefore, the expository text type is superordinal. Unfortunately, the subordinal type is not as obvious. As descriptive is never used in a main clause, unlike the other two poems, and argumentative is, it is hard to discern precisely which text type is the most prominent as descriptive text is attached to many of the expository clauses. Regardless of which is the superordinal, it is evident that “Maxims II” does not match the superordinal and subordinal text types of the other two poems.

This really comes as no surprise. After all, “Maxims II” has not yet had any of the features that are potentially indicative of gnomic wisdom poetry that “The Fortunes of Men” and the Gifts of Men” have. Again, “Maxims II” was selected for its identification as gnomic wisdom poetry by other scholars for the creation of a prototype. However, I disagree -- there are no features in the text that were consistent with the other two poems. Yet, one of the benefits of the treatment of “Maxims II” in this thesis is that it does tell us what gnomic wisdom *isn't*: It does not contain the superordinal descriptive text type with subordinal expository text as the other two poems do.

Chapter 4: Conclusions: Intertwining Themes, Structure, and Text Typology

These three poems, “The Gifts of Men”, “The Fortunes of Men”, and “Maxims II” were selected because of general agreement in the scholarship that they were all gnomic wisdom. Therefore, I assumed that there would be clear, shared characteristics between all three poems. Additionally, I had an assumption that if gnomic wisdom is an identifiable genre of wisdom poetry then there should be certain criteria that is shared among Old English gnomic wisdom poetry. The literature review revealed little agreement on what makes gnomic wisdom. Therefore, I attempted to use themes, the presence of gnomes (based on aphorism identification and Cavill’s formula), and the use of particular text strategies, as revealed by the text type patterns used in the poems, to create a prototype for identifying gnomic wisdom.

With regards to theme, I discovered that “The Gifts of Men” and “The Fortunes of Men” share the concept of God and His powers. Also, while less concrete, these two poems share a theme that God uses these powers in ways that are either internal to the person, such as wisdom or virtue, or external, such as skills in blacksmithing or music performance. “Maxims II”, however, does not share any common themes with the other two poems. There is no direct discussion of the powers of God and any of the observations made by the poet about natural or moral law do not have any sort of internal or external representation. Instead, it contains themes of natural or moral phenomenon. There is indeed discussion of God, but it is limited to knowledge God has that humans do not.

Because of this lack of shared themes, using themes as an indicator of Old English gnomic wisdom poetry is problematic at best and inaccurate at worst. However, the use of the themes identified in these poems as indicators of gnomic wisdom could be a result of the poems selected. It may well be that there are themes in other gnomic wisdom poems in the Old English corpus that do

show a common theme of the powers of God, or some theme not yet identified. Yet, what is indicated by this study is that theme cannot be used to identify gnomic wisdom.

What indicators, then, can be used? Plainly, in order for a text to be gnomic wisdom, it must contain gnomes. Both “The Fortunes of Men” and “The Gifts of Men” contain gnomes. These gnomes are identified by showing their discreteness from other aphorisms, such as precepts and axioms, and subjecting them to Cavill’s gnomic formula. What I found was that not only did these two poems contain gnomes, but that gnomes were used at the beginning and end of both poems. They serve as a frame to the rest of the text – which is a list of the gifts or destinies which man receives or must endure.

This is a significant finding. I posit that this is indeed a feature of gnomic wisdom poetry, and should be one of the criteria for a prototype for identifying gnomic wisdom poetry. Another potential criterion is the absence of axioms, as neither “The Fortunes of Men” or “The Gifts of Men” contain any natural truths and deal solely with humankind and the impact God has on individuals. “Maxims II”, however, contains numerous axioms, discussing natural phenomena such as the seasons, the weather, beasts, domesticated animals, and so forth. These ideas are not present in the other two poems. More telling, however, is the complete absence of gnomes in “Maxims II”. Because of this, there can be no frame at the beginning and end of the poem. Indeed, “Maxims II” dives right into the list of aphoristic axioms and maxims. With the lack of shared themes and lack of gnomes, I suspect that “Maxims II” is not gnomic wisdom. This can be a boon, however, as the poem could serve as an example of what gnomic wisdom is not.

So, these criteria exist for identifying gnomic wisdom poetry: It contains gnomes, there are gnomes at the beginning and end of the poem frame the remaining text in the poems, and gnomic wisdom lacks aphorisms in the form of axioms but is instead a discussion of human morality and action.

What remains is to determine what text strategies are used, as identified by text types.

Unsurprisingly, both “The Gifts of Men” and “The Fortunes of Men” share the same text strategies. They both use descriptive text as the superordinal type, supported by expository text in the subordinal. In fact, all gnomes identified in these two poems used descriptive text in their main clauses, with additional, expansive information being given through exposition. Clearly, gnomic wisdom is multi-layered, as these strategies are used not only at the statement level but also in the poems overall. A standalone descriptive statement will be followed by a standalone expository statement that elaborates further on the topic in that section. Also, the number of descriptive text types and expository text types are roughly equal in portion in both texts and there are no other text types used in the poems, such as argumentative or instructive.

This is not the case with “Maxims II”. This poem uses descriptive, argumentative, and expository text types. Additionally, expository text is clearly the superordinal strategy (associated with main clauses) used in the poem. Expository text exists in “Maxims II” both as standalone statements and as the main clause of a longer statement. Most often, when expository text is the main clause of a statement, it is immediately followed with an expository statement in the form of either a prepositional phrase or a noun phrase, adding additional information about the observation expressed in the main clause. However, expository is not the sole text strategy used in main clauses – argumentative text types are used as well. This makes it difficult to identify what the primary subordinal text type in “Maxims II” is. Again, this is telling about what Old English gnomic wisdom poetry isn’t: the genre does not contain, based on this limited sample of poems, argumentative or expository text types as the superordinal text type. Therefore, Old English gnomic wisdom poetry contains gnomes, has a frame, is a discussion of human morality and action, and uses descriptive text as its superordinal text type and expository as its subordinal. A prototype that consists of these elements could either identify gnomic wisdom, or show additional characteristics of gnomic wisdom.

Unfortunately, there are limitations to the credibility of this prototype. Initially, it was intended that the three poems discussed in this thesis would represent Old English gnomic wisdom sufficiently enough that a convincing prototype would be created. However, with “Maxims II” not matching the other two poems in theme, structure, content, or text typology that leaves just “The Gifts of Men” and “The Fortunes of Men” as sources to determine the prototype. While these two poems share similarities sufficient enough to make a start at a prototype, they likely are not representative enough of all gnomic wisdom poetry. Accordingly, additional study of other poems in the Old English corpus must be done before stating definitively that a gnomic wisdom prototype applicable to all potential Old English gnomic wisdom poems is not based on theme, contains a frame of gnomes, avoids use of axioms, and uses a descriptive superordinal and expository subordinal text type.

Bibliography

- Altschul, Nadia R. "Postcolonialism and the Study of the Middle Ages." *History Compass*. 6 (2008): 588-606. *JSTOR*. Web.
- Ángel-Lara, Marco A. "Aphorisms: Problems of 'Empirically Based Research'." *Orbis Litterarum*. 66 (2011): 194-214. *Academic Search Complete*. Web.
- Anlezark, Daniel. *The Old English Dialogues of Solomon and Saturn*. Anglo-Saxon Texts. Suffolk: D.S. Brewer, 2009. Print.
- Bloomfield, Morton. "Understanding Old English Poetry." *Annuaire Mediaevale*. 9 (1968): 5-25. *MLA International Bibliography*. Web.
- Bradley, S.A.J. "The Fortunes of Men." Trans. Bradley, S.A.J. *Anglo-Saxon Poetry*. Ed. Bradley, S.A.J. North Clarendon, VT: Charles E. Tuttle, 1982. 341-43. Print.
- . "The Gifts of Men." Trans. Bradley, S.A.J. *Anglo-Saxon Poetry*. Ed. Bradley, S.A.J. North Clarendon, VT: Charles E. Tuttle, 1982. 325-27. Print.
- . "Maxims I." Trans. Bradley, S.A.J. *Anglo-Saxon Poetry*. Ed. Bradley, S.A.J. North Clarendon, VT: Charles E. Tuttle, 1982. 344-50. Print.
- . "Soul and Body II." Trans. Bradley, S.A.J. *Anglo-Saxon Poetry*. Ed. Bradley, S.A.J. North Clarendon, VT: Charles E. Tuttle, 1982. 350-354. Print.
- Cavill, Paul. *Maxims in Old English Poetry*. Suffolk, UK: St. Edmundsbury Press Ltd, 1999. Print.
- Chadwick, H. Munro, and Nora K. Chadwick. *The Growth of Literature*. Cambridge Library Collection - Literary Studies. Vol. I. Cambridge: Cambridge University Press, 2010. Print.
- Chaney, William. "Paganism to Christianity in Anglo-Saxon England." *The Harvard Theological Review* (1960): 197. *Humanities & Social Sciences Index Retrospective: 1907-1984*. Web.

- Cocco, Gabrielle. "The Old English Gnostic Poems Maxims I and Maxims II in the Exeter Book and Ms. Cotton Tiberius B: A Critical Edition with a Variorum Commentary." University of Padova, 2010. Print.
- Conybeare, J.J. *Illustrations of Anglo-Saxon Poetry*. Classic Reprint. London: Forgotten Books, 2015. Print.
- Cottle, Basil. *The Language of Literature*. New York: St. Martin's Press, 1985. Print.
- Cressy, Serenus. "The Church-History of Brittany from the Beginning of Christianity to the Norman Conquest." *Early English Books Online*. (1668). Web.
- Dane, Joseph. "The Structure of the Old English Solomon and Saturn II." *Neophilologus*. 64 (1980): 592. Web.
- Dawson, R. MacGregor. "The Structure of the Old English Gnome Poems." *The Journal of English and Germanic Philology*. 61 (1962): 14-22. JSTOR. Web.
- Deskis, Susan E. "Exploring Text and Discourse in the Old English Gnostic Poems: The Problem of Narrative." *Journal of English and Germanic Philology*. (2005): 326-44. Web.
- Earl, James W. "Maxims I, Part I." *Neophilologus*. 67 (1983): 277-83. Web.
- Estes, Heide. "Constructing the Old English Solomon and Saturn Dialogues." *English Studies*. 95 (2014): 483-99. *MLA International Bibliography*. Web.
- Fabb, N. *Language and Literary Structure: The Linguistic Analysis of Form in Verse and Narrative*. Cambridge University Press, 2002. Print.
- Fowler, R. *Linguistic Criticism*. Oxford University Press, 1996. Print.
- Freeborn, D. *Style: Text Analysis and Linguistic Criticism*. Macmillan, 1996. Print.
- Fukuchi, Michael S. "Gnostic Statements in Old English Poetry." *Neophilologus*. 59 (1975): 610-13. *MLA International Bibliography*. Web.
- Gilles, Sealy Ann. "Lyric and Gnome in Old English Poetry." (1985). *EBSCOHost*. Web.

- Greenfield, Stanley B., and Richard Evert. "Maxims II: Gnome and Poem." *Anglo-Saxon Poetry: Essays in Appreciation for John C. Macgalliard*. Notre Dame: University of Notre Dame Press, 1975: 337-54. Print.
- Gruber, Loren C. "The Agnostic Anglo-Saxon Gnoms: Maxims I and II, Germania, and the Boundaries of Northern Wisdom." *Poetica*. 6 (1976). *MLA International Bibliography*. Web. September 1976.
- Hansen, Elaine Tuttle. "Precepts: An Old English Instruction." *Speculum*. 56 (1981): 1-16. *Humanities & Social Sciences Index Retrospective: 1907-1984*. Web.
- . *The Solomon Complex: Reading Wisdom in Old English Poetry*. McMaster Old Eng. Studies & Texts: 5. Toronto: U of Toronto P, 1988. Print.
- Hartman, Megan E. "The Form and Style of Gnostic Hypermetrics." *Studia Metrica et Poetica*. 1 (2014): 68-99. *MLA International Bibliography*. Web.
- Hatim, B., and Ian Mason. *Discourse and the Translator*. Language in Social Life. Hoboken: Routledge, 2014. Print.
- Hickes, George. "Institutiones Grammaticae Anglo-Saxonicae Et Moeso-Gothicae." (1689). *Early English Books Online*. Web.
- Huppe, Bernard. *Doctrine and Poetry: Augustine's Influence on Old English Poetry*. New York: State University of New York, 1959. Print.
- Jackson, Kenneth. *Early Welsh Gnostic Poems*. Cardiff: University of Wales Press Board, 1935. Print.
- Kessler, Rachel C. "Reading Gnostic Phenomena in Old English Literature." (2008): 218. *Dissertations & Theses A&I*. Web.
- Kossick, S. G. "Gnostic Verse and Old English Riddles." *Unisa English Studies: Journal of the Department of English*. 24 (1986): 1-6. *MLA International Bibliography*. Web.

- Kramer, Johanna. "The Study of Proverbs in Anglo-Saxon Literature: Recent Scholarship, Resources for Research, and the Future of the Field." *Literature Compass*. 6 (2009) 71-96. *MLA International Bibliography*. Web.
- Larrington, Caroline. *A Store of Common Sense: Gnomie Theme and Style in Old Icelandic and Old English Wisdom Poetry*. Oxford English Monographs: Clarendon Press, 1993. Print.
- Major, Tristan. "Saturn's First Riddle in Solomon and Saturn II: An Orientalist Conflation." *Neophilologus*. 96 (2012): 12. *JSTOR*. Web. 12 June 2011.
- Martin, Richard P. *Gnomie Literature and Wisdom*. Oxford University Press, 2010. Print.
- Meling, Kjell. "A Proposed Reconstruction of Runic Line 108a of 'Solomon and Saturn' " *Neuphilologische Mitteilungen*. 77 (1976): 358-59. *JSTOR*. Web.
- Mitchell, Bruce, and Fred C. Robinson. *A Guide to Old English*. Toronto: University of Toronto Press, 1982. Print.
- Momma, H. "The 'Gnomie Formula' and Some Additions to Bliss's Old English Metrical System." *Notes and Queries*. 36 (1989): 423-26. *EBSCOHost*. Web.
- Page, R. I. "A Note on the Text of MS CCCC 422 ('Solomon and Saturn')." *Medium Ævum* 34.1 (1965): 36-39. Print.
- Pasternack, Carol. *The Textuality of Old English Poetry*. Cambridge Studies in Anglo-Saxon England. Vol. 13. Cambridge: University of Cambridge, 1995. Print.
- Paz, James. "Magic That Works: Performing Scientia in the Old English Metrical Charms and Poetic Dialogues of Solomon and Saturn." *Journal of Medieval & Early Modern Studies*. 45 (2015): 219-43. *MLA International Bibliography*. Web.
- Poole, Russell. *Old English Wisdom Poetry*. Annotated Bibliographies. Vol. 5: D.S. Brewer, 1998. Print.
- Remly, Lynn L. "The Anglo-Saxon Gnomes as Sacred Poetry." *Folklore*. 1971 (1971). *EBSCOHost*. Web.

- Runda, Todd. "Beowulf as King in Light of the Gnostic Passages." *Journal of the Spanish Society for Mediaeval English Language*. 5 (1995): 12. JSTOR. Web.
- Shippey, Thomas A. *Poems of Wisdom and Learning in Old English*. Suffolk: DS Brewer, 1976. Print.
- . "The Wanderer and Seafarer as Wisdom Poetry." *Companion to Old English Poetry*. 1994. 145-58. Print.
- Short, M. *Exploring the Language of Poems, Plays, and Prose*. Longman, 1996. Print.
- Thomas, Charles. *Christianity in Roman Britain to AD 500*. Berkeley: University of California Press, 1981. Print.
- Trosborg, Anna. "Text Typology and Translation." *Benjamins Translation Library (BeTL)*: 26. (1997) xvi, 345 pp. EBSCOHost. Web.
- Virtanen, Tuija. "Issues of Text Typology: Narrative — a 'Basic' Type of Text?" *Text - Interdisciplinary Journal for the Study of Discourse* 1992. 293. Vol. 12. Print.
- Williams, Blanche Cotton. *Gnostic Poetry in Anglo-Saxon; Edited with Introduction, Notes, and Glossary*. Columbia University Studies in English and Comparative Literatures. Vol. 49. New York: Columbia UP, 1914. Print.

Appendix A: Translations

The Gifts of Men Lines 1-7b

On the earth are many of the visible gifts of the young, that those who bear breath carry in the mind, as the God of the people here, the Measurer makes strong through his power, (he) bestows to man, (he) gives individual gifts, (he) sends (them) widely to the proper faculty, of these all of the dwellers among people may take a portion.

Lines 8a-16a

There is no man on earth so troubled in fortune, nor so unprosperous, (nor) so small-minded nor slow-minded that the giver of benefits may have at all deprived him skills of mind or great deeds, wise in wit or in utterance, whereby lest he is despairing of all matters, those which He is producing each of these gifts in this worldly life.

Lines 16b-17b

God never deems that any stay so miserable in worth.

Lines 18a-26b

Likewise, none so strong through wisdom in the host of nations of this life progress that the watchman of people may send hither through his holy gift wise thoughts and worldly crafts, may give all under a single power, but he, for pride, full of glory-gifts, a man of strong mind, may go properly and then may disdain the poor.

Lines 27a-29b

Moreover, he, who possesses the power of judgment, bestows diversely throughout this middle-earth various hand-skills of men to the land dwellers.

Lines 30a-31a

Here over the earth is illuminated possessions to many, worldly products.

Lines 31b-33a

One is indigent, an unfortunate man, who is shrewd in the skills of the mind.

Lines 33b-34a

One takes hold of superior power-strength

Lines 34b-35a

A freeborn one is beautiful in stature

Lines 35b-36a

One is a word-bearer, endowed of sayings

Line 36b

One is ready of speech

Lines 37a-38a

One is glorious in the hunting of animals.

Lines 38b-39a

One is beloved to men of this earth

Lines 39b-40b

One is hard in battle, a war-like man, where shields are crashing.

Lines 41a-43b

One is able, in council, to consider further a wise decree of the people, a company of the wise is united together there.

Lines 44a-48b

One is able to devise work of stout lofty buildings artistically -- the hand is guided, learned and controlled -- so that the works are straight, a hall to erect, he well knows to securely join the hall against a sudden fall.

Lines 49a-50b

One is able to handle the harp with the hands, he has the skill of quick-plucking of the mirthful-wood.

Lines 51a-52a

One is good at running, one sure of aim, one skillful in poetry, one brave on the land, speedy of foot.

Lines 53b-57b

One steers the prow of the boat on the dusky waves, knows the course of the stream, a leader of men, over the vast sea when the sailors, with bold strength to the oars, pull next to the wave-boards (gunwales).

Lines: 58a-60b

One is skilled in swimming, one the artistic skill of gold and gems, when a watcher of men commands him to adorn them with gifts for fame.

Lines 61a-67b

One, an intelligent smith, is able to make a variety for fierce fighting, usable in war, when he prepares helm or shortsword or corslet for the combat of men, shining blade or rim of shield joins fast against the flight of the spear.

Lines 67a-68a

One is honest and charitable, virtuous through disposition.

Lines 68b-69a

One is a servant wandering in the mead-hall.

Lines 69b-70a

One is keen about horses, wise in horsemanship.

Lines 70b-71b

One, self-controlled, suffers in patience what he must at that time.

Lines 72a-73a

One knows justice, where counsel is delivered to a follower.

Lines 73b

One is quick with dice

Lines 74a-75a

One is wise at the wine banquet, a good butler

Lines 75b-76a

One is an excellent builder in raising a house.

Lines 76b-77a

One is a leader, a bold chieftain

Line 77b

One is an advisor to the people.

Lines 78a-79a

One is a thane of bold-mind with his lord at times of necessity.

Lines 79b-80a

One has patience, a constant mind.

Lines 80b-81a

One is a fowler, ingenious with the hawk.

Line 81b

One is quick with the horse.

Lines 82a-84a

One is very quick, has artistic tricks, a gift for activities that amuse men, light and lively.

Lines 84b-85b

One is kind, has mind and speech pleasant to men.

Lines 86a-88a

One in this world carefully surrounds the needs of the soul to his mind, and chooses the grace of the measurer for himself over wealth.

Lines 89a-90b

One is courageous in conflict of the devil, are always prepared in the fight against sin.

Lines 91a-94a

One has much skill in church services, is able to loudly praise the Lord of Life with hymns, he has a lofty bright voice.

Lines 94b-95a

One is skilled with books, able in learning.

Lines 95b-96b

One is skillful in writing deep sayings.

Lines 97a-109b

There is now none of any of men's minds over the earth so clever, nor so virtuous, that they (the gifts) all come to be granted to solely one, whilst less pride may harm him, or the heart be puffed up for their fame, if he has splendor and wisdom and glory of work; but He (God) guide's man's various kinds of arrogance and give his gift: virtue to some, skill to some, beauty to some, arms to some, a gentle mind, He gives a mild heart to some of men, one is loyal to his master.

Lines 110a-111a

In this way the Lord gloriously scatters wide his assistance.

Lines 111b-113b

May he possess this splendor always, a brilliant glory, who gives us this life and reveals his mild heart to men.

The Fortunes of Men

Lines 1a – 6b

Very often (it) happens, with God's might, that a man and woman bring forth children into the world through birth and clothe them with color, encourage them and make them cheerful, until that time comes and it happens that the young and life-full joins and limbs become burdened.

Line 7a – 7b

So a mother and father walk and carry (him), bestow (to him) and clothe him.

Lines 8a – 9b

God alone knows what the years bring to him growing up.

Lines 10a – 14a

To some, it happens in their youth that the end comes to the miserable unfortunate man – The wolf must consume him, grey beath-stepper; when a mother mourns his departure.

Line 14b

Such power is not in man.

Line 15a

Hunger must ravage one.

Line 15b

Rough weather will sweep away one.

Line 16a – 16b

A spear must strike down one, warfare must kill one.

Line 17a – 18a

One must make use of life without light (blind), struggling with hands

Line 18b – 20b

One infirm in walking, sick from injuries of the sinew, bewailing the suffering, mourning the measurer's decree, afflicted in mind;

Line 21a— 24a

One must fall wingless out of a tall tree in the grove – nevertheless he is in flight, as a bird does in the air, until the growth of the branches is no longer.

Lines 24b – 26b

When he falls down somberly onto the roots, a bereaved soul, falls to the earth, the spirit is on a journey.

Line 27a – 30a

One must necessarily travel within distant lands on foot and carry his provisions, treading the wet land of foreigners, a dangerous land.

Lines 30b – 32b

But he has few living providers, is something hated everywhere because of his misery, a friendless man.

Lines 33a – 37b

One must ride on the spacious gallows, hanging at death, until the soul-borde, a bloody bone-coffin, becomes broken, when the raven steals his eye from him, having dark plumage he rends soullessly.

Lines 38a – 42a

Neither can he defend with his hands (against) the deceitful thing, hateful robber of the air, his life is departed, and he devoid of feeling, despairing of life, dark in the tree awaits fate, covered with mist.

Line 42b

His name is miserable.

Lines 43a – 44b

A fire must afflict one with flames, a greedy fire consumes a doomed man;

Lines 45a – 46a

There a parting from life comes quickly to him, a red severe fire;

Lines 46b – 47b

A woman grieves, she sees her child covered in flames;

Lines 48a – 50b

A sword's edge takes the life of some at the meadbench by an angry older ale-sot, a man sated with wine – before (he) is quite quick with his words;

Lines 51a – 52a

One must, through his butler's hand, be in beer (drunk), a mead-lusting man;

Lines 52b – 57b

Then he cannot make his mouth suitable with his mind, but must leave off fully miserable when older, enduring profound misery deprived of pleasures, and men will name him a suicide, (they) tell with the mouth the drinking of the mead-luster;

Lines 58a – 63b

One must bring to an end all his misfortunes in his youth with God's might, and in old age become prosperous again, dwelling in a joyous time and accepting success, treasures and mead cups within his family, as far as any may be able to hold henceforth.

Lines 64a – 71a

Thus the mighty lord deals out throughout the corners of the earth to all, declares and decrees and holds destinies, blessedness to some, share of misery to some, cheerfulness of youth to some, glory of battle to some, controlling the game of war, a throw or shot to some, splendid glory, skill at games to some, cunning at the checkerboard;

Lines 71b – 72a

One is able to be wise of writers (a scholar).

Lines 72b – 73b

Wonderous gifts are able to be prepared through goldsmiths to some;

Lines 74a – 76a

Very often he hardens and adorns successfully, the man of a powerful king, and he bestows to him vast land as reward.

Lines 76b

He receives it with pleasure.

Lines 77a – 78b

One must please in a gathering to mankind, delighting those sitting at beer (drunk?);

Lines 79a – 79b

There this is a great joy of those that drink;

Lines 80a – 84b

One must sit with a harp at the lord's feet, receiving wealth, and rapidly plucking the string of an instrument, causing the plectrum make louds sounds, this leaps that (plectrum leaps instrument), the nail sounding sweetly, it is much delight to him.

Lines 85a – 87a

One must train the wild proud bird, hawk in hand, until the hawk becomes winsome.

Lines 87b – 92b

He puts the jesses on, thus feeds (it) in fetters proud in wings, feeds the wind-swift little morsels, until the servile in dress and deed becomes obedient to his feeder and instructed to the young man's hand.

Lines 93a – 96a

Thus the savior of the multitude throughout middle-earth shaped and appointed the skills of men and carried the destiny of everyone of the human race on earth.

Lines 97a – 98b

Therefore, everyone should now say thanks to Him for all, because He appointed to man on account of his mercy.

Maxims II

Line 1a

A king must hold a kingdom.

Lines 1b-3a

Cities are to be seen from afar, cunning work of giants, which are on this earth, wonderous work of wall-stone.

Lines 3b – 4a

Wind is swiftest in the sky, thunder is loudest at that time.

Lines 4b-5a

The power of Christ is great, fate is greatest.

Lines 5b-9b

Winter is coldest, spring iciest, it is cold the longest, summer with the most sunshine, the sky is hottest, harvest most glorious, it brings to men the produce of the year, that which God sends to him.

Lines 10a-12b

Truth is clearest, treasure dearest, gold is something to men, and the aged man wisest, wise from by-gone years, he that formerly endured much.

Line 13a

Wax is a sticky wonder.

Line 13b

Clouds go hither and thither.

Lines 14a-15b

A young nobleman must encourage companions to good with battle and ring-giving.

Lines 16a-17a

Courage must (be) in the earl, the blade must experience battle with the helmet.

Lines 17b-20a

The wild hawk must stay on the glove, the wolf must (be) in the barron, miserable lone-one, the boar must (be) in the grove, firm of strength of tusk.

Lines 20b-21a

The capable must work for glory in the home.*

Lines 21b-22a

The spear must (be) in the hand, gold-covered javelin.

Lines 22b-23a

The gem must (be) on the ring standing tall and wide.

Lines 23b-24a

The current must mix the ocean into waves.

Lines 24b-25a

The mast must (be) on the ship, sail-yards hanging.

Lines 25b-26a

The sword must (be) on the lap, lord-like iron.

Lines 26b-27a

The dragon must (be) in the hollow, wise, proud of treasure.

Lines 27b-28a

Fish must (be) in the water, creating offspring.

Lines 28b-29a

The king must (be) in the hall, giving rings.

Lines 29b-30a

The bear must (be) in the heath, old and frightening.

Lines 30b-31a

The flood-grey river must make a journey out of the mountain.

Lines 31b-32a

The army must (be) altogether, a company of assured glory.

Lines 32b-33a

Troth must (be) in the earl, wisdom in the man.

Lines 33b-34a

The woods must (be) in earth, blowing the leaves.

Lines 34b-35a

A hill must (be) on the earth, standing greenly.

Lines 35b-36a

God must (be) in heaven, judge of deeds.

Lines 36b-37a

A door must (be) in the hall, a roomy mouth for the house.

Lines 37b-38a

A boss⁸ must (be) on the shield, fixed protection for fingers.

Lines 38b-39a

A bird must fly up in the air.

Lines 39b-40a

Salmon must (be) in a deep pool, wandering around with trout.

Lines 40b-41b

A rainstorm must (be) in the heavens, blending with wind, coming onto this earth.

Line 42a

A thief must go into the dark weather (darkness).

Lines 42b-43a

The monster must dwell in the marsh alone under the land.

⁸ OED: 'A round prominence in hammered or carved work'

Lines 43b-45a

A woman must (have) secret skill, a damsel seeking her lover, if she refuses to flourish with her people a man may buy her with rings.

Lines 45b-47a

The surf must swell with salt, air and sea around all of the land, flowing mountain-stream.

Lines 47b-48a

Money must (be) on the earth, to propagate and bring forth.

Lines 48b-49b

A star/planet must shine brightly in the heavens just as the measurer commands it.

Lines 50a-54a

Good must (be) against evil, youth must (be) against age, life must (be) against death, light must (be) against darkness, army against army, enemy against others, hated contending for land against hated, charging with a crime.

Lines 54b-57a

A wise man must struggle in this world, hang the outlaw, that he pay fairly for the former deeds that he made to mankind.

Lines 57b-61a

The measurer alone knows whither the soul shall depart to afterwards and all the spirits depart who go before God after the death-day, they await their judgment in the embracing arms of the Father.

Lines 61b-63b

The future creation is secret and hidden, the Lord alone knows, the delivering father.

Lines 64a – 66b

None ever come back under the roofs, that truth may be told to any men in this world to any creature of the measurer, the seats of victorious people, where they themselves dwell.

Appendix B: Parsing and Syntax

Key: *Italics* indicate gnomes

Bold indicates descriptive text type

Grey indicates expository text type

The Gifts of Men

Lines 1-8

<i>Adj</i>	<i>V</i>	<i>prep</i>	<i>N</i>	<i>N</i>	<i>ADJ</i>	<i>N</i>
<i>many</i>	<i>is</i>	<i>on</i>	<i>earth-NS</i>	<i>Visibility-GP</i>	<i>Young-GP</i>	<i>Gift-GP</i>
<i>Fela</i>	<i>bið</i>	<i>on</i>	<i>foldan</i>	<i>forðgesynra</i>	<i>geongra</i>	<i>geofona,</i>
<i>Pron</i>	<i>Pron</i>	<i>N</i>	<i>V</i>	<i>Prep</i>	<i>N</i>	
<i>That-ACC</i>	<i>Those-ACC</i>	<i>One who bears breath</i>	<i>Carry-3P</i>	<i>in</i>	<i>Conscience/ mind/ knowledge-DS</i>	
<i>þa</i>	<i>þa</i>	<i>Gæst-berend</i>	<i>wegað</i>	<i>in</i>	<i>gewitte,</i>	
	<i>N</i>	<i>N</i>	<i>N</i>	<i>N</i>	<i>N</i>	<i>V</i>
<i>So, as</i>	<i>Here</i>	<i>Host/ troop/ band-GP</i>	<i>God-NS</i>	<i>Measurer-NS</i>	<i>Might/ power/ virtue/ ability-DP</i>	<i>Make strong-</i>
					<i>(INST)</i>	<i>3S</i>
<i>swa</i>	<i>her</i>	<i>weoruda</i>	<i>god,</i>	<i>meotud</i>	<i>meabtum</i>	<i>swið,</i>
<i>N</i>		<i>V</i>	<i>V</i>		<i>N</i>	
<i>Man-DP</i>		<i>Divide/separate/bestow-</i>	<i>Give-3S (he)</i>		<i>Separate-gift-AS</i>	
		<i>3S (he)</i>				
<i>monnum</i>		<i>dæleð,</i>	<i>syleð</i>		<i>sundorgiefe,</i>	
<i>V</i>		<i>ADV</i>		<i>ADJ</i>		<i>N</i>
<i>Send-3S (he)</i>		<i>Wide-ADV</i>		<i>(own/proper??)-DS</i>		<i>Faculty-DS</i>
<i>sendeð</i>		<i>wide</i>		<i>Agne (agen?)</i>		<i>spede,</i>
<i>N</i>	<i>N</i>	<i>V</i>	<i>N</i>	<i>N</i>		<i>V</i>
<i>DemPron-GP</i>	<i>Each/every-N</i>	<i>Might/may</i>	<i>Dwelling among</i>	<i>Part/portion-AS</i>		<i>Take-3P</i>
			<i>people(K)-GP</i>			
<i>þara</i>	<i>æghwylc</i>	<i>mot</i>	<i>dryhtwuniendra</i>	<i>dæl</i>		<i>onfon.</i>
<i>On the earth are many of the visible gifts of the young, that those who bear breath carry in the mind, as the God of the people here, the</i>						
<i>Measurer makes strong through his power, (he) bestows to man, (he) gives individual gifts, (he) sends (them) widely to the proper faculty, of</i>						
<i>these all of the dwellers among people may take a portion.</i>						

Lines 9-16a

	<i>V</i>	<i>ADJ</i>	<i>ADV</i>	<i>ADJ</i>	<i>N</i>	<i>prep</i>	<i>N</i>
NEG	<i>To be –</i>	<i>any</i>	<i>“so”</i>	<i>Unhappy/ troubled in</i>	<i>Man-NS</i>	<i>On</i>	<i>Earth-AP</i>
	<i>3rd.sing.plu</i>			<i>fortune</i>			
<i>Ne</i>	<i>bið</i>	<i>ænig</i>	<i>þæs</i>	<i>earfod sælig</i>	<i>mon</i>	<i>on</i>	<i>moldan,</i>
	<i>ADV</i>	<i>ADJ</i>	<i>ADJ</i>		<i>ADV</i>	<i>ADJ</i>	
NEG	<i>so</i>	<i>Poor,</i>	<i>Small minded</i>	NEG	<i>so</i>	<i>Slow-minded</i>	
		<i>unprosperous</i>					
<i>ne</i>	<i>þæs</i>	<i>medspedig,</i>	<i>lytelhydig,</i>	<i>ne</i>	<i>þæs</i>	<i>læthydig,</i>	
	<i>NP (IO)</i>	<i>Det</i>	<i>NP</i>				
PRON (Rel Part)	PRON	Def Article	N	<i>ADJ</i>	<i>V</i>		
<i>That</i>	<i>him</i>	<i>the</i>	<i>Benefit giver</i>	<i>All-GEN.SG</i>	<i>To deprive-SUBJ</i>		
<i>þæt</i>	<i>hine</i>	<i>se</i>	<i>argifa</i>	<i>ealles</i>	<i>biscyrge</i>		
<i>N</i>	<i>N</i>		<i>N</i>	<i>ADJ</i>	<i>PREP</i>	<i>N</i>	
<i>Mind/ conscience/ spirit-GS</i>	<i>Skill-AP</i>	<i>or</i>	<i>Mighty-deed-AP</i>		<i>on</i>	<i>Wit-DP</i>	
						<i>(INST?)</i>	
<i>modes</i>	<i>cræfta</i>	<i>oppe</i>	<i>mægendæda,</i>	<i>wis</i>	<i>on</i>	<i>gewitte</i>	
	PREP	N	CONJ	ADJ	V	N	N
or	On	Utterance- DP (INST?)	INST	Without courage, hopeless, despairing	‘be’	All-GP	Thing- ACC.PL
<i>oppe</i>	<i>on</i>	<i>wordcwidum,</i>	<i>þy</i>	<i>læs</i>	<i>ormod</i>	<i>sy</i>	<i>ealra</i>
							<i>þinga,</i>
PRON	PRON	PRON	V	PREP	N	N	N
DEM-GP	Rel. Particle	3.s.pre.perspro	To work- Pres.Part	In	Worldly- life	Gift-GP	Each, every, everyone
<i>para</i>	<i>þe</i>	<i>He (God)</i>	<i>geworhte</i>	<i>in</i>	<i>woruldlife,</i>	<i>geofona</i>	<i>gehwyrcr.</i>

There is no man on earth so troubled in fortune, nor so unprosperous, (nor) so small-minded nor slow-minded that the giver of benefits may have at all deprived him skills of mind or great deeds, wise in wit or in utterance, whereby lest he is despairing of all matters, those which He is producing each of these gifts in this worldly life.

Lines 16b-17b

ADV	N	V	PRON	N	ADV	ADV	ADJ	N
Never	God	To deem-	That	Any	Again,	DEM-G.S	Wretched miserable	Value,
		3.s.pres			afterwards	'so'		worth-DP
					(Repetitive)			
					'stay'			
Næfre	god	demeð	þæt	ænig	eft	þæs	earn	geveorðe.

God never deems that any stay so miserable in worth.

Lines 18a-26b

PRON	CONJ		N	PREP	N	PREP	N	N
Not	Again,	so	strong	through	Wisdom	In	NationG.S.	host
any/no	moreover,							
one/no	likewise							
Nænig	eft	þæs	swiþe	þurh	snyttrucraft	in	þeode	þrym
PRON		N		ADV		V		
DEM-G.S.		Life-G.S.		Forth,further,forward		To		
						move/go		
						up/reach-3.s.pres		
þisses		lifes		forð		gestigeð,		
COND	PRON	N	N	PREP	PRON	ASJ		N
CONJ								
That	3.s.pers-	People-G.P.	Watching,	Through	G.S.	Holy		gift
	pro.DAT		ward					
þæt	him	folca	weard	þurh	his	halige		giefe
ADV	V		ADJ	N		CONJ		N
Hither	To send out-		Wise	Thought-AP	And			Secular art-AP
	3.S.SUBJ							
hider	onsende		wise	geþohtas	ond			woruldcraftas,

PREP		ADV	N	N	V (he)
Under		Once, at some time	Might,power,authority	All	To let go, surrender, lose- 3.PRES.SUBJ
under		anes	meaht	ealle	forlæte,

PRON	ADV	PRON		N	N	ADJ
DEM-INST	lest	He	For	Pride, arrogance-AS	Glory-gift-pl	full
þy	læs	he	for	wlence	wuldorgeofona	ful,

	N	N	N	PREP	ADV	V
	Man	Mind/spirit/heart- DAT.S	Strong	Of/from/out of	Fitly/broadly	To move, go, roam3.SING.SUBJ
25	mon	mode	swið	of	gemete	hwæorfe

CONJ		ADV		V		N
And		Then		To disdain, despise, reject- 3.PRES.SUBJ		Miserable, poor-(G?)
ond		þonne		forhycge		heanspedigran;

Likewise, none so strong through wisdom in the host of nations of this life progress that the watchman of people may send hither through his holy gift wise thoughts and worldly crafts, may give all under a single power, but he, for pride, full of glory-gifts, a man of strong mind, may go properly and then may disdain the poor.

Lines 27a-29b

CONJ	PRON	V	PRON	COND	V	N	N
				CONJ			
<i>Moreover, yet</i>	<i>He</i>	<i>Bestow- 3.SG.PRES</i>	<i>He</i>	<i>That</i>	<i>To possess, own- 3.SG.PRES</i>	<i>Judgment-GS</i>	<i>Power, strength</i>
<i>Ac</i>	<i>he</i>	<i>gedæleð,</i>	<i>se</i>	<i>þe</i>	<i>ab</i>	<i>domes</i>	<i>geneald,</i>
<i>ADJ</i>		<i>PREP</i>	<i>PRON</i>		<i>N</i>		
<i>Different, various, manifold</i>		<i>throughout</i>	<i>This</i>		<i>Middle earth</i>		
<i>missenlice</i>		<i>geond</i>	<i>þisne</i>		<i>middangeard</i>		

N			N			N
Man-GP			Skill of hand-AP			Land-dweller-DP
leoda			leopocræftas			Londbuendum:
<i>Moreover, he, who possess the power of judgment, bestows diversely throughout this middle-earth various hand-skills of men to the land dwellers.</i>						

Lines 30a-31a

INDEF	N (Subj)	PREP	N	N	V	N
PRON						
One-DP	Here	Over	earth-NS	Possessions-AP	To illumine, shine light on-3.SG-PRES	Worldproducts-GP
Sumum	her	ofer	eorþan	æhta	onlihð,	Woruldgestreona.

Here over the earth is illuminated possessions to many, worldly products.

Lines 31b-33a

INDEF PRON	V		N	ADJ	N
One	To be.3.SG.PRES	Poor, indigent	Unhappy	Man-NS	
Sum	bið	wonspedig,	heardsælig	hæle,	
V		N	N	N	
To be-3-PL-PRES	‘who’	Of the eyes, keen, clear, wise, shrewd-NS	Mind, spirit, soul, courage-GS	Skill-AP	
bip	hwæpre	gleaw	modes	cræfta.	

One is indigent, an unfortunate man, who is shrewd in the skills of the mind.

Lines 33b-34a

INDEF PRON	N		ADJ	V
One	Power-strength	Furth-COMP	To take hold-3.SG.PRES	
Sum	Mægen-strengo	furþor	onfehð.	

One takes hold of superior power-strength

Lines 34b-35a

INDEF	ADJ	V	ADJ	PREP	N
-------	-----	---	-----	------	---

PRON					
One	freeborn	To	Beautiful,	In	stature
		be.3.SG.PRES	radiant,		
			comely		
Sum	freolic	bið	wlitig	on	wæstmum.

A freeborn one is beautiful in stature

Lines 35b-36a

INDEF PRON	V	N	N	V (PART)
One	To be.3.SG.PRES	Word-bearer-PL	Song, poem, riddle, proverb, saying	Endowed, talented
Sum	biþ	woðbora,	giedda	giffæst.

One is a word-bearer, endowed of sayings

Line 36b

INDEF PRON	V	ADJ N
One	To be.3.SG.PRES	Ready of speech
Sum	biþ	gearuwyrdig.

One is ready of speech

Lines 37a-38a

INDEF PRON	V	PREP	N (GERUNDIVE)	ADJ	N	V (PART)
Some	To be.3.SG.PRES	in	Hunting	Glorious, victorious-GP	Animal-PL	To hunt-PART
Sum	bið	on	huntoþe	hreðeadiþra	deora	Dræfend(e)?.

One is glorious in the hunting of animals.

Lines 38b-39a

INDEF PRON	ADJ	V	N	N
One	Beloved	To be.3.SG.PRES	Earthly-realm-DP	Man-DP

Sum	dyre	bið	woruldricum	men.
-----	------	-----	-------------	------

One is beloved to men of this earth

Lines 39b-40b

INDEF PRON	V	N	ADJ	ADJ	N
One	To	War-GS	Hard, harsh,	Warlike	Man, hero,
	be.3.SG.PRES		severe		warrior, etc.
Sum	bið	wiges	heard,	beadocræftig	beorn,

where	Shield	To crash, ring, resound- 3.PL.PRES
þær	bord	stunað.

One is hard in battle, a war-like man, where shields are crashing.

Lines 41a-43b

INDEF PRON	PREP	N	V	ADJ	N	ADV	V
One	In	Council, meeting assembly- AS	To be able to- 3.SG.PRES	Wise	Decree of the people- AS	Forth	Meditate, think, consider- INF
Sum	in	mæðle	mæg	modsnotteta	folcrædenne	forð	gehycgan,
ADV		N	V		N		ADJ
‘there’		Wits-GP? Wise men?			Company, crowd, group		United together
þær		witena	bip		Worn-NS		ætsomne.

One is able, in council, to consider further a wise decree of the people, a company of the wise is united together there.

Lines 44a-48b

INDEF PRON	V	ADV	N	V	N	ADJ
One	To be able- 3.SG.PRES	Artistic, ornamented	Work	To devise- INF	Lofty building-GP	Stout-GS

Sum	mæg	wrætlice	weorc	ahycgan	heahtimbra	gehwæs;	
N	V	V (PART)	ADJ	CONJ		V	
Hand-NP	To be.3.SG.PRES	To guide	Learned	And		To control-	
hond	bið	gelæred,	wis	ond		PART	gewealden,
CONJ	V	N	ADJ	N	V		
So that, as, etc	To	Work-NP	Straight, rect,	Hall-NS	Erect-INF		
	be.3.SG.PRES		direct				
swa	bið	wyrhtan	ryht,	sele	asettan,		
V	PRON	ADV	N	ADV	V	PREP	N
To know- 3.PRES.SG	He	Amplly	Building, house, palace, hall- ACC	Securely	To join, unite, fix- INF	Against	Sudden fall-DP
con	he	sidne	ræced	fæste	gefegan	wip	færdryrum.
<i>One is able to devise work of stout lofty buildings artistically -- the hand is guided, learned and controlled – so that the works are straight, a hall to erect, he well knows to securely join the hall against a sudden fall.</i>							
Lines 49a-50b							
INDEF PRON	PREP	N	V	N	V		
One	With	Hand-DP (inst)	To be able to	Harp-AS	To handle-INF		
Sum	mid	hondum	mæg	hearpan	gretan,		
V	PRON	N	ADJ	N			
To have, possess- 3.SG.PRES	ah he	He	mirth/music- wood-GS	Quick-moving	Cleverness, craft, skill, pleasure		
	gleobeames	gearobrygda	list.				

One is able to handle the harp with the hands, he has the skill of quick-plucking of the mirthful-wood.

Lines 51a-52a

INDEF PRON	V	ADJ	INDEF PRON	ADJ	SOME	N	ADJ
One	To	Good at	One	Sure of aim	One	Poem-GP	skillful
	be.3.SG.PRES	running					

Sum	bið	rynig,	sum	ryhtscytte,	sum	leoða	gleaw,
INDEF PRON	PREP		N		ADJ		ADJ
One	On		Land		Bold, brave, stout		Speedy of foot
sum	on		londe		snel,		feþespedig.
<i>One is good at running, one sure of aim, one skillful in poetry, one brave on the land, speedy of foot.</i>							
Lines 53b-57b							
INDEF PRON	PREP	ADJ	N	N	V	N	V
	In	Murky	Wave-P	Stern or prow of a boat	To steer-3.SG.PRES	Course of a stream-ACC	To know-3.PRES.SG
Sum	on	fealone	wæg	stefnan	steoreð,	streamrade	con,
					ADJ	N	
Host, troop, crowd-GS		Wise one, leader, director	Over		Wide-	Seam wave, ocean, water	
weorudes		wisa,	ofer		widne	holm,	
ADV	N	ADJ	N	N	V	N	ADV
When/then	Handy-at-sea (sailor)-NP	Keen, smart, bold	Strength, power-DS (INST)	Oar-DP (INST)	To pull-3.PL.PRES	Wave-board (gunwale)	Near, against, next to
þonne	særofe	snelle	mægne	arum	bregdað	yðborde	neah.
<i>One steers the prow of the boat on the dusky waves, knows the course of the stream, a leader of men, over the vast sea when the sailors, with bold strength to the oars, pull next to the wave-boards (gunwales).</i>							
Lines: 58a-60b							
INDEF PRON	V	ADJ	INDEF PRON	N	N	CONJ	N
One	To be.3.SG.PRES	Good at swimming	One	Artistic skill	Gold-GS	And	Gem-GP
Sum	bið	syndig,	sum	searocraftig	goldes	ond	gimma,
ADV	PERS PRON	N	N	V		PERS PRON	
When/then	DP/DS	Man-GP	Warden, To 3.SG.PRES	commandwatcher		DP/DS	

þonne	him	gumena	weard	hateð	him
		N		N (INST)	V
To		Glory, fame-DP		Present, gift-DP	To prepare, adorn, mend-
to		mærþum		maþþum	INF renian.

One is skilled in swimming, one the artistic skill of gold and gems, when a watcher of men commands him to adorn them with gifts for fame.

Lines 61a-67b

INDEF PRON	V	N	N	PREP	N
One	To be able	Weapon-force-	War-DS	For/to	Use
	to.SG.PRES	DS (INST)	(INST)		
Sum	mæg	wæpenþræce,	wige	to	nytte,
ADJ		N	N		V
Intelligent, skillful		Smith	Many, a variety		To make, do, perpetuate-
					INF
modcræftig		smið	monige		gefremman,

ADV	PRON	V	PREP	N	N	N	CONJ	N
When, then	He	To prepare, make3.SG.PRES	To/for	Troop, band-GS	War, combat	Helm	Or	Shortsword, or dagger

þonne he gewyrceð to wera hilde helm oppe hupseax

CONJ	N	ADJ	N	CONJ	N	N
Or	Corslet	Shining	Blade	Or	Shield	Edge, rim of shield
oððe	heaþubyrnan,	scirne	mece	oððe	scyldes	rond,

ADV	V	PREP	N	N
Fast, firmly	To join, fix-3.S.PRES	With/against	Flight	Spear-GS
fæste	gefeged	wið	flyge	gares.

One, an intelligent smith, is able to make a variety for fierce fighting, usable in war, when he prepares helm or shortsword or corslet for the combat of men, shining blade or rim of shield joins fast against the flight of the spear.

Lines 67a-68a

INDEF PRON	V	ADJ	CONJ	ADJ	N	ADJ
		Respected, proud, honest, virtuous	And	Charitable	Disposition, usage, custom-DP (INST)	virtuous
Sum	bið	arfæst	ond	ælmesgeorn,	þeawum	geþyde.

One is honest and charitable, virtuous through disposition.

Lines 68b-69a

INDEF PRON	V	N	ADV	PREP	N
		Servant, thane	Wander about	In	meadhall
Sum	bið	þegn	gehweorf	on	meoduhealle.

One is a servant wandering in the mead-hall.

Lines 69b-70a

One is keen about horses, wise in horsemanship.

Lines 70b-71b

INDEF PRON	ADJ	V	PREP	N
	Self-controlled	To suffer, endure	In	Patience
Sum	gewealdenmod	þafað	in	geþylde

CONJ COND(?)	PERS PRON	ADV	V (MODAL)
Which, in order, that, that	what, so	When, then, at that time	must
Þæt	he	þonne	sceal.

One, self-controlled, suffers in patience what he must at that time.

Lines 72a-73a

INDEF PRON	N	V	CONJ/ADV	N	N	V
	justice	To know-3.SG.PRES	Where, there	Follower, retinue, warrior	Counsel	To consider, deliver, counsel-3.PL.PRES

Sum	domas	con,	þær	dryhtguman	ræd	eahtiað.
-----	-------	------	-----	------------	-----	----------

One knows justice, where counsel is delivered to a follower.

Lines 73b

INDEF PRON		V		N		
					Quick-dice/table/game of dice	
Sum		bið			Hræd-tæfle.	

One is quick with dice

Lines 74a-75a

INDEF PRON	V	ADJ	PREP	N	N	ADJ
		Wise		Winebanquet	Butler	good

Sum	bið	gewittig	æt	winþege,	beorhyrde	god.
-----	-----	----------	----	----------	-----------	------

One is wise at the wine banquet, a good butler

Lines 75b-76a

INDEF PRON	V	N	ADJ	N	PREP	V (PART)
		Builder	Excellent, capable	House, home	To	Raise-PART
Sum	bið	bylda	til	ham	to	hebbanne.

One is an excellent builder in raising a house.

Lines 76b-77a

INDEF PRON	V	N	N	ADJ
		Commander, leader, chieftain	Chieftain, leader of an army	Strong, bold, strenuous
Sum	bið	heretoga,	fyrdwisa	from.

One is a leader, a bold chieftain

Line 77b

INDEF PRON	V	N
		Public counselor, advisor to the people, senator

Sum		bip		folcwita.	
<i>One is an advisor to the people.</i>					
Lines 78a-79a					
INDEF PRON	V	PREP	N	ADJ	N
		at	Need, necessity, Bold, valorous, Thane, servant, want, duty, bold-minded- retinue employment-DS courageous-GP		

Sum	bip	æt	þearfe	þrithydigra	þegn
PREP		PERS PRON		N	
With		His		lord	
mid		his		þeodne.	

One is a thane of bold-mind with his lord at times of necessity.

Lines 79b-80a

INDEF PRN	N	V	ADJ	N
	patience	To have- 3.SG.PRES	Steady, faithful, constant-	soul, spirit, mind,
Sum	gepyld	hafað,	fæstgongel	ferð.

One has patience, a constant mind.

Lines 80b-81a

INDEF PRON	V	N	N	ADJ
		Fowler	Hawk-gs	ingenious
Sum	bið	fugelbona,	hafeces	cræftig.

One is a fowler, ingenious with the hawk.

Line 81b

INDEF PRON	V	PREP	N	ADJ
			Horse	Quick, lively, stout, vigorous, bold, brave

Sum	bið	to	horse	hwæt.
-----	-----	----	-------	-------

One is quick with the horse.

Lines 82a-84a

INDEF PRON	V	ADJ	V	ADJ	N
		Very quick	To have- 3.SG.PRES	Craft, art-like, artistic	Game, tricks- AP

Sum	bið	swiðsnel,	hafað	searolic	gomen,
-----	-----	-----------	-------	----------	--------

N	N	PREP	N	ADJ	CONJ	ADJ
“any activity amuse”- AGENT	Gift to	For	Man-DP	Light	And	lively

gleodæda	gife	for	gumþegnum,	leoht	ond	leoþuwac.
----------	------	-----	------------	-------	-----	-----------

One is very quick, has artistic tricks, a gift for activities that amuse men, light and lively.

Lines 84b-85b

INDEF PRON	V	ADJ	V	N	CONJ	N	N	ADJ
		Kind, gracious, loving	To have- 3.SG.PREe	Mind	And	Speech	Man- DAT.PL	Agreeable, pleasant

Sum	bið	leofwende,	hafað	mod	ond	word	monnum	geþwære.
-----	-----	------------	-------	-----	-----	------	--------	----------

One is kind, has mind and speech pleasant to men.

Lines 86a-88a

INDEF PRON	ADJ	ADV	N	N	N	V
	In this world	Carefully, diligently, earnestly,	Soul-GS	Need, want, necessity	Mind, spirit- DS	To wind round, surround, encircle- 3.SG.PRES

Sum	her	geornlice	gæstes	þearfe	mode	bewindep,
-----	-----	-----------	--------	--------	------	-----------

CONJ	PERS PRON	N	N	PREP	N	ADJ	V
------	-----------	---	---	------	---	-----	---

And	Him-DS	Measurer- GS	Grace, favor, love, pleasure	Over	Wealth-AP	All	To choose, select, seek out- 3.SG.PRES
-----	--------	-----------------	------------------------------------	------	-----------	-----	---

ond	him	metudes	est	ofer	eorðwelan	ealne	geceoseð.
-----	-----	---------	-----	------	-----------	-------	-----------

One in this world carefully surrounds the needs of the soul to his mind, and chooses the grace of the measurer for himself over wealth.

Lines 89a-90b

INDEF PRON	V	ADJ	N	N
		Courageous, bold	Devil-GS	Conflict, struggle- GS

Sum	bið	deormod	deofles	gewinnes,
-----	-----	---------	---------	-----------

V	ADV	PREP	N	PREP	N	V (PART)
Always, Against Sin, crime, In Battle Prepared, continuously wicked equipped- deed-DP						PART

bið	a	wið	firenum	in	gefeoht	gearo.
-----	---	-----	---------	----	---------	--------

One is courageous in conflict of the devil, are always prepared in the fight against sin.

Lines 91a-94a

INDEF PRON	N	V	N	ADJ	V	PREP	N
	skill	To have- 3.SG.PRES	Church- service	Many, much	To be able- 3.SG.PRES	In	Hymn-DP

Sum	cræft	hafað	circnytta	fela,	mæg	on	lofsongum
-----	-------	-------	-----------	-------	-----	----	-----------

N	N	ADV	V	V	ADJ	ADJ	N
Life-GS	Lord	Loudly- ADV	To praise, extol	To have- 3.SG.PRES	lofty	bright	Voice-DS (INST)

lifes	waldend	hlude	hergan,	hafað	healice	beorhte	stefne.
-------	---------	-------	---------	-------	---------	---------	---------

One has much skill in church services, is able to loudly praise the Lord of Life with hymns, he has a lofty bright voice.

Lines 94b-95a

INDEF PRON	V	N	ADJ	N	ADJ
---------------	---	---	-----	---	-----

Book- Skilled Lore, learning Able, skillful Sum bið boca gleaw,
 larum leopufæst.

One is skilled with books, able in learning.

Lines 95b-96b

INDEF PRON V ADJ PREP VERBAL N
 NOUN

Skillful To Write-PART Deep saying Sum biþ listhendig to awritanne wordgeryno.

One is skillful in writing deep sayings.

Lines 97a-109b

ADV V	ADV	PREP	N	ADJ	N	N	ADJ
NEG to	Now	Over	Earth-AS	Any	Man	Mind-GS	“So” clever be
Nis	nu	ofer	eorþan	ænig	monna	mode	þæs cræftig,
CONJ	PRON	ADJ	COND	CONJ	PRON	ADV	ADJ
NEG	so	Mighty, virtuous	That			Always, anytime, continually	Alone, solely
ne	þæs	mægeneacen,	þæt	Hi(e)	æfre	anum	
ADV	V	V	[PRON	CONJ]	PRON	N	V
All	To come to be-INF	To grant- PART	lest		PERS PRON – DS	Pride, arrogance,	Hurt, injure, disturb
ealle	weorþen	gegearwade,	þy	læs	him	Gil(e)p	sceððe,
CONJ	PREP	PRON	N	N	N	V	
Or	for	Their	Glory, fame	Heart, mind, spirit	To rise, go, ascend, be puffed up		
opþe	fore	þære	mærþe	mod	astige,		
CONJ	PRON	V	ADV	PREP	ADJ	N	N

If	He	to have- 3.SG.PRES		Alone	Over	All	Man-AP	Countenance, adornment, splendor	
gif	he	hafap		ana	ofer	ealle	men	wlite	
CONJ	N	CONJ	N	N	CONJ	PRON	ADJ	N	N
	wisdom		Work- GS	Success, glory, splendor	But	He	Various	Man	kind
ond	wisdom	ond	weorca	blæd;	ac	he	missenlice	monna	cynne
N		V		CONJ		PRON		N	
Pride, arrogance-GS		To steer, guide- 3.SG.PRES				His		Gift, grace	
								To give- 3.SG.PRES	
gielpes		styreð		ond		his		giefe	
								bryttað,	
INDEF PRON	PREP	N	INDEF PRON	PREP	N	INDEF PRON	PREP	N	
		Virtue- DP			Skill-DP			Beauty- DP	
sumum	on	cystum,	sumum	on	cræftum,	sumum	on	wlite,	
INDEF PRON	PREP	N	INDEF PRON	PRON		INDEF PRON	ADJ	N	
		War-AS			Give- 3.SG.PRES	Man-GP	Mile- ADJ	Heart-AS	
sumum	on	wige,	sumum	he	syleð	monna	milde	heortan,	
ADJ	N		INDEF PRON		V	N		ADJ	
Honorable/gentle		Mind		To be- 3.SG.PRES		Master-DP		Loyal	
þeawfæstne		geþoht,		sum		biþ		þeodne	
								hold.	
There is now none of any of men's minds over the earth so clever, nor so virtuous, that they (the gifts) all come to be granted to solely one, whilst less pride may harm him, or the heart be puffed up for their fame, if he has splendor and wisdom and glory of work; but He (God) guide's man's various kinds of arrogance and give his gift: virtue to some, skill to some, beauty to some, arms to some, a gentle mind, He gives a mild heart to some of men, one is loyal to his master.									
Lines 110a-111a									
ADV	ADV	ADV	V	N		PERS PRON		N	

Thus	Worthily, gloriously	Wide	To strew, spread, scatter	Lord	His	assistance (&c)-AS
Swa	weorðlice	wide	tosaweð	dryhten	his	duguþe.

In this way the Lord gloriously scatters wide his assistance.

Lines 111b-113b

<i>ADV</i>	<i>DEM</i>	<i>N</i>	<i>V</i>	<i>ADJ</i>	<i>N</i>	<i>REL</i>	<i>PERS</i>	<i>DEM</i>	<i>N</i>	<i>V</i>
	<i>PRON</i>					<i>PRON</i>	<i>PRON</i>	<i>PRON</i>		
<i>Always, This</i>	<i>Splendor, Own,</i>	<i>Luminous,</i>	<i>Glory ever</i>	<i>Who</i>	<i>Us</i>	<i>This</i>	<i>Life</i>	<i>to give-</i>		
<i>glory</i>	<i>possess, brilliant</i>							<i>3.SG.PRES</i>		
		<i>obtain-</i>								
		<i>SUBJ</i>								
<i>A</i>	<i>þes</i>	<i>dom</i>	<i>age,</i>	<i>leohþære</i>	<i>lof,</i>	<i>se</i>	<i>us</i>	<i>þis</i>	<i>lif</i>	<i>giefed</i>
<i>CONJ</i>		<i>PERS PRON</i>		<i>ADJ</i>	<i>N</i>		<i>N</i>		<i>V</i>	
<i>And</i>		<i>His</i>		<i>Mild</i>	<i>Heart</i>		<i>Man-DP</i>		<i>To show, reveal,</i>	
									<i>&c.-3.SG.PRES</i>	
<i>and</i>	<i>his</i>	<i>milde</i>	<i>mod</i>	<i>monnum</i>					<i>cyped.</i>	

May he possess this splendor always, a brilliant glory, who gives us this life and reveals his mild heart to men.

The Fortunes of Men – Parsing/Analysis

Key: *Italics* indicate gnomes

Bold indicates descriptive text type

Grey indicates expository text type

Lines 1a – 6b

<i>ADV</i>	<i>ADV</i>	<i>PRON</i>	<i>V</i>	<i>PREP</i>	<i>N</i>	<i>N</i>
<i>Very</i>	<i>Often</i>	<i>That</i>	<i>To happen-3.pl.pres</i>	<i>With/through</i>	<i>God-gs</i>	<i>Might-DP (INST)</i>
<i>Ful</i>	<i>oft</i>	<i>þæt</i>	<i>gegonged,</i>	<i>mid</i>	<i>godes</i>	<i>meabtum,</i>
<i>PRON (rel)</i>	<i>N</i>	<i>CONJ</i>	<i>N</i>	<i>PREP</i>	<i>N</i>	<i>V</i>
<i>That</i>	<i>Man-NS</i>	<i>And</i>	<i>Woman-NS</i>	<i>In</i>	<i>World-NS</i>	<i>To bring forth/generate-3P.PL</i>
<i>þætte</i>	<i>wer</i>	<i>ond</i>	<i>wif</i>	<i>in</i>	<i>woruld</i>	<i>cennað</i>
<i>N</i>	<i>PREP</i>	<i>N</i>	<i>ACON</i>	<i>PREP</i>	<i>N</i>	<i>V</i>
<i>Child-AS</i>	<i>with</i>	<i>Birth-DP</i>	<i>And</i>	<i>With</i>	<i>Color-</i>	<i>To clothe-3PL</i>
<i>bearn</i>	<i>mid</i>	<i>gebyrdum</i>	<i>ond</i>	<i>mid</i>	<i>bleom</i>	<i>gyrnað,</i>
<i>V</i>	<i>CONJ</i>	<i>C</i>	<i>CONJ</i>	<i>PRON</i>	<i>N</i>	<i>V</i>
<i>To encourage-3PL</i>	<i>And</i>	<i>To make cheerful-3PL</i>	<i>Until</i>	<i>That</i>	<i>Time</i>	<i>To come/arrive3PL</i>
<i>tennaþ</i>	<i>ond</i>	<i>tataþ,</i>	<i>opþæt</i>	<i>seo</i>	<i>tid</i>	<i>cymed,</i>
<i>V</i>	<i>N</i>	<i>P</i>	<i>P</i>	<i>ADJ</i>	<i>N</i>	
<i>To happen-3PL</i>	<i>Passing of years, a number of years-DP (INST)</i>		<i>NAP</i>	<i>Young</i>	<i>Limb</i>	
<i>gegæð</i>	<i>gearrimum,</i>	<i>þæt</i>	<i>þa</i>	<i>geongan</i>	<i>leomu,</i>	
<i>ADJ</i>	<i>noun</i>		<i>Verb (adj PP)</i>	<i>verb</i>		
<i>Living, quickened, full of</i>	<i>Joint-NAP life</i>		<i>To heap, pile up, burden-PP</i>	<i>To come to be, to be made-3PL</i>		
<i>liffæstan</i>	<i>leopu,</i>		<i>geloden</i>	<i>weorþað.</i>		

Very often that happens, with God's might, that a man and woman bring forth children into the world through birth and clothe them with color, encourage them and make them cheerful, until that time comes and it happens that the young and life-full joins and limbs become burdened.

Line 7a – 7b

V **CONJ** **CONJ** **V** **N** **CONJ**

To carry/convey	So	And	To walk/go on foot-3ps	Father-ns	and
Fergað	swa	ond	feþað	fæder	ond
N	V	CONJ	V		
Mother-ns	To give/dare/bestow-	And	To prepare/clothe-		
	3pp		3PP		
modor,	giefað	ond	gierwaþ.		

So a mother and father walk and carry (him), bestow (to him) and clothe him.

Lines 8a – 9b

N	ADV	V	PRON PRON	N
God-NS	Only	To	What Pron-3Sdat	To grow-PART-
		know-		DAT
		3s		
God	ana	wat	hwæt him	weaxendum
N			V	
Winter, year			To bring-3PL	
winter			bringað.	

God alone knows what the years bring to him growing up.

Lines 10a – 14a

PRON	ADJ	N	N	ADJ
One-DP	That	To happen-3s	On/in	Youthful life
Sumum	Þæt	gegonged	on	geoguðfeore
PRON	Adj	N	Adj	V
(rel)				

That	The	End.conclusion-	Unhappy/unfortunate	Miserable	To come to	
		NS	man-DP		be-3s	
pæt	se	Endestæf	earfeðmæcgum	wealic	weorpeð	–
Aux		Pron	N	V	adj	N
Must		Acc-S	Wolf-NS	To	Grey, old	Heath-stepper, wandering on wet ground
sceal		Hine	wulf	etan, INF	har	hæðstapa;
N		Adv/conj	N	v		
Death-AS		When	Mother	To mourn-3s		
hinsip		þonne	modor	bimurneð.		
<i>To some, it happens in their youth that the end comes to the miserable unfortunate man – The wolf must consume him, grey heath-stepper; when a mother mourns his departure.</i>						

Line 14b

ADV	V	ADJ	N	N
NEG to be-3s	Such	Man-GS	Strength/power/might- NS	
Ne	Bið	swylc	monnes	geweald.

Such power is not in man.

Line 15a

PRON	AUX	N	V
One-AS	Must	Hunger-NS	To attack, ravage-INF
Sumne	sceal	hungor	ahīpan;

Hunger must ravage one.

Line 15b

PRON	AUX	N	V
One-AS	Must	Storm/rough	To sweep away-

		weather	INF
sumne	sceal	hreoh	fordrifan;

Rough weather will sweep away one.

Line 16a – 16b

PRON	AUX	N	V	PRON	N	V
One-AS	Must	Spear/javelin-NS	To destroy,	One-AS	Warfare-NS	To kill-INF
			strike down-			
			INF			
sumne	sceal	gar	agetan,	sumne	guð	abreotan;

A spear must strike down one, warfare must kill one.

Line 17a – 18a

PRON	AUX	N	PREP	N	V	N	V
One	Must	Light-GP	Without	Life-GS		Hand-DP	To struggle
					To enjoy/make use of-INF	(INST)	-INF
sum	sceal	leomena	leas	lifes	neotan,	folmum	ætfeotan;

One must make use of life without light (blind), struggling with hands

Line 18b – 20b

PRON	PREP	N	ADJ		N	ADJ
One	In/on	Power of	Weak/injured/infirm		Wound/injury in sinew-DP	sick the
		going on foot				
sum	on	Fede	lef,		seonobennum	seoc,
N		V	V	N	N	V-PART
Pain/suffering/soreness		Mourning/bewail-	To mourn -	The measurer's	Mind-NS	Afflicted-PD
		PART	INF	decree-NS		
sar		cwanian,	murnan	meotudgesceaft	mode	gebysgad;

One infirm in walking, sick from injuries of the sinew, bewailing the suffering, mourning the measurer's decree, afflicted in mind;

Line 21a— 24a

PRON	AUX	PREP	N	PREP	ADJ	N	ADJ	V
One	must	In	Wood/grove	From,	High	Limb,	Wingless	To fall-
				out of, of		beam,		INF
						cross		
sum	sceal	on	holte	of	hean	beame	fīperleas	feallan –
V	PREP	N	ADV	V	PREP	N		
To be – 3s	On/in	Flight-AS	Nevertheless	As a bird does	On/in	Wind-AS		
bið	on	flihte	sepeah,	laceð	on	lyfte,		
CON/ADV	ADJ	ADV	V	N	N			
Until	Long/tall-	NEG	To be-3s	Growth-NS	Wood-beem-GS			
	COMP							
oþþæt	Lengre	ne	bið	westem	wudubeames;			

One must fall wingless out of a tall tree in the grove – nevertheless he is in flight, as a bird does in the air, until the growth of the branches is no longer.

Lines 24b – 26b

ADV	PRON	PREP	N	V	ADV
When/then	Pro-3s	In/on	'root' (troop of plants)	To fall down, decline, descend- 3s	Somber/sad
þonne	he	on	nyrtruman	sigeð	sworcenferð,
N	ADJ (PART)	V	PREP	N	
Soul	Taken away, bereaved- PART	To fall, fall down-3s	On/in	earth	
sawle	bireafod,	fealleþ	on	foldan,	

<i>Spirit, life, soul-NS</i>	<i>To be-3s</i>	<i>on/in</i>	<i>A journey/travel</i>
<i>feorð</i>	<i>bip</i>	<i>on</i>	<i>sipe;</i>

When he falls down somberly onto the roots, a bereaved soul, (he) falls to the earth, the spirit is on a journey.

Line 27a – 30a

PRON	AUX		PREP	N		
One	Must		In/on	Foot-AP		
sum	sceal		on	feþe		
PREP	N	ADV	V			
On/in	A long way away/a	Need/necessariliy/naturally	To move within-INF			
	remote part-GS					
on	feorwegas	nyde	gongan			
Conj	Pron	N	V	V	Adv	N
And	3GS	Provisions-AS	To bear-INF	To	Walking the wet earth	Foreigner-GP
				tread/walk-INF		
ond	his	nest	beran,	tredan	uriglast	elþeodigra,
ADJ			N			
Horrible/terrible/savage/dangerous			Earth/land-AS			
Frecne			foldan;			

One must necessarily travel within distant lands on foot and carry his provisions, treading the wet land of foreigners, a dangerous land.

Lines 30b – 32b

CONJ	PRON	N	ADJ	N		
But	3s	One who supports with food-GP	Few/little	“the living”-GP		
ah	he	feormendra	lyt	lifgendra,		
N	V	N	ADV/PREP	PRON	N	ADJ
Something	To	A	because of	3GS	Misfortune/misery-	Friendless
						Man,

hated	be-	place/region/'everywhere'		DP(INST)		hero-
	3s					NS
lað	bip	æghwær	fore	his	wonscaftum	wineleas hæle;

But he has few living providers, is something hated everywhere because of his misery, a friendless man

Lines 33a – 37b

N	AUX v	PREP	ADJ	N	V
One	Must	On/in	Curved/spacious	Gallows-DP	To ride-INFv
			(related to gallows)		
sum	sceal	on	geapum	galgan	ridan,

V	PREP	N	ADV/CONJ	N
To rest/hang-INF	At Death	until Soul-horde	seomian æt swylte,	opþæt sawlhord,

N	ADJ	V	V
Bone-coffin	Bloody	To break-part	To come to be-INF
bancofa	blodig,	abrocen	weorpeð –

CONJ/ADV	PRON	N	V	N
There/where	3as	Raven-NS	To take/steal	Eye-AS
þær	him	hrefn	nimeþ	heafodsyne,

V	ADJ	ADV
To slit/tear/rend	Having dark plumage	Without a soul
sliteð	salwigpad	sawelleasne;

One must ride on the spacious gallows, hanging at death, until the soul-horde, a bloody bone-coffin, becomes broken, when the raven steals his eye from him, having dark plumage he rends soullessly.

Lines 38a – 42a

<i>ADV</i>	<i>PRON</i>	<i>ADJ</i>	<i>N</i>	<i>AUX</i>	<i>N</i>	<i>V</i>
------------	-------------	------------	----------	------------	----------	----------

<i>Neither</i>	<i>3s</i>	<i>dat</i>	<i>deceitful</i>	<i>To be able to</i>	<i>Hand-DP</i>	<i>To defend-INF</i>
<i>noper</i>	<i>he</i>	<i>þy</i>	<i>facne</i>	<i>mæg</i>	<i>folmum</i>	<i>biuergan,</i>

<i>N</i>	<i>N</i>	<i>V</i>	<i>Pron</i>	<i>N</i>	<i>v-part</i>
<i>What is hateful-</i>	<i>“robber of the air”-</i>	<i>To be-3s</i>	<i>His</i>	<i>Life-AS</i>	<i>To depart/ leave-PP</i>
<i>DP</i>	<i>ADG</i>				
<i>lapum</i>	<i>lyftsceaþan,</i>	<i>biþ</i>	<i>his</i>	<i>lif</i>	<i>scæcen,</i>

<i>CONJ</i>	<i>PRON</i>	<i>ADJ</i>	<i>N</i>	<i>ADJ</i>
<i>And</i>	<i>He</i>	<i>Devoid of feeling</i>	<i>Life-GS</i>	<i>Hopeless-despairing</i>
<i>Ond</i>	<i>he</i>	<i>feleleas,</i>	<i>feores</i>	<i>orwena,</i>

<i>ADJ</i>	<i>PREP</i>	<i>N</i>	<i>V</i>	<i>N</i>
<i>Dark</i>	<i>In/ on</i>	<i>Wood/ tree/ beam</i>	<i>LOTS!-3S</i>	<i>Fate-as</i>
<i>Blac</i>	<i>on</i>	<i>beame</i>	<i>bideð</i>	<i>nyrde,</i>

<i>V-PART</i>	<i>N</i>
<i>To cover/ cover over/ surround-PART</i>	<i>A mist that covers the bodies of the slain-DS</i>
<i>benegen</i>	<i>wælmiste.</i>

Neither can he defend with his hands (against) the deceitful thing, hateful robber of the air, his life is departed, and he devoid of feeling, despairing of life, dark in the tree awaits fate, covered with mist.

Line 42b

V	PRON	ADJ	N
To be-3S	DS	Miserable	Name-NS
Bið	him	werig	noma.

His name is miserable.

Lines 43a – 44b

PRON	PREP	N	AUX	N	V
-------------	-------------	----------	------------	----------	----------

AS	On/in	Fire/flare-	Must	Brand, fire	To afflict, distress, trouble- INF
----	-------	-------------	------	-------------	---

Sumne	on	bæle	sceal	brond	aswencan,
-------	----	------	-------	-------	-----------

V	ADJ	N	ADJ	N
To devour, eat, consume-INF	Greedy-ADJ	Flame, lightening-NS	Doom-ADJ	Man-AS

Fretan	frecne	lig	fægne	monnan;
--------	--------	-----	-------	---------

A fire must afflict one with flames, a greedy fire consumes a doomed man;

Lines 45a – 46a

ADV/CONJ	PRON	N	ADV	V
Where/there	DS	Parting/separating	Quickly, at once, speedily	To be able to- 3S
		form life		

þær	him	lifgedal	lungre	weorðeð,
-----	-----	----------	--------	----------

ADJ	ADJ	N
Red	Severe, cruel	a live coal, ember; flame
Read	reþe	fire gled;

There a parting from life comes quickly to him, a red severe fire;

Lines 46b – 47b

V	N
To grieve, lament-3S	Maid, woman, virgin-NS
reoteð	meowle,

PRON	PRON	N	V	N	V
She	Her	Child-AS	To see-3S INF	Flame, fire-AP	To cover-
seo	hyre	bearn	gesihð	brondas	þeccan;

A woman grieves, she sees her child covered in flames;

Lines 48a – 50b

PRON	N	N	PREP	N	
DP	Sword-GS	Edge-NS	In/on	Mead-bench-AS	
Sumum	meces	ecg	on	meodubence	
ADJ	N	ADJ	V		
Angry	Ale-drinker, ale-sot	Elder/older		To force away from one, to take a life-3S	
Wine-sot-DP	ealowosan	caldor		opþringeð,	
N	N				
Man	Wine-sot/wine-sated-DP				
Were	winsadum	–			
V	ADV	PRON	N	ADJ	ADJ
To be-3S	Ere, formerly	His	Word-AP	Too (degree marker)	Quick, swift
bið	ær	his	worda	to	hræð;

A sword's edge takes the life of some at the meadbench by an angry older ale-sot, men sated with wine – before (he) is quite quick with his words;

Lines 51a – 52a

N	AUX	PREP	N	PREP	N	N
NS	Must	In	Beer-	Through	Butler-GS	hand
			INST(?)			
sum	sceal	on	beore	þurh	byreles	hond
ADJ			N			
Mead-lust	A man meodugal	mæcga;				

One must, through his butler's hand, be in beer (drunk), a mead-lusting man;

Lines 52b – 57b

ADV/CONJ	PRON	ADJ	ADV	V	V	PRON	N	N	PRON
-----------------	-------------	------------	------------	----------	----------	-------------	----------	----------	-------------

When/then	He	Fit, proper, suitable	NEG	Can, know	To mark, point out, describe- INF	His	Mouth	Mind- DS	His? (sin)
þonne	He	gemet	ne	con	gemearcian	his	muþe	mode	sine,
CONJ	AUX		ADJ		ADJ		ADJ		V
But	Must		Full, fully		Miserable		Old,ancient, older, elder		To cease, leave of, desist-INF
ac	sceal		ful		earmlice		ealdre		linnan,
V		N			N				V (PART)
To do, work, perform, endure-INF		Profound misery, extreme evil – NS			Joy, pleasure, gladness- DP				To deprive, separate- PART
Dreogan		dryhtenbealo			dreamum				biscyred,
CONJ	PRON		PREP		N		N		V
And	AS		to		Self-destruction		A man-NS		To name- 3P
ond	hine		to		sylfcwale		secgas		nemnað,
V		PREP		N		N			N
To lament, mourn, tell-3P	With			Mouth-INST		Mead-lust-GS			Drinking-AS
Mænað	mid			muþe		meodugales			gedrinc;
<i>Then he cannot make his mouth suitable with his mind, but must leave off fully miserable when older, enduring profound misery deprived of pleasures, and men will name him a suicide, (they) tell with the mouth the drinking of the mead-luster;</i>									
Lines 58a – 63b									
PRON	AUX		PREP		N		PREP		N
One sum	Must sceal		In on		Youth geoguþe		With mid		God-GS godes Might-DS meahtum
PRON		N			N				V

GS		Time or experience of hardship-NS		All-AS		To bring to an end-INF	
His		earfoðsiþ		ealne		forspildan,	
CONJ	PREP	N	ADV	ADJ	V		
And	In/on	Old age	After/again	Fortunate, happy, prosperous	To be able to-INF		
ond	on	ylðo	eft	eadig	weorþan,		
V	N	CONJ	N	V			
To dwell, remain-INF	A joyous time-DP	And	Prosperity-AS	To take, accept, gain, receive-INF			
Wunian	wyndagum	ond	welan	þicgan,			
N	CONJ	N	N	PREP			
Gift, jewel, treasure-NAP	And	Mead-cup	Family, tribe	In/on			
Maþmas	ond	meoduful	mægburge	on,			
PRON/CONJ	PRON	ADJ	N	AUX	ADV	V	
After, since, because, as far as, as		any	Far, far away (feorr)-AP	May	Hence, forth	To hold-INF	
þæs	þe	ænig	fira	mæge	forð	gehealdan.	
One must bring to an end all his misfortunes in his youth with God's might, and in old age become prosperous again, dwelling in a joyous time and accepting success, treasures and meadcups within his family, as far as any may be able to hold henceforth.							
Lines 64a – 71a							
CONJ	ADV	ADJ	N	PREP			
So, thus	Diversely, variously, differently	Mighty	Lord-NS	Throughout, over, beyond			

<i>Swa</i>	<i>missenlice</i>	<i>meabtig</i>	<i>dryhten</i>	<i>geond</i>	
N	N	N		V	
<i>Earth-AS</i>	<i>Corner-A</i>	<i>All-DP</i>		<i>To deal out, give, hand out-3S</i>	
<i>Eorþan</i>	<i>sceat</i>	<i>eallum</i>		<i>dæleð,</i>	
V	CONJ	V	CONJ	N	V
<i>To declare-3S</i>	<i>And</i>	<i>To decree-3S</i>	<i>And</i>	<i>destiny-AP</i>	<i>To bold-3s</i>
<i>scyrep</i>	<i>ond</i>	<i>scrifeð</i>	<i>ond</i>	<i>gesceapo</i>	<i>bealdeð,</i>
PRON	N	PRON	N	N	
DP	blessedness	DP	Misery, hardship-GS	share	
Sumum	<i>eadwelan,</i>	sumum	<i>earfeþa</i>	<i>dæl,</i>	
PRON	N	ADJ	PRON	N	N
DP	Youth-GS	Cheerful	DP	Battle	glory
sumum	<i>geoguþe</i>	<i>glæd,</i>	sumum	<i>guþe</i>	<i>blæd,</i>
V (PART)			N		
Under the control of-PART			The game of war		
<i>gewealdenne</i>			<i>wigplegan,</i>		
PRON	N	CONJ	N	ADJ	N
DP	A throw, cast	Or	Shot	Splendid	glory
sumum	<i>wyrp</i>	<i>opþe</i>	<i>scyte,</i>	<i>torhtlicne</i>	<i>tiir,</i>
PRON	ADJ	N	N		ADJ
DP	Given to play				Astuteness, cunning
		Skill, cunning (at	Checker-board games)		
Sumum	<i>tæfle</i>	<i>cræft,</i>	<i>bleobordes</i>	<i>gebregd;</i>	

Lines 71b – 72a

*One is able to be wise of writers (a scholar)*⁹.

Wonderous gifts are able to be prepared through goldsmiths to some;

CONJ **N** **PRON** **ADV** **V** **N** **PREP** **N**

93

And	NS	DS	Vast, wide, spacious	To give, bestow-3S	Land	To	Reward- DAT (INST)
ond	he	him	brad	syleð	lond	to	leane.

Very often he hardens and adorns successfully, the man of a powerful king, and he bestows to him vast land as reward.

Lines 76b

PRON	PRON	PREP	N	V
NS	AS	In/on	Pleasure	To accept, receive, partake-3S
He	hit	on	lust	þigeð.

He receives it with pleasure.

Lines 77a – 78b

PREP	AUX	PREP	N	N	V
NS	Must	In/on	Company, band, gathering- AGDS	Mankind-DP	To please, gratify-INF
Sum	sceal	on	heape	hælepum	cweman,
V		PREP	N	N	
To delight-INF	At		Beer-AS	Bench-sitting-DP	
blissian	æt		beore	bencsittendum;	

One must please in a gathering to mankind, delighting those sitting at beer (drunk?);

Lines 79a – 79b

ADV/CONJ	V	N	N	PRON	ADV
----------	---	---	---	------	-----

Where, there	To be-3S	Those that	Joy	“this, that”-NS	Much, a lot
pær	bip	drink-GP drincendra	dream	se	micla;

There this is a great joy of those that drink;

Lines 80a – 84b

PRON	AUX	PREP	N	PREP	PRON	N	N	V
NS	Must	With	Harp-AS	At	GS	Lord-GS	Foot-DP	To sit- INF
sum	sceal	mid	hearpan	æt	his	hlafordes	fotum	sittan,
N	V	CONJ	ADV	ADV	N	V		
Money, gift,	To receive-	And	Always	Rapidly, quickly	String on an	To wrest,		
wealth	INF				instrument-	twist,		
feoh	picgan,	ond	A	snellice	AS snere	pluck?-INF wræstan,		
V	V	N	PRON	PRON	V	N	V-PART	
To cause,		Plectrum	NS	AS	To leap, jump	Nail-NS	(ADJ) To sound sweetly	
allow, let-	To make	(my word)						
INF	a loud soundINF							
lætan	scralletan	sceacol,	se	þe	hleapedð,	nægl	neomegende	–

V	PRON	N	ADJ
To be-3S	DS	Delight	Much, a lot
bip	him	neod	micel.

One must sit with a harp at the lord's feet, receiving wealth, and always rapidly plucking the string of an instrument, causing the plectrum make louds sounds, this leaps that (plectrum leaps instrument), the nail sounding sweetly, it is much delight to him.

Lines 85a – 87a

<i>PRON</i>	<i>AUX</i>	<i>ADJ</i>	<i>N</i>	<i>ADJ</i>	<i>V</i>
<i>NS</i>	<i>Must</i>	<i>Wild-AS</i>	<i>Fowl-AS</i>	<i>Proud-AS</i>	<i>To train-INF</i>
<i>Sum</i>	<i>sceal</i>	<i>wildne</i>	<i>fugel</i>	<i>wloncne</i>	<i>atemian,</i>
<i>N</i>		<i>PREP</i>		<i>N</i>	
Hawk		In		hand	
heafoc		on		honda,	
<i>CONJ/ADV</i>		<i>N</i>	<i>ADJ</i>	<i>V</i>	
until	The		Winsome	To be able to-3S	
		Hawk (swordswallow)			
opþæt	seo	heoroswealwe	wynsum	weorþeð;	

One must train the wild proud bird, hawk in hand, until the hawk becomes winsome.

Lines 87b – 92b

<i>V</i>		<i>PRON</i>		<i>N</i>		<i>ADV</i>
To do, put, anom.-3S		<i>NS</i>		jesses		on
deþ		he		wyrplas		on,
<i>V</i>	<i>ADV</i>	<i>PREP</i>	<i>N</i>	<i>N</i>	<i>ADJ</i>	
To feed-3S	So,thus	In/on	Fetters-DP	Wing-DP	Proud-ADJ	
fedep	swa	on	feterum	fīþrum	dealne,	
<i>V</i>		<i>N</i>	<i>N</i>		<i>N</i>	
To feed		Wind-swift-AS	Little-DP		Morsel-DP	
lepeþ		lyftswiftne	lytlum		gieflum,	
<i>CONJ/ADV</i>		<i>N</i>	<i>N</i>	<i>CONJ</i>	<i>N</i>	
Until	The		Dress-DP	And	Deed-DP	
		Servile/foreign (adj declined as noun?)				

opþæt	se	wælisca	wædum	ond	dædum
PRON		N	ADJ		V
GS		Feeder-DS	Obedient		To be able to-3S
his		ætgiefan	eaðmod		weorþeð
CONJ	PREP	N	N		V-PART (ADJ)
And	To		Hand-AS		Skilled, learned-
		young man, bachelor, a person who lives with his master			PART)

ond to hagostealdes honda gelæred.
He puts the jesses on, thus feeds (it) in fetters proud in wings, feeds the wind-swift little morsels, until the servile in dress and deed becomes obedient to his feeder and instructed to the young man's hand.

Lines 93a – 96a

CONJ/ADV	ADV	N	N	PREP	N
<i>So, as thus</i>	<i>Wonderously, beautifully</i>	<i>Band, host, troop, multitude</i>	<i>Savior</i>	<i>Throughout</i>	<i>Middle-earth</i>
<i>Swa</i>	<i>wratlice</i>	<i>neoroda</i>	<i>nergend</i>	<i>geond</i>	<i>middangeard</i>
N	N	V	CONJ	V	CONJ
<i>Man-GP</i>	<i>Skill-NAP</i>	<i>To shape-3Pret</i>	<i>and</i>	<i>to appoint-3Pret</i>	<i>and</i>
<i>monna</i>	<i>cræftas</i>	<i>sceop</i>	<i>ond</i>	<i>scyrede</i>	<i>ond</i>
N		V		N	
<i>Destiny-AS</i>		<i>To carry-3Pret</i>		<i>everyone</i>	
<i>gesceapo</i>		<i>ferede</i>		<i>æghnȳlcum</i>	
PREP		N		N	
<i>On</i>		<i>Earth-AS</i>		<i>The human race-GS</i>	
<i>on</i>		<i>eorþan</i>		<i>cormencynnes.</i>	

Thus the savior of the multitude throughout middle-earth shaped and appointed the skills of men and carried the destiny of every one of the human race on earth. **Lines 97a – 98b**

<i>ADV</i>	<i>PREP</i>	<i>ADV</i>	<i>N</i>	<i>N</i>	<i>N</i>	<i>V</i>
<i>Therefore</i>	<i>DS</i>	<i>Now</i>	<i>All-GS</i>	<i>Thank</i>	<i>Everyone</i>	<i>To say-P.Subj</i>
<i>Forþon</i>	<i>him</i>	<i>nu</i>	<i>ealles</i>	<i>þonc</i>	<i>æghwa</i>	<i>sege,</i>
<i>CONJ</i>		<i>PRON</i>	<i>PREP</i>	<i>PRON</i>	<i>N</i>	<i>N</i>
<i>Since, because</i>	<i>NS</i>	<i>On account of</i>	<i>GS</i>	<i>Mercy-DP</i>	<i>Man-DP</i>	<i>To appoint-</i>
						<i>3S</i>
<i>þæs</i>	<i>þe</i>	<i>he</i>	<i>fore</i>	<i>his</i>	<i>mitsum</i>	<i>monnum</i>
<i>Therefore, everyone should now say thanks to Him for all, because He appointed to man on account of his mercy.</i>						

Maxims II

Key: *Italics* indicate argumentative text type

Bold indicates descriptive text type

Grey indicates expository text type

Line 1a

N	Aux	N	V
King	Must	Kingdom, realm-AS	To hold-INF
Cyning	sceal	rice	healdan.

A king must hold a kingdom.

Lines 1b-3a

N	V		ADJ	V		ADJ	N	N
City-NP	To be-3P		Far-ADJ	To be seen- PART		Cunning	Giant-GP	work
Ceastra	beoð		feorran	gesyne,		orðanc	enta	geweorc,
PRON (dem)	PRON	PREP	PRON	N	V	ADJ	N	N
Those	which	In/on	This	Earth-AS	To be-3P	Wonderous	Wall- stone-GP	work
þa	þe	on	þysse	eorðan	syndon,	wrætlic	weallstana	geweorc.

Cities are to be seen from afar, cunning work of giants, those which are on this earth, wonderous work of wall-stone.

Lines 3b – 4a

N	V	PREP	N	ADJ	N	V	N	ADJ
Wind	To be-3s	In/on	Sky-AS	Swift-SUP	Thunder-NS	To be-3s	Time-DP	Loud-SUP
Wind	byð	on	lyfte	swiftust,	þunar	byð	þragum	hludast.

Wind is swiftest in the sky, thunder is loudest at that time.

Lines 4b-5a

N	V	N	ADJ	N	V	ADJ
Power-NP	To be-3P	Christ-GS	Great Fate-NS	To be-3s	Great-SUP	þrymmas syndan Cristes myccle, <i>nyrd byð swiðost.</i>

The power of Christ is great, fate is greatest.

Lines 5b-9b

N	V	ADJ	N	ADJ	PRON	V	ADJ	ADJ
Winter	To be-3s	Cold-SUP	Spring	Icy-SUP	It	To be-3s	Long-SUP	cold
Winter	byð	cealdost,	lencten	hrimigost	he	byð	lengest	ceald,

N	ADJ	N	V	ADJ
Summer	‘fair with sunshine’-SUP	Sky, heavens, ether	To be-3s	Hot-SUP

sumor		sunwlitegost		swegel		byð		hatost,	
N	ADJ	N	V	Harvest	Glourious-SUP	Man-DP	To bring-3s		
hærfest				hreðeadeگost,		hæleðum	bringeð		
N		N		PRON		PRON		N	V
Year-GS		Produce-AP		That		Which		DS	God
geres		wæstmas,		þa		þe		him	god
<i>Winter is coldest, spring iciest, it is cold the longest, summer with the most sunshine, the sky is hottest, harvest most glorious, it brings to men the produce of the year, that which God sends to him.</i>									

Lines 10a-12b

N	V	ADJ	N	V	ADJ	
Truth	To be-3S	Clear-SUP	Treasure-NS	To be-3S	Dear-SUP	
Soð	bið	switolost,	sinc	byð	deorost,	
N	N	PRON (indef)	CONJ	N	ADJ	
Gold	Men-GP	Something	And	Aged man	Wise-SUP	
gold	gumena	gehwam,	and	gomol	snoterost,	
N	N	PRON	PRON (dem)	ADV	N	V
Bygone years-DP	Wise, sage	He	That	Formerly	Much, many	To endure-3s
fyrngearum	frod,	se	þe	ær	feala	gebideð.

Truth is clearest, treasure dearest, gold is something to men, and the aged man wisest, wise from by-gone years, he that formerly endured much.

Line 13a

N	V	N	ADJ
Wax	To be-3s	Wonder-DP	Sticky, adhesive
Weax	bið	wundrum	clibbor.

Wax is a sticky wonder.

Line 13b

N	V
Cloud-NP	To go hither and thither
Wolcnu	scriðað.

Clouds go hither and thither.

Lines 14a-15b

ADJ	N	AUX	N	N	V	PREP	N	CONJ	PREP	N
Young-ADJ	Noble-NS	Must	Good-INST	Companion-AP	To encourage-INF	To	Battle-GS	And	To	Ring-giving-GS
Geongne	apeling	sceolan	gode	gesidas	byldan	to	beaduwe	and	to	beahgife.

A young nobleman must encourage companions to good with battle and ring-giving.

Lines 16a-17b

N	AUX	PREP	N	N	AUX	PREP	N	N	V
---	-----	------	---	---	-----	------	---	---	---

Courage

Must *In* *Earl* *Blade* *Must*
With, *Helmet* *Battle* *To wait, against*
endure,

experience-
INF
gebidan.

Ellen sceal on eorle, ecg sceal wið hellme hilde

Courage must (be) in the earl, the blade must experience battle with the helmet.

Lines 17b-20a

N	AUX	PREP	N	ADJ	V	N	AUX	PREP	N
<i>Hawk</i>	<i>Must</i>	<i>In</i>	<i>glove</i>	<i>Wild</i>	<i>To stay,</i> <i>abide</i>	<i>Wolf</i>	<i>Must</i>	<i>In</i>	<i>Barron-AS</i>
<i>Hafuc</i>	<i>sceal</i>	<i>on</i>	<i>glofe</i>	<i>wilde</i>	<i>genunian,</i>	<i>wulf</i>	<i>sceal</i>	<i>on</i>	<i>bearowe,</i>
ADJ	N	N	AUX	PREP	N	N	N	ADJ	
Miserable	Lone-one	Boar	Must	In/ on	Grove	Strength of	Firm		
earm	anhaga,	eofor	sceal	on	holte,	toðmægenes	trum.		

The wild hawk must stay on the glove, the wolf must (be) in the barron, miserable lone-one, the boar must (be) in the grove, firm of strength of tusk.

Lines 20b-21a

N	AUX	PREP	N	N	V
<i>Apt, capable</i>	<i>Must</i>	<i>On/ in</i>	<i>Home</i>	<i>Glory-GS</i>	<i>To work-INF</i>
<i>Til</i>	<i>sceal</i>	<i>on</i>	<i>eðle</i>	<i>domes</i>	<i>nyrcean.</i>

The capable must work for glory in the home.*

Lines 21b-22a

N	AUX	PREP	N	N	ADJ	ADJ
<i>Spear</i>	<i>Must</i>	<i>In</i>	<i>Hand</i>	Javelin	Gold	colored
<i>Darod</i>	<i>sceal</i>	<i>on</i>	<i>banda,</i>	gar	golde	fah.

The spear must (be) in the hand, gold-covered javelin.

Lines 22b-23a

N	AUX	PREP	N	V	ADJ	CONJ	ADJ
<i>Gem</i>	<i>Must</i>	<i>On</i>	<i>Ring</i>	<i>To stand-</i> <i>INF</i>	Tall	And	wide
<i>Gim</i>	<i>sceal</i>	<i>on</i>	<i>bringe</i>	<i>standan</i>	steap	and	geap.

The gem must (be) on the ring standing tall and wide.

Lines 23b-24a

N	AUX	PREP	N	V	N
<i>Current</i>	<i>Must</i>	<i>In/on</i>	<i>Wave-DP</i>	To mix, combine- INF	Body of water

Stream	sceal	on	yðum	mencgan	mereflode.
--------	-------	----	------	---------	------------

The current must mix the ocean into waves.

Lines 24b-25a

N	AUX	PREP	N	N	V
Mast	Must	On/on	Ship	Sail-yard	To hang-INF
Mæst	sceal	on	ceole,	segelgyrd	seomian.

The mast must (be) on the ship, sail-yards hanging.

Lines 25b-26a

N	AUX	PREP	N	ADJ	N
Sword	Must	In/on	Bosom/lap-AS	Lord-like	iron
Sweord	sceal	on	bearme,	drihtlic	isern.

The sword must (be) on the lap, lord-like iron.

Lines 26b-27a

N	AUX	PREP	N	ADJ	N	ADJ
Dragon	Must	In/on	Hollow	Wise	Treasure-GP	proud
Draca	sceal	on	hlæwe,	frod,	frætwum	wlanc.

The dragon must (be) in the hollow, wise, proud of treasure.

Lines 27b-28a

N	AUX	PREP	N	N	V
Fish	Must	On/in	Water	Kind-AP	To create-INF
Fisc	sceal	on	wætere	cynren	cennan.

Fish must (be) in the water, creating offspring.

Lines 28b-29a

N	AUX	PREP	N	N	V
King	Must	In/on	Hall	Ring-AP	To give-INF
Cyning	sceal	on	healle	beagas	dælan.

The king must (be) in the hall, giving rings.

Lines 29b-30a

N	AUX	PREP	N	ADJ	CONJ	ADJ
Bear	Must	In/on	Heath	Old	And	fearful
Bera	sceal	on	hæðe,	eald	and	egesfull.

The bear must (be) in the heath, old and frightening.

Lines 30b-31a

N	PREP	N	AUX	ADJ	V
River	Off of, out of	Mountain-AS	Must	Grey-flood	To go, make a journey, travel-
Ea	of	dune	sceal	flodgræg	INF feran.

The flood-grey river must make a journey out of the mountain.

Lines 31b-32a

N	AUX	ADJ	N	N
Army	Must	altogether	Assured glory-GP	Company, knot, band-DP
Fyrd	sceal	ætsomne,	tirfæstra	getrum.

The army must (be) altogether, a company of assured glory.

Lines 32b-33a

N	AUX	PREP	N	N	PREP	N
Troth	Must	In	Earl-AS	Wisdom	In	man
Treow	sceal	on	eorle,	wisdom	on	were.

Troth must (be) in the earl, wisdom in the man.

Lines 33b-34a

N	AUX	PREP	N	N	V
Wood-NP	Must	In	Earth	Leaf-DP	To blow-INF
Wudu	sceal	on	foldan	blædum	blowan.

The woods must (be) in earth, blowing the leaves.

Lines 34b-35a

N	AUX	PREP	N	ADJ	N
Hill	Must	On	Earth	Green To stand-INF	Beorh sceal on eorþan grene standan.

A hill must (be) on the earth, standing greenly.

Lines 35b-36a

N	AUX	PREP	N	N	N
God	Must	In	Heaven-DP	Deed-GS judge	God sceal on heofenum, dæda demend.

God must (be) in heaven, judge of deeds.

Lines 36b-37a

N	AUX	PREP	N	ADJ	N	N
Door	Must	In/on	Hall	Roomy, spacious	House, hall, palace-GS	Mouth
Duru	sceal	on	healle,	rum	recedes	muð.

A door must (be) in the hall, a roomy mouth for the house.

Lines 37b-38a

N	AUX	PREP	N	ADJ	N	N
Boss	Must	In/on	Shield	Fixed Finger-GP Protection	Rand	sceal on scylde, fæst fingra gebeorh.

A boss¹⁰ must (be) on the shield, fixed protection for fingers.

Lines 38b-39a

N	ADV	ADJ	V	PREP	N
Bird	Up	Must	To swing, wave about, be like a bird	In/on	Sky, wind-AS
Fugel	uppe	sceal	lacan	on	lyfte.

A bird must fly up in the air.

Lines 39b-40a

N	AUX	PREP	N	PREP	N	V
Salmon	Must	In	Deep pool	With/against	Trout	To go about, wander, go hither and thither.
Leax	sceal	on	wæle	mid	sceote	scriðan.

Salmon must (be) in a deep pool, wandering around with trout.

Lines 40b-41b

N	AUX	PREP	N	N	V	PREP	PRON (dem)	N	v
Shower, rainstormNS	Must	In/on	Sky, heaven-DP	WindAS	Blending, mixingINF	In/on	This	World	To come, arrive
Scur	sceal	on	heofenum,	winde	geblanden,	in	þas	woruld	cuman.

A rainstorm must (be) in the heavens, blending with wind, coming onto this earth.

Line 42a

N	Aux	V	N	n
Thief	Must	To go	Darkness-DP	Weather-DP þeof sceal gangan þystrum wederum.

A thief must go into the dark weather (darkness).

Lines 42b-43a

N	AUX	PREP	N	V	ADJ	PREP	N
Demon, giant, monster	Must	In	Marsh, fenn	To dwell, inhabit	Alone	Within, inside,	Land-AS
	under	þyrs	sceal on	fenne gewunian	ana	innan	lande.

The monster must dwell in the marsh alone under the land.

Lines 43b-45a

¹⁰ OED: ‘A round prominence in hammered or carved work’

N	AUX	ADJ	N	N	PRON	N	V			
Woman	Must	secret Skill-	Virgin, f.GS	Friend, To seek,	INST	damsel lover ask for				
Ides	sceal	dyrne	cræfte,	fæmne	hire	freond	gesecean,			
CONJ	PRON	V	PREP	N	V	ADV	PRON	N	N	V
If	3fs To In, Folk,	To then 3fs	Man- Ring-	To buy, refuse-	among people	grow, NS	DP	purchase-		
		3sSUBJ		flourish-					3sSUBJ	
				INF						
gif	heo	nelle	on	folce	geþeon	þæt	Hi (hie)	man	beagum	gebicge.

A woman must (have) secret skill, a damsel seeking her lover, if she refuses to flourish with her people then a man may buy her with rings.

Lines 45b-47a

N		AUX		N		V	
The surf, sea		Must		Salt-DS		To swell, bubble forth,	
Brim		sceal		scalte		spring out-INF	
						weallan,	
N	CONJ	N	PREP	N	N	PRON	
Air,	And	Sea	About, by,	All-GP	Land-AS	Each,	
atmosphere			around			everyone, all,	
lyfthelm	and	laguflod	ymb	ealra	landa	whoever	
						gehwylc,	

V

N

To flow-PART

Mountain stream-AP

flowan

firgenstreamas.

The surf must swell with salt, air and sea around all of the land, flowing mountain-stream.

Lines 47b-48a

N	AUX	PREP	N	V	CONJ	V
Money	Must	In/on	Earth	To	and	To bring propagate
				forth		
Feoh	sceal	on	eorðan	tydran	and	tyman.

Money must (be) on the earth, to propagate and bring forth.

Lines 48b-49b

N	AUX	PREP	N	ADV	V
Star	Must	In/on	Heaven-DP	Brightly	To shine
Tungol	sceal	on	heofenum	beorhte	scinan,

PRON (rel)
Just as, as, so, thus
swa

PRON
DS
him

V
To command-PART
bebead

N
Measurer-NS
meotud.

A star/planet must shine brightly in the heavens just as the measurer commands it.

Lines 50a-54a

N	AUX	PREP	N	N	AUX	PREP	N
Good	Must	Against	Evil	Youth	Must	Against	age
God	sceal	wið	yfele,	geogoð	sceal	wið	ylðo,
N	AUX	PREP	N	N	AUX	PREP	N
Life	Must	Against	Death	Light	Must	Against	darkness
lif	sceal	wið	deape,	leoht	sceal	wið	þystrum,
N	PREP	N	N	PREP	N		
Army	Against	Army	Enemy, fiend	against	Somebody else-		
fyrð	wið	fyrde,	feond	wið	DP		
					oðrum,		
N	PREP	N	DET	N	V	N	V
Hated	Against	Hateful	(marking object)	land	To	Crime-AS	To charge
					fight/contendINF		(with a crime)
lað	wið	laþe	ymb	land	sacan,	synne	stælan.

Good must (be) against evil, youth must (be) against age, life must (be) against death, light must (be) against darkness, army against army, enemy against others, hated contending for land against hated, charging with a crime.

Lines 54b-57a

ADV	AUX	ADJ	N	PREP	PRON	N	v
ever	must	wise	Man-	Around, by, about	(dem) This	World-GS	struggle Confront? Enemy?
A	sceal	snotor	hycgean	ymb	þysse	worulde	gewinn,
N		V		ADV		V	
Outlaw, accursed-AS		To hang		Fairly		To pay for-INF	
wearh		hangian,		fægere		ongildan	
PRON (rel)	PRON	ADV	V	N	N		
That 3s	Formerly	To make-INF	Deed-AS	Mankind-DS	þæt he	ær	
facen	dyde	mannacynne.					

Ever must a wise man struggle in this world, hang the outlaw, that he pay fairly for the former deeds that he made to mankind.

Lines 57b-61a

N	ADV	V	ADV	PRON	N	AUX	ADV	V
Measurer	Alone	To know-3s	Whither	(dem) The	Soul	Must	Afterwards	To depart
Meotod	ana	wat	hwyder	seo	sawul	sceal	syððan	to, travel
								hweorfan,

CON	ADJ	PRON (dem)	N	PRON	PREP	N	V	PREP	N
And	All	NP	Spirit- NP	DS	Before	god	To go-3P	After	Death- day
and	ealle	þa	gastas	þe	for	gode	hweorfað	æfter	deaðdæge,
N	V			PREP		N		N	
Doom, judgment-GS domes	To bide, await-3P bidað			In/on on		Father-GS? fæder		Embracing arms fæðme.	

The measurer alone knows whither the soul shall depart to afterwards and all the spirits depart who go before God after the death-day, they await their judgment in the embracing arms of the Father.

Lines 61b-63b

V	PRON (dem)		ADJ	CONJ	ADJ
To be-3s	the	Future-creations	Secret	And	Hidden, obscure
Is	seo	forðgesceaft	digol	and	dyrne;
N	ADV	V	V	N	
Lord	Alone, only	To know-3s	To deliver-PART	Father	
drihten	ana	wat,	nergende	fæder.	

The future creation is secret and hidden, the Lord alone knows, the delivering father.

Lines 64a – 66b

PRON		ADV		V		ADV		PREP		N	
None		Ever		To come-3s		Hither		Under		Roof-AP	
Næni		eft		cymeð		hider		under		hrofas,	
PRON (rel)	PRON (dem)	N	PREP	N	N	V	PRON	V	N	N	
Particle?		that	Here, To in this SUBJ	For	Truth sayworld	Mann-DP	Any SUBJ who, which	To	beone,Measure- GS	Thing, creature	
þe	þæt	her	for	soð	mannum	secge	hwylc	Sy (sie)	meotodes	gesceaft,	
N		N		ADV		PRON		N		V	
Victorious people-Seat-PL GP				There, where				self		To dwell, abideP	
sigefolca		gesetu,		þær		He (hie?)		sylfa		wunað.	

None ever come back under the roofs, as that truth may be told to any men in this world to any creature of the measurer, the seats of victorious people, where they themselves dwell.