ABSTRACT

"Alone in the Front":
Isolation and Community in the Hero's Life in *Beowulf*

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This project seeks to clarify the paradox suggested by *ana on orde* ("alone in the front") and to show how it plays out on both the narratorial and verbal levels of *Beowulf*. Ultimately, I suggest reading *Beowulf* using the two sides of this paradox (held in tension with each other) as an interpretive lens. My approach focuses on linguistic and literary analysis of the words *ana* and *ord*. I first provide background material on topics of *Beowulf* scholarship relating to my analysis. Then, I trace the uses of *ana* and *ord* in Beowulf's "pre-battle speeches." Third, I analyze their use throughout *Beowulf*. Finally, I look at how they and their cognates are used in the poetry of Old English, Old Saxon, and Old High German in order to see how the *Beowulf* poet uses the phrase *ana on orde* in comparison to other literature in his larger literary and cultural milieu.

"Alone in the Front": Isolation and Community in the Hero's Life in *Beowulf*

by

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A Thesis

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Finally, I want to thank you, the *Beowulf* poet—whoever you are—for giving a shining vision of heroism to an all-too-often dark and difficult world.

Lixte se leoma ofer landa fela.

DEDICATION

To everyone who loves hero stories.

My hope is that in reading about Beowulf, you learn a little more what it means to be the hero of your own story.

He who fights with monsters

should be careful

lest he thereby become a monster.

And if you gaze long into an abyss, the abyss will also gaze into you.

--Friedrich Nietzsche, *Beyond Good and Evil* IV.146

CHAPTER ONE

Introduction: Foundations of "Alone in the Front"

Part I: Genesis and Description of the Project

It has been well over a hundred years since the German Romantics helped return the Old English *Beowulf* to its place in the literary canon. Since then, there has been so much written about the poem that it has provoked a minor trend among literary scholars to begin their work on it with an apology for adding to the mass. In the foreword to his 2003 *Critical Companion to 'Beowulf'*, Andy Orchard notes that since the late nineteenth and early twentieth centuries,

> the principal areas of scholarly inquiry into *Beowulf* remains substantially the same, although the sheer number of dedicated publications has become somewhat bemusing. Whereas in 1936 J. R. R. Tolkien [in a seminal address to the British Academy entitled "*Beowulf:* The Monsters and the Critics"] could humbly [admit that] he had not been 'a man so diligent in [his] special walk as duly to read all that has been printed on, or touching on, this poem,' it might fairly be said that none of his successors in this 'special walk' would now dream of doing so. (3)

And yet, the stream of publications remains steady.

Despite the high volume of material, the apologies for continuing scholarship are unnecessary. The poem's ability to withstand so much critical scrutiny and not lose its mystery or its power to inspire new thinking in successive generations of audiences is certainly one reason that *Beowulf* is a classic of English literature. No matter how much scholars from diverse disciplines have delved into this poem, they have not exhausted its possibilities, and no one perspective in any field of *Beowulf* interpretation can claim undisputed authority. In the discipline of literature, some of the most vexed questions include place and date of composition, unity of authorship (and the characteristics of the poet), and method of composition—all issues that complicate the task of literary analysis. For now, let it be said that the fact that these questions have not been, and in some cases will never be, firmly settled has the distinct advantage of requiring that literary analysis of *Beowulf* pay close attention to the poem itself.

This has not been the case universally, a concern addressed by Professor Tolkien in 1936: "It has been said of *Beowulf* itself that its weakness lies in placing the unimportant things at the centre and the important on the outer edges. I think it profoundly untrue of the poem, but strikingly true of the literature about it. *Beowulf* has been used as a quarry of fact and fancy far more assiduously than it has been studied as a work of art" (14). Still, in the years since that lecture (and at least partly because of it), Tolkien's request that literary scholars direct their criticism "to the understanding of a poem *as a poem*" has borne much fruit (14, emphasis mine). The abundance and quality of the continuing scholarly interest in *Beowulf* indicates that this is a piece of literature that not only invites, but also rewards, such investigation.

Beowulf is a far from easy text for a modern reader, even one with some knowledge of the language and culture of Anglo-Saxon England, but then again, it was not a simple poem to begin with. The unknown poet has interwoven his[1] surface-level narrative of a monster-fighting hero with a rich backdrop of historical, biblical, and mythical material, refuses to be bound by a strictly chronological structure, and expresses his tale in masterfully compact, allusive language wrought to a high poetic sheen. While the initial impression gives great pleasure to an audience with tastes at all compatible to its style and subject matter, *Beowulf* is like any other great, complex work of art: the more one studies it, the more one sees. The challenge, then, for new *Beowulf* scholarship is not so much that of making revolutionary discoveries as it is of bringing fresh perspectives to the text that help to expand and refine current ones. That is what I have attempted in this project.

Genesis of the Project

"What is it to be a hero?"

The single best piece of advice given to me as a young scholar is that all good research begins with a good set of questions. The question above provided the initial direction for a

[1] *Beowulf* survives in a single copy, with no known author. It remains an open question whether the poem is the work of a single poet or a collection of performers or *scops* who gave this story the shape in which it was finally recorded in the extant manuscript. I discuss the question of authorship later in this chapter; in the meantime, it should be known that I adhere to the line of scholarship that believes the text we have is the work of a poet, not a mere recorder, and since the odds that this anonymous 7th-to-9th century Anglo-Saxon was a woman are slim, I refer to this person as male throughout.

research project in Anglo-Saxon literature, which an interest in *Beowulf* then expanded into, "What does the poem *Beowulf* say about heroism?" and "What does the character of Beowulf reveal about what it is to be a hero?" These are simple queries, but it very quickly became apparent that the answers could either be summed up in a dozen words—or a dozen volumes. However, one phrase in the text of the poem captured my imagination and gave a specific focus to my investigation. That phrase is the topic of this project: *ana on orde*, ("alone in the front," l.2498a).[2]

Without claiming that this is the single key that will unlock the "one true meaning" of the poem, which is a highly suspect claim in *Beowulf* studies no matter who makes it, these three words certainly offer a partial answer to my original set of questions, and it is an important one: for Beowulf, and those for whom Beowulf is an example of heroic virtues, to be a hero is in some sense to be always "alone in the front."

Description of the Project

The goal of this project is simply to understand the phrase *ana on orde* and its meaning in the context of the poem we call *Beowulf.* Like so much of the work, this single half-line is a treasure-hoard of meaning, and can be read on many levels. Of particular interest is the paradoxical relationship of the two ideas of "alone-ness" (isolation) and "in front-ness" (community). My proposed task is as follows: to clarify the nature of this paradox and to show how it plays out on both the narratorial and verbal levels of the poem. Ultimately, I want to suggest a couple of ways to read *Beowulf*'s presentation of heroism using the two sides of this paradox (held in tension with each other) as an interpretive lens.

My approach to this task has been to combine linguistic and literary analysis of these words and their related concepts in an attempt to arrive at an understanding of the cultural context of the ideas and the way in which they are presented in *Beowulf.* The primary lenses employed here are those of language, focusing on the meanings and connotations of the words

[2] Quotations from *Beowulf* are taken from Howell D. Chickering, Jr.'s dual-language edition, which follows the manuscripts of the text in presenting the Old English. However, I omit his punctuation and the diacritical markings on long vowels. Unless otherwise noted, translations from the text are my own, and follow the Old English word order as closely as possible while maintaining a clear Modern English reading.

themselves, and close reading of the text. However, doing so also requires touching on many other topics: the poet's tone, methods, and purpose(s), the poem's theme and genre, its social, religious, and literary contexts, paradox and ambiguity, the relationship of a great piece of art to its audience, and how it can even teach the one who listens to it something valuable about what it is to be human in this world we inhabit.

Ana on orde is one, not the only, statement by Beowulf of his heroic identity. It suggests a complicated self-awareness, one that is eulogistic but also admits of ambiguity. The poet confirms and deepens Beowulf's comment in his treatment of the themes of *ana* and *ord* and of heroic identity in the rest of the poem. His work thus reveals an acceptance of paradox that seems well suited to heroic culture generally, and the unique cultural setting of the heroic, Christian Anglo-Saxon culture.

The second half of this chapter presents a general view of the interpretive issues raised by the subject: first, that of *Beowulf*'s general cultural and literary background. This discussion will remain general, concerning the culture of the Anglo-Saxon England in the 7th-9th centuries, the range of possible dates accepted by most critics of the poem.[3] I then move on to a consideration of the style, structure, and theme of the poem as a whole; finally, I introduce the discussion of the context of *ana on orde* in the extant body of Anglo-Saxon poetry and the literature of some of the Germanic languages most closely related to Old English. [4]

In chapter two, attention is given to the phrase *ana on orde*, which is found nowhere else in the extant Old English corpus or in the other Germanic languages considered in my research. The focus here is on its immediate literary context, as part of the hero-king Beowulf's last speech before his last fight against the dragon terrorizing his people. Along with the hero's

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[3] This is a regrettable limitation, but the problem of the date of *Beowulf*'s composition is similar to that of the poet's identity: unlikely to be solved without the discovery of further manuscript evidence. It is beyond the scope of this project to argue for either an earlier or later date.

[4] They are Old Saxon and Old High German. Old Frisian is even closer in historical development, but unfortunately its extant texts date from several centuries after even the "late date" for *Beowulf*, and none are poetry. For further description of the linguistic history of Old English and its relationship to other Germanic languages, see chapter two in *The Cambridge Companion to Old English Literature* (eds. Malcolm Godden and Michael Lapidge), esp. pages 24-5; for a more complete discussion, refer to Orrin W. Robinson's *Old English and Its Closest Relatives: A Survey of the Earliest Germanic Languages*.

other pre-battle speeches, this monologue is what Joseph Harris calls an "adumbration of" and a "rehearsal for" Beowulf's "death song," his dying words (31-2). I will argue that within this speech, *ana on orde* constitutes part of Beowulf's auto-epitaph, a statement of his heroic identity and purpose. The juxtaposition of contrasting ideas in this statement leads to issues of paradox and ambiguity in the poet's lexical choices and their relationship to his thematic purposes.

Chapter three focuses on the specific issues of isolation and community in *Beowulf*, as represented by the words *ana* and *ord*, respectively.[5] This chapter traces the uses of each word in the poem *Beowulf* and in other Old English literature, and also the two words' cognates in the literature of other roughly contemporary Germanic languages. I have done so in order to see how the *Beowulf* poet uses these words in comparison to their use in other literature from the same general time and place, as well as in comparison to his larger literary and cultural milieu. Here, I argue that while the *Beowulf* poet employs *ana* and *ord* in ways that fit the accepted usage in all three languages, his usage is unique for the range of meaning attached to each word in this single text. Furthermore, the distribution of these words in *Beowulf* indicate a weaving of the ideas attached to both *ana* and *ord* throughout the text, a kind of *leitmotif* that is resolved at line 2498a, *ana on orde*. This *leitmotif* echoes the themes of the hero's isolation and communal ties as discussed in Chapter 2, reinforcing Beowulf's self-understanding by means of the narratorial voice.

Part II: Background of the Poem

The bulk of my discussion of *ana on orde* in the following chapters comes from a close reading of the text of *Beowulf*. It is informed by other scholars' work on related topics, often extrapolating from existing scholarship to bear on my highly specialized focus, but remains largely idiosyncratic. That is, my reading of *ana on orde* is very much a product of my reading

[5] *Ana*, as used in the phrase *ana on orde*, is an adverb formed from the root word *an*, and is specialized enough to be of interest in this specific form. In the same phrase, *on orde* is a prepositional phrase composed of the preposition *on* and the dative singular noun *orde*. While I sometimes discuss the more specialized meaning implied by the prepositional phrase, I also deal with the wider range of meaning attached to the root of the noun, *ord*. Thus, when I divide the phrase *ana on orde* into its two segments, I will always use *ana* to represent the first element, and *ord* for the second.

of *Beowulf*. That reading takes into account knowledge of the text's historical and cultural background, as well as the more purely literary concerns of authorship, date, style, theme, etc. Because this particular text has a large number of unresolved "problems," questions to which there is no single answer, I have chosen to set out my understanding of some of the major areas of my "reading." The following is not an exhaustive introduction to the interpretation of *Beowulf*, but one that focuses on those areas most directly pertinent to my analysis in the successive chapters, done so that it will be clear from what scholarly vantage point my analysis derives.

Anglo-Saxon History and Culture: Germanic Paganism and Latin Christianity

Christianity. In the year 407 CE, the occupying Roman legions departed Britannia, leaving the island to its "native"[6] tribes; in 597, Pope Gregory the Great sent Augustine as a missionary to the "Angles," the name the pope applied to the people then inhabiting Britain. The Roman Catholic missionaries (for Augustine surely had helpers in his great task) began in the southern part of England and moved northward. Soon after, their Irish Catholic counterparts, led by one Aidan, began their work in the northern parts, establishing the monastery at Lindisfarne in 635, and the two missions enjoyed immediate success and almost always had the favor of local rulers. The point to make here is that the conversion of the Anglo-Saxon people to Christianity proceeded swiftly. In 664, the Synod of Whitby was convened, and though the major topic of discussion was the fixing of the church calendar, the result was that English Christianity from this point forth was firmly allied to the Church in Rome and under her authority.

This much we know from history. However, the religious identity of the Beowulf audience remains a controversial one. Still, it is likely that the original audience of the literary *Beowulf* was at least in part a Christian one, even assuming a date for the poem's composition on the earliest end of the scale. Indeed, Dorothy Whitelock's incisive series of lectures,

[6] "Native" is in this instance a relative term. The Romanized Celts living in England at this time were Indo-Europeans who moved there from the Russian Steppes perhaps around 500 BCE.

published in 1951 under the title *The Audience of Beowulf*, points out the extent to which Christian thought permeates a secular poem which was not likely meant for a purely ecclesiastical audience. This indicates, she says, that not only had the Anglo-Saxons already converted by the time of its making (a point she assumes was not really in doubt), but that furthermore, the Christian doctrine, teachings, and vocabulary used so casually (but not, I believe, carelessly) by the poet had become intimately and immediately familiar to a lay audience as well (19-21). That is, Christianity so deeply suffused the imaginations of poet and audience that it could inform a work centered on heathen times and which was meant to be enjoyed as entertainment, not as a sermon.

Whitelock's lectures, while they remain a classic text in *Beowulf* studies, have a sense of confident certainty regarding the Christianity of the original *Beowulf* audience that is hardly universal. In 2008, Robert D. Fulk, Robert E. Bjork, and John D. Niles published a highly annotated critical edition, *Klaeber's* Beowulf, *Fourth Edition.* In "Section V: Christian and Heroic Values" of their introduction to the poem, they note:

> Still, no consensus has emerged regarding how crucial to the poet's design his Christian perspective is, how well integrated into the overall narrative each Christian phrase or passage is, how well developed the poet's concept of religion is compared with that of well-educated clerics of the Anglo-Saxon period, or how fully representative his perspective is of his culture in general. (lxvii)

The difficulty in pinning down the religious beliefs of *Beowulf*'s audience stems, naturally, first from scholarship's inability to pin down its date. Even were the date known, though, the processes of religious conversion are complex and discussion of the faith of a large group of people will necessarily involve a lot of simplification and guesswork. My own take on the question is fairly moderate: The text of *Beowulf* often assumes familiarity with some of the ideas and terminology of Christian belief, though these are drawn mainly from the Old Testament. These allusions are used simply, with no explanation or narratorial exhortation to the audience to choose the Christian perspective over the pagan one he at times decries in his character. Therefore, it seems to me that the *Beowulf* poet felt comfortable in the assumption that most, at least, of his audience would be in agreement with Christian belief.

Germanic Paganism. Still, even if Christianity was strong in England, it was still a relatively recent development in comparison to the heroic traditions of the people's Germanic forefathers. Fulk, Bjork, and Niles in fact argue that "while heroic attitudes were characteristic of the pagan era, they also long outlasted the conversion of the northern peoples of Europe to Christianity," although stripped of their original religious significance (lxxii). Indeed, Christianity was only one of two dominant elements in the culture of the Anglo-Saxons, and many elements of their Germanic heritage survived religious conversion intact or nearly so. Aside from relatively few runic inscriptions on stone, written records in England were almost entirely confined to periods of Latin presence. Thus, we know little of the period between the departure of secular Rome in 407 and the advent of religious Rome in 597, save that the Celtic tribes had been joined—or rather, absorbed where they were not pushed out or otherwise eliminated—by immigrants from the Continent. This phase of English history coincides with the period of the Great Migrations, a massive movement of tribes beginning from Central Europe and pushing westward and southward. Those who crossed the sea and settled in the lowlands of Britain came from the Jutland Peninsula, northern Germany, the Low Countries, and perhaps parts of Scandinavia (Wormald 2). Collectively, these settlers and their successors became the direct ancestors of the people we know as the Anglo-Saxons and their West Germanic speech grew into the branch now known as Old English.

The geographical setting of *Beowulf* is Scandinavian, in what is now Denmark and southern Sweden; its events involve the peoples of the Danes, Swedes, and Geats, as well as several other smaller groups in the surrounding regions. Correspondences between certain historical personages and events and those mentioned in the poem, King Hygelac and his disastrous raid into Frisia chief among them, indicate that the chronological setting of *Beowulf*'s narrative is roughly the sixth century (Robinson: "*Beowulf*" 143, Whitelock 38-40). Thus, at a remove of a hundred years or more, the Christian Anglo-Saxon poet has shaped a tale concerning his people's ancestral homeland and the heroic age of their pagan ancestor-cousins.

Yet despite this "antiquarian interest," as it is often called, it is important to remember that aside from issues of religious belief, the social atmosphere of the Anglo-Saxons was still much akin to that portrayed by the various groups mentioned in the poem (Hill 18). The poem never portrays the ways of the Danes and Geats in court, war, social relationships, or politics as "quaint," but rather as having contemporary relevance even when not exactly identical to contemporary Anglo-Saxon society, and as useful for reminding the audience of good and bad social behavior. For example, the narrator frequently interjects an editorial opinion on what he has just described, and phrases so pointed in this respect as *swa sceal man don* ("so must a man [or "person"] do")[7] are not uncommon. So, what was this heroic society like?

Heroic Culture. Of non-literary (that is, non-poetic) sources, the most important ancient account of the culture of the Germanic tribes comes from the Roman historian Tacitus.[8] While his first-century report was probably slanted to shame the Romans of his day for lacking virtues these "barbarians" exhibited,[9] it nonetheless provides detailed descriptions of a wide range of peoples, giving their names and locations in central and northern Europe. He particularly notes differences in their customs and variations in the opinions held regarding these customs by those he observed. His main concerns are with issues of social structure, of marriage customs and communal law in particular, but also including such things as the rearing of children and the special relationship of a man and his sister's son. He also describes the tribes' arms, armor and military practices, and what struck him as the extraordinary "noble valour or warlike vigour of these barbarians" (Hill 16). His description of the supreme importance of martial courage and war-band loyalty, which the Roman called the *comitatus*, to the Germans is often-quoted but impossible to exclude here as it comes into play in several places in *Beowulf*:

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[7] This exact phrase occurs three times in the text, at lines 1172, 1534, and 2166.

[8] The relevant portions of Tacitus' *Germania* can be found in English translation in the online *Medieval Sourcebook,* at <http://www.fordham.edu/halsall/source/tacitus.html>.

[9] See, for example, Hill pp. 16 and 155 n.15, and the introductory note on the *Medieval Sourcebook* text.

> When they go into battle, it is a disgrace for the chief to be surpassed in valour, a disgrace for his followers not to equal the valour of the chief. And it is an infamy and a reproach for life to have survived the chief, and returned from the field. To defend, to protect him, to ascribe one's own brave deeds to his renown, is the height of loyalty. The chief fights for victory; his vassals fight for their chief. (Tacitus par. 13)

Of modern texts, H. M. Chadwick's 1926 *The Heroic Age* was for a long time the undisputed major source for information on the social background of *Beowulf*, although his work remains somewhat general since his was a comparative study of various heroic ages, particularly the Germanic, Celtic, and Greek. However, this has been augmented by developments in the study of anthropology which have since made possible more focused and detailed ethnographic analyses like that undertaken by John M. Hill in *The Cultural World in 'Beowulf'* (1995). Even though Hill warns that his goal is only to describe the society that is presented in the poem, not to make a claim for the poet's and poem's location in a particular historical time and place, his own arguments in favor of a "shared organization" between the historical and fictional worlds show that a comparison between them is well within reasonable bounds (17-18). I thus conclude my description of the cultural background of the Anglo-Saxons with his description of the one painted by *Beowulf*:

> Beowulf's world is a face-to-face one, characterized by bilateral kinship; morality is probably tied first to familial, then to lord-retainer, and then to group relations. In this world violent settlement is part of the institution of feud (which in turn has a customary, juridical heart); grand gift-giving has complex social dimensions; time is a matter of cycle and kin-line (or patriline), not clock time or historical measurement; and God is both in heaven and in the life and death events of this world, effectively underwriting the customary values of revenge as settlement, of amity between kinsman, and of loyalty between lord and retainer. (19)

Date, Place, and Method of Composition and Some Characteristics of the Poet

My analysis of the text is founded on the basic assumption that *Beowulf* is the composition of a poet in England sometime between the limits of a seventh- to ninth-century range. I have not found a compelling reason to choose between the dominant theories of a Kentish, or Mercian, or Northumbrian, place of origin. Concerning the date I am no more positive: Fred C. Robinson notes that while the majority view during the 1900s put the date in the 8th century, more recent scholarship has argued for a somewhat later date ("*Beowulf*" 143);

I will only go so far as to say that I think it likely that the poem as we now have it came into being sometime in the 7th-9th centuries. However, I am more firmly decided on the matter of unity of authorship. While this remains a controversial issue in *Beowulf* studies, the proponents of multiple-author theories, once dominant, now share intellectual space with those arguing in favor of the opposite. Indeed, the single-author argument seems now to dominate. For various reasons, large among them the unity of themes and motifs in the poem from beginning to end—including those revealed in my own research on the phrase *ana on orde*—I agree: *Beowulf,* in the form in which we know it, is probably the product of a single (and brilliant) poetic mind. He may have been working from songs and tales passed down for hundreds of years, but he was a composer, not a mere compiler or clumsy redactor. Whatever his sources may have been, the poem we know today is this man's *Beowulf.*

This unknown poet was either a literary-minded monk or a court bard or *scop*, and if not himself able to read and/or write, although it could easily be the case that he was, would have dictated his work to a scribe. Either way, he seems to have been experienced in the kind of oral-formulaic method of composition first described by Francis P. Magoun in 1953, who calls his analysis "an extension into the realm of Anglo-Saxon narrative poetry of the work of Parry and Lord," two scholars who studied Homeric verse as well as the methods of contemporary Muslim singers in Yugoslavia (Magoun 46; 45-48).[10] Thus, *Beowulf* was apparently meant for oral performance (and despite the existence of several good verse and prose translations, there is no substitute for hearing the poem read aloud in its original Old English), and one likes to think of the poet performing his own work when it was finished, though of course this cannot be proven.[11]

While certainly Christian on the basis of his narratorial comments in *Beowulf*, the poet's sympathy for the pagan characters of his tale and his interest in their way of life is evident throughout. If a monk, he was perhaps one of the type admonished by the great

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[10] The oral-formulaic method will be discussed more in chapter 3, in dealing with *ana on orde* as part of what I have termed a small "formula-set" of poetic phrases formed with *ana* + preposition + dative noun.

[11] Fred C. Robinson offers a good summary of this scholarly conundrum in "*Beowulf*" pp.157-8.

scholar and cleric Alcuin (whom Charlemagne brought to serve as a teacher in his own court school) in a letter dated 797, for the sin of preferring to listen to "the songs of the heathen" rather than "the sermons of the Father" while at dinner (qtd. in Frank 91).[12] Yet it is just as obvious that the mind behind *Beowulf* was fully converted to belief in the Christian God. The interplay between the poet's Christianity and his appreciation of the "noble pagans" of his tale's setting (whom he would have considered the distant kin of his own people) is at once glaringly obvious and so subtle that the two cannot be fully disentangled. Perhaps it is best to accept along with Marijane Osborn that "[t]here is no pagan-Christian 'problem' in *Beowulf*," that these perspectives are simply two parts of the poet's unique epistemological stance which "embrac[es] both secular and spiritual understanding" (979). Of course, even if the task of understanding *Beowulf* does not require one to solve the "problem" of the interplay between Christian and heroic (pagan) values, it remains necessary to recognize that the interplay exists, and that it is an important element in the poem's mood and thus, overall theme.

Notes on Structure, Theme, Tone, and Genre

Structure. For the first several decades of modern *Beowulf* criticism, the various long "digressions" in the narrative—notably the so-called "Finnsburg episode," Hrothgar's "sermon" concerning the violent and greedy King Heremod, the poet's recollection of the violent and vain Queen Modthryth whose marriage to good King Offa reformed her, and the recollections by Beowulf and the Geatish Messenger towards the end of the poem about the Geats' wars with the Swedes and Frisians—were seen as evidence of the poem's "lack of steady advance" or even more harshly, as a "radical defect, a disproportion that puts the irrelevances in the center and the serious things on the outer edges" (Klaeber lvii, Ker 253). This is turn was seen as evidence in favor of theories positing an author who was working from a collection of inherited lays and cobbling them together without a firm mastery of his sources. As we have seen, such theories

[12] Of course, Frank and others have also given reasons to believe that even Alcuin was perhaps not so much opposed to the enjoyment of native (pagan) tales as his famous question "What has Ingeld [a pagan hero] to do with Christ?" seems to imply. Perhaps in the 797 letter, he was primarily objecting to the excessively secular lifestyle of a particular clerical community, or even to the recitation of tales about a Danish hero at a time when the monastery at Lindisfarne had just been raided by Vikings (Frank 92, Wormald 10).

of authorship have been challenged by the idea of a poet who *did* know what he was doing, and who used his source material purposefully. Working from this standpoint, many critics (including myself) have since gone about the task of discovering the overarching structure of *Beowulf* with the happy conviction that there is one to be found.[13]

The results are promising, and there are four descriptions of the poem's architecture that seem to me particularly convincing: those of Joan Blomfield, J. R. R. Tolkien, John Leyerle, and John D. Niles. Of these, Blomfield's theory, expressed in "The Style and Structure of *Beowulf*," is probably the simplest. Using the rather obvious fact that the central figure of the poem is Beowulf himself, she posits that everything in the poem is organized by its relationship to the character of the hero, the "centre of attraction" around which the rest of the poem orbits, and that this is what ties the individual pieces together and gives the whole its shape (396). It is Howell D. Chickering, in the introduction to his dual-language edition of *Beowulf*, who aptly terms this idea "magnetic": according to Blomfield's theory, he says, "[t]he life of the hero draws many other disparate but significant stories toward it like iron filings to a magnet" (Chickering 21). The other three theories have the curious similarity of finding echoes in the larger narrative of stylistic elements of its smaller parts, even down to the balanced half-line structure of the Old English poetic line.

Like Blomfield, Tolkien sees the structural art of the poem as being essentially centered on the figure of Beowulf, but his theory of "balanced opposition of ends and beginnings," centered around the moments of Beowulf's achievements in youth and his dying day, gives this hero-centered view a more definite structure, which he calls "simple and *static* […] solid and strong" (32, emphasis original). John Leyerle posits an interlace structure, which likens the art of *Beowulf* to the intricate woven patterns of Anglo-Saxon art, that it is in fact their "poetic analogue" (Leyerle 146). He posits the monsters, or rather, Beowulf's fighting the monsters, as the "elongated lacertine elements" into which other narrative material is interwoven by means of anticipation and shifts of viewpoint (156). Most interestingly for the current study, he sees

[13] Fulk, Bjork, and Niles offer a good overview of various approaches to this topic in their introduction to *Klaeber's Beowulf Fourth Edition*, section "VI. Structure and Unity" (lxxix-xci).

the variation and juxtaposition of words by the poet as being integral to this interweaving, although "decorative rather than structural" (149). Niles' theory builds from the idea of *ring-composition*, which he interprets as "a chiastic design in which the last element in a series in some way echoes the first, the next to last the second, and so on […] so that the design as a whole may be thought of as an *ABC…X…CBA* pattern capable of indefinite expansion" (Niles 924). In *Beowulf*, he asserts, ring-composition organizes the three major episodes of the poem as well as providing the pattern for the entire narrative: one large ring-structure composed of several smaller ones, rings within rings (925, 929).

These theories of structure, while different, are not incompatible. This is particularly true when they are viewed through the eyes of a redaction critic; that is, when one seeks to imagine how the *Beowulf* poet worked with his source material, whatever that was. It will become clear in the discussion of genre exactly why it makes no real sense to think that the poet had a strict form in mind and then came up with narrative material to fit into the slots of that structural matrix; instead, he created a matrix to help give shape to the tale he wanted to tell. It seems reasonable to think of him considering the idea of his hero, pulling in other material that he considered relevant to what he wanted to say about that hero, pruning out elements that he did not consider relevant to the version of the story he was telling, and weaving the results into the major episodes of his hero's life where he considered they fit best. In doing so, he would have had in mind—as any storyteller does—many other stories and songs (here, both secular and religious), and quite possibly some formal training in poetic composition, and these forms would have gone into the poetic "soup" as well. Perhaps he consciously chose to employ methods of interlace and ring-structure—it would not after all be surprising if he did so—or perhaps these things merely affected his unconscious poetic decision-making regarding what simply *felt right* when he composed. Whether done consciously or not, the underlying structure of this poem is hidden, functioning as a servant to story and theme and not their master. Thus it seems clear that the poet was both *able* to use various methods of shaping his story at one and the same time, and quite *comfortable* in doing so. This willing acceptance of

multiple perspectives is seen throughout the text of *Beowulf*, and will become particularly important in my discussion of the poet's treatment of the theme of *ana on orde*.

Theme and Tone. There may be several kinds of structural apparatus underlying the narrative of *Beowulf*, but there are by far many more thematic elements that are important to the tale. Fortunately, these are generally much more readily apparent. Courage, loyalty, the desire for well-deserved glory, kinship, kingship, wisdom, strength, the noble valour of people who lack the Christian hope of their audience and yet fight undaunted against any odds for the things they hold dear, and the ultimate inexorability of Fate, are all significant themes in the poem. Some primarily have to do with the character of the hero, with his choices, attributes, and development. Focusing on Beowulf's relationship to the figure of the epic hero, Peter Fisher names the poem's theme the "doom of Beowulf," where "doom" is used in its Old English sense of *dom*, that is "judgment, choice, and glory" (389). George Clark traces Beowulf's life through his major battles, with the addition of the swimming contest with Breca and the duel with Dæghræfn in the Frisian episode to the usual three of the Grendelkin and the dragon, noting the theme of Beowulf's character development from "a youthful thirst for adventure to a mature acceptance of heroic responsibility" (425).

Other themes have to do with elements of myth and archetype, primarily the idea of the hero as the champion of mankind and the principles of order and good, who fights against monsters representing the forces of chaos and destruction.[14] In this struggle, he is joined by people and things that represent the human ability to achieve order: good kings; loyal kinsmen; the fulfillment of one's vows; arms, armor, treasure, and other examples of human ingenuity and skill; and at the pinnacle of these, the symbol of the lord's hall, that place of light and song and the deepening of human bonds. For a hero in this world, the presence of *sapientia et fortitudo* ("wisdom and strength"), and the absence of *malitia* (the negative aspect of *sapientia*), are what make any success in this struggle possible. They also provide one basis for a final

[14] For example, see Clark 409, 430, Georgianna 839, Halverson 601-2, Helterman 7, and Osborn 973.

measure of Beowulf's character: his success or failure to embody the forces of good (Kaske 302, Scowcroft 51-2).

The accompaniment to the theme of the heroic victory of order over chaos is the even firmer idea that such victories are short-lived: the forces of chaos always return to destroy the good things heroic man has built: "A light starts—*lixte se leoma ofer landa fela*—and there is a sound of music; but the outer darkness and its hostile offspring lie ever in wait for the torches to fail and the voices to cease" (Tolkien 35). Heorot is the greatest of halls, the highest achievement of humanity in *middangeard* ("middle-earth"), and yet the poet describes its construction and its ruin "in one breath" (Halverson 603). In the world of the poem as in the understanding of the Anglo-Saxons, *lif is læne* ("life is loaned"): achievement is always closely followed by failure, creation by destruction, the joys of life by the doom of death.

The fact that the *Beowulf* poet and at least some of his audience shared a Christian belief in the eternal Lord whose will no force of chaos can shake does not make this theme less poignant. Those critics who find in *Beowulf* a condemnation of the heroic system of thought, because of its points of incompatibility with the Christian view of the world, have also often described a potent thematic element of the work—namely the poet's ability to represent so feelingly the doomed and desperate quality of the pagan past. But to emphasize the idea of condemnation is to miss the real point found in the poem's tone. Some Anglo-Saxons certainly reacted to their conversion with an entirely negative view of what came before, but there was also a tendency, reflected in *Beowulf* itself, to view their pagan relatives with compassion, admiring their virtues while lamenting their ignorance of the true God.[15] It is as one of these kinds of men that the *Beowulf* poet writes, and apparently for an audience he expected to feel the same.

[15] A particularly nice statement of this interplay of reactions comes from Fulk, Bjork, and Niles: "Beowulf lives and dies by a heroic code that is in many ways admirable, and thus he is rightly esteemed by his peers and, indeed, by the poem's readers or listeners as well; and yet we in the audience know that code to have been superseded, in some essential regards, by the teachings of a newer creed.[…] One is thus invited to sympathize with the pagan characters, and even to identify deeply with their traumas and triumphs, while at the same time viewing them with a necessary religious detachment" (lxxii).

It is not to condemn the characters of *Beowulf* for their blood-feuds, their worship at pagan shrines, or their quest for personal glory that the poet writes; rather, the poet seeks the points of shared belief between these people and those of his own time. The actions he disapproves are almost always those rejected by the moral system of *Beowulf's* world as well, and he far more often underlines the aspects of the heroic code that may be incorporated into the Christian system than points out those that may not. For example, when characters in the poem speak of a god, they use terms that a Christian audience would accept as referring to the Christian God, such as "Creator" and "Lord," not the name of a pagan deity. In short, any didacticism in his tone is exhortative rather than censuring, and while his admiration for such "noble pagans" as Beowulf and Hrothgar may be "weighted with regret" (to use another phrase from Tolkien) for their paganism, that very regret serves to heighten his admiration of their heroism—qualities of bravery, loyalty, trust in the Maker, generosity, etc. which can apply to a Christian audience as well as a pagan cast of characters.

Genre. Beowulf is in one particular way very much like its hero, *ana on orde*: the poem does not fit neatly into any particular genre of literature, although it is akin to several. If it can be called an epic, it is not in the classical sense of the word that it is so. For one thing, *Beowulf* does not begin *in media res*, but includes a long introduction about the Scylding dynasty before even the first villain comes onstage, and it is not until line 194 that we first meet the hero; we do not learn his name until line 343. Neither is *Beowulf* a typical heroic lay, of the kind we know from the Continent, in which the plots tend to center on purely human themes of heroes caught between enmeshed loyalties—in *Beowulf*, political treaties and oath-breakings take second chair to the hero's battles against monsters. And yet, despite the monsters, *Beowulf* is far removed in tone and scope from a folk tale. It is surely tragic, but the tragedy has little if anything to do with the flaws of its characters—the sense of fate is heavy, but inevitable and largely impersonal. In many respects it is like the Old English heroic poetry, "The Battle of Maldon," for example, but it is equally akin to the Old English elegies. It is a long narrative

poem, but the narrative is not presented in the typically straightforward chronology of that genre. What, then, *is* this poem?

First it might be asked why the question of *Beowulf*'s genre is worth considering. Does it really matter if we call the poem an epic, tragedy, elegy, folk tale, or heroic lay, so long as we study the text and understand its style and themes? In one sense, perhaps not. Genres are meant to be descriptive categories, a way of grouping together similar pieces of literature, not prescriptive ones that force works to fit certain types and ignore the variation within groups. Therefore, we should not worry too much that *Beowulf* does not fit exactly into the generic categories typical of literary studies; it is itself, and that is saying enough. However, the main use of these categories is to help the reader get a sense of a text's main goals. If a piece is clearly a tragedy, then one is not surprised when the hero comes to a terrible end—for him to marry the princess and live happily ever after would be almost more upsetting as a reader. When reading a folk tale, one knows to look for its moral lesson, and so on. This, I think, is why literary scholars want to find a generic title that fits *Beowulf*: to help us better understand the effect the poet is trying to create, rather than simply the effect it happens to have on each audience member, and thus to help us decide how successful the poem is in its aims. In short, generic knowledge is a *tool*, meant to assist the interpretation of other aspects of a piece, even one as atypical as *Beowulf*.

The best description of the genre of *Beowulf* that I have found is Tolkien's "heroic-elegiac," with Stanley B. Greenfield's "epic tragedy" a close second (Tolkien 34, Greenfield 91-105). Tolkien's wording has the advantage since it uses terms connected to Old English literature, not that of classical Greece and Rome as Greenfield's are. Heroic verse in Old English we have, and many elegies, but very little that could be considered along the lines of tragedy or epic in their classical senses.[16] "Heroic elegy" best fits the two dominant moods present in *Beowulf*: admiration for the heroic past, and praise of the qualities of valour and lofty character

[16] However, some of both classical epic and tragedy are present in *Beowulf*, and the poem does share some of its literary temper with the works of such as Homer and Virgil.

inherited from that past by the present, combined with mourning for its loss and its inevitable doom.

Ana on Orde as an Interpretive Lens

My reading of the text in light of the phrase *ana on orde* finds support in this position of duality. *Beowulf* presents many dualities in the course of the text: light/dark, hero/monster, chaos/order, praise/mourning, and so forth. It would therefore be easy to call this a text of "either/ors," but that is simply not the case. Even when two elements are most clearly opposed—one thinks here of the image of the raising of Heorot with the image of it burning to the ground following immediately on its heels—they are also connected. The poet places pairs of opposites so close together in the text that they sometimes begin to blur into one another, as for example while Grendel is shaped almost like a man, Beowulf, like Grendel, becomes *bolgenmod* ("swollen with rage")—and almost monstrous—when he enters battle. In this poem, even the most vehemently opposed elements do not throw spears from a distance; they grapple. And when they do so, when the poet shows them to us in the closest possible proximity to each other, we see that paradox is a fundamental part of the world he describes.

To hold two sides of a paradox in balance may be difficult or even painful, but it is necessary for the highest and best human life: to ignore one side is to collapse into cowardice or vice. Thus the hardest challenge facing the hero in *Beowulf* is simply that of maintaining his identity *as a hero*, which means holding himself in a balance between opposing forces. Beowulf's life shows how he does this, living as one bound tightly to others and to his society, but also accepting the isolation necessary to be what they need him to be. To save the things he loves, the hero must be willing to lose them for himself. In order to fight monsters, he must be so different from his peers in terms of strength and courage as to be almost inhuman, and be set apart and in some ways disconnected from other people; but in order not to let those qualities overwhelm his humanity and turn him into a "monster," the hero must never lose sight of his purpose: to use his gifts in service of his human community and its values.

CHAPTER TWO

Ana on Orde:
The Paradox of Heroism in Beowulf's Pre-Battle Speeches

Symle ic him on feðan beforan wolde, ana on orde, ond swa to aldre sceall…
Beowulf, ll. 2497-98

It is the privilege of the old to tell stories from youth, the warrior to declare his courage before battle, and the person nearing death to address if possible a final message to those nearest him. Beowulf, when he goes to challenge the dragon which has attacked his people, is both old and a warrior, and the description of his mood shows that he at least dimly senses what the poet has earlier made abundantly clear to his audience: *him wæs geomor sefa /wæfre ond wælfus; wyrd ungemete neah /se ðone gomelan gretan sceolde* ("in him was a gloomy spirit, restless and awaiting death; the fate was immeasurably near which must approach the aged man, ll. 2419b-21). As Beowulf and his men near the dragon's lair, the poet interrupts the tense excitement and forward motion of the scene by having the hero seat his men on a headland by the sea and then proceed to recall for them some of the many memorable episodes of his long life. It is in this speech that we find the phrase *ana on orde*, "alone in the front."

To understand the place of *ana on orde* in the larger text, it is good to have as broad a context as possible. In the next chapter, I will discuss the context of this phrase in the poet's use of the individual words *ana* and *ord*, and also their place in the poetic texts of Old English and related Germanic languages. For now, I will focus on the more immediate context of Beowulf's statement of his "alone in the front" identity: first in the hero's speech before the fight with the dragon, and second in the set of Beowulf's three main "pre-battle speeches."

In *Beowulf*, the poet has set Beowulf before us as an ideal of the heroic life which—though pagan—still has much to teach the poem's audience. Therefore, I believe it is possible to extract certain generalizations from Beowulf's own words and deeds about that ideal, and to use them to move toward a definition of the hero's life and identity as it is portrayed in the text. In this chapter, I will focus particularly on the concepts behind the phrase *ana on orde* as seen

in two places: Beowulf's speeches before battle and the poet's description of his actions in the scenes that follow them. Beowulf's description of himself as habitually and intentionally "alone in the front" is a statement of both identity and purpose. It is one of the clearest and most concise declarations in the text of how he understands his innate qualities and abilities and the choices he makes about what he will do with them. This self-understanding is shown in the poem to be valid, as Beowulf's actions in both major and minor episodes the poet narrates reveal a hero who consistently puts his body and his unique gifts of strength and will between the people he cares for and the forces that would harm them.

Let us return to the scene described at the start of this chapter. At first, the poet's timing seems strange, if not outright discordant. Why place this speech here, abruptly shifting gears from quick-paced action to ponderous reflection? Why not put it earlier, perhaps when Beowulf first learns of the dragon's wrath and prepares to face the monster, a natural stopping point in the text and perhaps a more suitable place for a long digression? And why make the speech so long, suspending the poem's action to wander up and down events from the past seemingly unrelated to the crisis at hand? Surely this moment in the text is one of the things that lead Klaeber to the comment that Beowulf is "somewhat tame, sentimental, and fond of talking" (1). How are we to resolve the supposed "problems" of this speech?

The answer, I believe, is first that the poet did in fact mean to bring the action to a screeching halt at exactly this moment. For one, doing so serves to prolong the audience's sense of pleasurable suspense regarding the coming battle, a not unimportant technique for a poet who has already told his audience the outcome of the climactic battle. But Beowulf's headland speech is considerably more than a retarding device. In fact, the retarding element serves the purposes of the speech, rather than the other way around. The sudden change of pace brings the speech into sharp relief, deliberately drawing attention to it. That is, the poet uses the dramatic context to give the hero's words immediate significance, which is further emphasized by the speech's length[1]; by its unhurried, deliberate pacing; and especially by its complex tone,

[1] At lines 2425-2536, this is one of the longest monologues in the poem: 107 lines of reported speech divided into three parts by brief introductions. These introductions add their own weight, that of repetition with embellishment, to the hero's reported words. They are:

which is simultaneously somber, contemplative, *and* vigorous, which is also simultaneously heroic *and* elegiac. For both the narratorial and poetic audiences, that is, the Geatish warriors accompanying Beowulf and all those hearing or reading the poem, this speech—although it shares many features with them—is of significantly more consequence than the somewhat less complex pre-battle boasts uttered by the young hero in Part I of the poem.

Before facing the Grendelkin, the young hero recognizes the possibility of death, but his tone remains confident and unconcerned; in those speeches, the *beot* (formal boasting, a commonplace of heroic cultures) element takes clear precedence. Here, before facing the deadly *wyrm*, various elements in Beowulf's unsettled heart vie for expression, and "elegy and *beot* are interwoven to produce a peculiarly unsettling tone" (Harris 26). "Unsettling tone," indeed. One can easily pity the difficulty of Beowulf's situation. After all, what does one say to a group of men who look to you as their leader, their hero, when you feel you may die soon and not get another chance to address them, but when this is not certain? What does one say when these men, and all the people of the nation they represent, are depending on you to show bravery and confidence in the face of disaster? From this perspective, Beowulf does well in the difficult task of balancing the many elements struggling to be heard. This speech combines thoughtful reminiscence, heroic boasting, and the preternatural clarity of vision commonly believed to be given to those about to meet death, and he does so with bravery, not bravado, and a sadness that does not become maudlin. This speech is in large part the old hero-king's statement of his life and identity, a kind of auto-epitaph even if he does not fully intend it to be so.

When Beowulf speaks before the dragon fight, his determination is the same as before any other battle he has faced, and his *beot* does not ring hollow, but the tenor of his address to his men is no longer that of unmixed confidence. His own indistinct impression of looming fate

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(1) *Biowulf maþelade * bearn Ecgðeowes* ("Beowulf spoke formally, offspring of Ecgtheow," l. 2425);

(2) *Beowulf maþelode * beotwordum spræc /niehstan siðe* ("Beowulf spoke formally, in boasting words he spoke for the last time," l. 2510-11a); and

(3) *gegrette ða * gumena gehwylcne /hwate helmberend * hindeman siðe / swæse gesiðas* ("[He] greeted then each of the men, keen helm-bearers, those faithful companions, for the hindermost time," l. 2516-18a).

casts a shadow over his words. It is not quite the shadow of death; that is reserved to the hero's last words which he utters when lying mortally wounded next to his slain enemy. It is a chilling shadow nonetheless, the more unsettling because the poet has made sure that we, the poetic audience, are in no doubt about the hero's fate in this battle. Here, Beowulf does not speak as a dying man—after all, from his perspective it is possible that he will both slay the dragon and live to tell about it—but we who see his doom clearly hear ghostly undertones in his living voice, and know from whence they proceed. We are thus in the uneasy position of being able to understand the speaker's words better than he does himself, and so we feel the full weight of his every word.

In this context of heightened meaning, Beowulf describes as a major point of pride his loyal service to his predecessor, Hygelac. *[S]ymle ic him on feðan beforan wolde /ana on orde, ond swa to aldre sceall /saecce fremman*, he says ("I willed[2] always to go before him in the troop, alone in the front, and so through life shall I do battle," l. 2497-99a). For those hanging on the hero's every word at this moment, these words do not have only a simple meaning. This is true not only because of the tense and elegiac tone of the scene, but is more importantly due to the cultural associations of the words *ana* and *ord* themselves and the added layer of meaning that accompanies their juxtaposition.

Rehearsing the Death-Song: Beowulf's Pre-Battle Speeches

This chapter begins with a description of this line in his speech to his men before facing the dragon. That discussion may have shown why the phrase is important in the setting of this speech, but what makes the speech itself significant? It is not only the fact, although this is highly significant, that it precedes his last battle and final moments of life. It is also one of a series of speeches in the text that give the hero's words before each of his major conflicts that are portrayed in the present time of the narrative (not those presented retrospectively): in

[2] In Old English, the verb *willan* always denotes volition, although it is distinct from the verb *ceosan*, "to choose." Willan is often translated as "to desire," "to wish," "to be willing." My rendering here as "willed" is a bit old-fashioned, but maintains the sense of volition that Beowulf expresses in this speech.

Heorot before facing Grendel, before seeking out Grendel's dam in her ghastly lair, and then sitting on a headland by the sea close to the dragon's barrow.

This group of "pre-battle speeches" can be read as a unit, an idea suggested in part by Joseph Harris' insightful article entitled "Beowulf's Last Words." Here, he connects these speeches to the Germanic "death-song," noting nine basic elements that make up the genre.[3] Harris' main focus is on how the *Beowulf* poet uses these generic conventions, and on the poem's intertextuality; he is less concerned with intratextual things like plot and character development. Most of his analysis of Beowulf's words is, naturally, devoted to the final speech the hero utters as he is dying from his wounds since this is most obviously the moment for "last words." Significantly, however, he also claims that all of Beowulf's speeches before his three main battles "adumbrate elements of the death song and constitute rehearsals for it" (32). He supports this statement with a few examples from different parts of the poem, but primarily from Beowulf's address to his men before facing the dragon, which he says "appear[s] to be so closely linked with his death song proper after the fight that the earlier can hardly stand interpretively without the latter" (31). I agree, but would extend this statement to all of Beowulf's pre-battle speeches. They introduce certain themes, which are followed by action, and finally reflected on by the hero at the end of his life. They are expressions of Beowulf's intentions, while the "death song proper" as he lies dying from the dragon's poisonous bite is his final assessment of how well his actions have accomplished his intent.

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[3] He notes that "last words as a final expression before death are easily recognized, in Western cultures at least, as a distince 'genre of discourse'" and briefly mentions examples ranging from contemporary English literature and non-literary discourse to early Ireland to the Indian classic, the *Mahabharata* before settling down to his main basis for comparison to the hero's last words in *Beowulf*: early Germanic poetry, primarily Norse sagas and eddas, of which he focuses on a dozen or so examples in the course of his argument (Harris 1-6).

Harris' nine elements of the death-song are: (1) the speaker (a) has been mortally wounded, (b) expects to die imminently, or (c) speaks as he receives the death-wound and traces the progress of death; (2) the speaker mentions his condition, specifically his wounds; (3) the theme of inheritance; (4) the speaker "may utter his *own epitaph* in the sense of a defense of his reputation or self-justification" (16); (5) the speaker gives directions for his funeral; (6) the speaker affirms that his death is now inevitable; (7) allusions to fate or to death omens; (8) the speaker's "*hail and farewell,*" which Harris notes is likely to be the "old core, [the] originary speech act" of the death song (21); and (9) the speaker refers to future events or possible events, sometimes in the form of fully articulated prophecy. (Harris 14-21)

The hero's words before contending with the monsters make up a significant amount of the hero's directly reported speech[4] and are a primary way of characterizing him, especially in showing his personal understanding of his heroic role. It is here that Beowulf, and through him, the poet, gives the clearest depiction of a man at his most heroic—when facing a crisis situation—and it is also where the juxtaposition of community and solitariness in the hero's life is most strikingly apparent. Before moving on to an analysis of the shared features of this group of speeches, I will give a general description of their content and narrative context, paying special attention to the group of speeches preceding the dragon fight.

While I have designated these Beowulf's words before fighting monsters his *three* pre-battle speeches, they each take place in installments. The pre-Grendel speech is in three parts, each addressed to a different audience: Hrothgar/the Danish court, Wealtheow/the feasting assembly, and the Geatish band as they are alone in Heorot preparing for Grendel's coming. Later, Beowulf addresses two speeches to Hrothgar regarding his resolve to seek vengeance for the slaying of the counselor Æschere, once before the court at Heorot and again before a smaller audience of Danish and Geatish troops immediately before diving into the haunted mere that houses Grendel's dam. Beowulf's speech to his men at Hronesness by the sea takes place in one sitting, but as was noted above, this pre-dragon speech is divided into three parts by repeated narratorial introductions.

This division of the pre-battle speeches serves several purposes that I can see: first and least significantly, it breaks what would be a long and potentially tedious speech into more manageable portions for a listening—or even a reading—audience. Second, it allows the hero to address a number of concerns while still responding directly to immediate circumstances, thus also moving toward a semblance of genuine conversation, although the poet does not

[4] The others are his responses to the challenges of (1) the Danish coastguard (ll. 260-85), (2) Wulfgar, the door-warden of Heorot (ll. 342b-47), and (3) Unferth (530-606); (4), (5) his retellings of his battles with the Grendelkin to the Danish court (ll. 958-79 and 1652-76); (6) his parting words to Hrothgar (ll. 1818-39); (7) the recapitulation of his Danish adventures to Hygelac (ll. 2000-151, 2155-62); and, of course, (8) his last words to Wiglaf (ll. 2729-51, 2974-808, 2813-16). The first three border on the pre-battle speech tradition, but since the first two are directed primarily toward gaining Beowulf admission to Hrothgar's presence, and the third belongs more closely to the *flyting* tradition (see, for example, Carol J. Glover's "The Germanic Context of the Unferth Episode") and serves to reaffirm his right to be heard by the king, I have not considered them as part of the pre-Grendel group. The last (8), however, has much bearing on the pre-battle speeches and will be considered in the course of my discussion of their significance as what Harris "adumbrations of the death-song pattern" (32).

employ anything resembling true back-and-forth dialogue. Third, it allows for more natural repetition, thus emphasizing key points of the hero's nature and motivations. Having the hero respond in the same way regarding each fight when he speaks at different times and to different audiences, or at the same time and place, but presumably with some pause for further reflection or in response to words we do not get to hear, has the effect of affirming and re-affirming our understanding of his steadfast resolve and commitment to protecting others. These are both important elements of his heroic character, and as will become clear, both are connected by many ties to the paradoxical balance of *ana on orde* in Beowulf's life.

The general similarity among this group of speeches Beowulf makes is fairly obvious: in them, the hero speaks about the fight to a small group of people who will be affected by its outcome and who are themselves representatives of entire nations, either the Danes or the Geats, for whom Beowulf is fighting. While no segment of these speeches is an exact replica of any of the others, certain significant elements are repeated, giving each pre-battle speech a sense of unity. Then, as the individual segments of these speeches are tied together, so too are the three major pre-battle speeches themselves. I count seven major features that are present in all three, and another five that are found in two out of three. These are presented in brief fashion below, and will be discussed in more detail following a description of the content of the speeches and their place in the poem's narrative. The ordering of the elements in this list roughly follows their order of appearance in the text.

In all three pre-battle speeches, Beowulf:

I. *refers to previous victories he has achieved;*
II. *expresses concern for a group of people* (protective motive);
III. *professes loyalty to Hygelac;*
IV. *describes his intended mode of fighting;*
V. *demonstrates a concern for winning* leof *through a mighty deed* (glory motive)*;*
VI. *accepts the possibility of his death in the course of the fight; and*
VII. *utters a formal boast (a beot) regarding the approaching contest*

In two out of three, Beowulf:

VIII. *specifically states his desire to challenge the monster single-handedly;*
IX. *seeks the fight, but also says his enemy must come to him;*
X. *puts the outcome in the hands of fate/God;*
XI. *shows consideration for the wellbeing of the men of his troop; and*
XII. *states a desire to win treasure by means of the coming battle* (treasure motive)

Each of these elements ties in some way into the elements of *ana on orde* that are such a significant part of Beowulf's heroic character. They reveal his recognition of his own unique strength and courage as the necessary qualities for defeating these monsters, and the willingness to risk everything he has in order to eradicate those threats to the wellbeing of others. In the process of these speeches, he does everything in his power to influence events—whether he succeeds or fails in the coming fights—for the good of the various people and groups that are in some way dependent on him.

What follows is a reading of each of these three sets of speeches, noting where and in what specific way each one demonstrates the twelve elements noted above. Afterward, I give more specific analysis to the elements themselves, noting their connections to the two halves of the phrase *ana on orde*: the "*ana* elements" (ways in which Beowulf is set apart/alone) and the "*ord* elements" (ways in which Beowulf is connected to a group of people).

The Pre-Grendel Speeches (ll. 405-55, 631-8, and 675-87)[5]

The first of these, Beowulf's greeting to Hrothgar upon his admission to Heorot, is primarily a statement of the hero's identity and purpose. He formally introduces himself to the king as a loyal thane and kinsman of the Geatish king Hygelac (III)[6] and explains how he comes to be in the Danish realm: news of Grendel's marauding had reached Geatland and it was decided that Beowulf should seek out the monster and put an end to it as he had done with other monsters, giants and water-beasts, in the past (I). With respect for the formal courtesy of the royal hall and for Danish pride, he portrays himself as a humble mendicant, asking for the "boon" of being allowed to face Grendel (V). He describes his intended method of fighting the monster—one-on-one, without weapons—(IV, VIII), and with a clear-eyed appreciation for what will happen to him should he fail (VI), he calmly places the outcome of the fight in the

[5] For the full text of these and Beowulf's other pre-battle speeches, as well as the words uttered by the hero as he lies dying from the wounds given him by the dragon, see Appendix A. The translations in the appendix are from Chickering's dual-language edition of *Beowulf*, but as previously stated, when I have quoted from the poem in the course of my argument, the translation provided is my own unless I note otherwise.

[6] In this and the following two sections, Roman numerals in parentheses refer to the list of common elements given above.

hands of fate (X). Pleased with the young warrior, but without yet granting his request, Hrothgar welcomes Beowulf and the Geats and bids them sit at feast in Heorot.

The second segment of this pre-battle speech is made after Beowulf has already responded to Unferth's mocking questions about the Geat's youthful swimming contest with a certain Breca. Beowulf's response to this challenge has provided further evidence of the hero's strength and heroic sensibilities, moving him closer to his goal of being allowed to face Grendel. In the course of the welcoming feast that night in Heorot, Queen Wealtheow greets Beowulf and professes her hope that at last, God has sent help for her people in its distress (ll.625-28a). In response, the hero reassures the queen that he came to Denmark with the intent of ridding her people of this monster (II), and he will either succeed in this quest or die in the attempt (VII). *Ðam wife þa word wel licodon* ("Those words pleased the lady well," l. 639), and it seems that from this point, the hero has the full support of both the royal couple in his attempt to cleanse Heorot. Finally, the feast winds down and Beowulf and his companions are left alone to guard the hall. After giving his war-gear to one of his companions for safe keeping, *gespræc þa se goda gylpwordum sum /Beowulf Geata ær he on bed stige* ("the good [man] then spoke certain boasting-words, Beowulf the Geat, before he lay on his bed," ll. 675-6)(VII). He reaffirms before his men his intent to fight Grendel on equal footing, that is bare-handed, "gif he gesecean dear /wig" ("if he dare seek battle," l. 684b-5a)(IX), and clarifies his earlier statement on fate by placing the outcome of the struggle firmly in the hands of God (X).

The Pre-Dam Speeches (ll. 1383-96, 1473-91)

Of course, the hero triumphs over the monster Grendel, and it seems that Heorot is finally rid of its twelve-year nightmare. That night, after the victory feast, the Geats are given special lodgings outside the hall while Danish warriors resume their customary night-watch of Heorot. All seems well. Early the next morning, Beowulf is summoned to Hrothgar's presence, and greets the king with a polite wish that his night had passed pleasantly. Hrothgar's response is in sharp contrast to Beowulf's courtly pleasantries, in both tone and content: *Ne frin þu æfter sælum; sorh is geniwod /Denigea leodum*, ("Do not ask about joy; sorrow is renewed to the Danish people," ll. 1322-23a), Hrothgar moans. During the night, another monster, like

Grendel but female in shape and size, came to Heorot seeking vengeance for her slain kin. She killed Æschere, one of Hrothgar's most beloved thanes and counselors. To the aged king's distressed plea for Beowulf's further assistance, the hero responds with a bracing, *Ne sorga, snotor guma* ("Sorrow not, wise man," l. 1384a), an encouragement to decisive action rather than mourning, and to glory-seeking courage amid woes, *swa ic þe wene to* ("as I expect of you," l. 1396b). He gives his ready promise to seek out this new evil wherever it may seek to hide, ending the threat to the Danes for good (I, II).

Having tracked Grendel's dam to her lair, Beowulf arms himself for the fight and speaks to the troop of Danish and Geatish soldiers that have accompanied him to the mere. Perhaps in part because of the sinister look of the place—amid craggy mountains with stunted trees and water-monsters sporting in the misty, fiery water, Æschere's severed head a gruesome gatepost at the entrance to the path leading up the cliffs—Beowulf's words at this point take the form of his last requests *gif ic æt þearfe þinre scolde /aldre linnan* ("if I must lose my life at your need," ll. 1476-77a) (VI). He asks that Hrothgar remember his earlier promise to be as a father to him, and therefore in the event of his (Beowulf's) death, to act as protector to those Geats who have journeyed to Denmark under Beowulf's leadership (XI). He also asks that Hrothgar send to Hygelac the gifts that he had given him after slaying Grendel, so that the Geatish king will know that despite his death in their cause, Beowulf found among the Danes *gumcystum godne […] /beaga bryttan breac þonne moste* ("[a lord] good in manly virtues […] a ring-giving [lord] I enjoyed while I was able," ll. 1485-86a)(III, XII). Lastly, he responds to Unferth's earlier gift of his sword Hrunting (apparently the king's *þyle* had forgotten or regretted his earlier mocking words to the hero) by willing his own sword to Unferth should he not return from the mere. This leads into a reiterated boast—*ic me mid Hrunting /dom gewyrce oþðe mec deað nimeð* ("I will work glory for myself with Hrunting, or death will take me," (ll. 1490b-91)(IV, V, VII)—before plunging into the mere in search of Grendel's avenging kinswoman.

The Pre-Dragon Speeches (ll. 2417-2509, 2510-15, 2516-37)

At the point the final monster enters the poet's tale, many years have passed since Beowulf returned to Geatland and reported the outcome of his Danish adventures before the Geatish king Hygelac's court. In the meantime, Hygelac has died in a raid into Frisia that even Beowulf barely escaped alive (ll. 2354b-68), and after a short stint as protector and advisor to young king Heardred, who himself later died as a result of his involvement in a feud between the Swedish Onela and his nephews, Beowulf has acceded to the position of king of the Geats. He quickly establishes peace such that no one dares attack them, and rules well and quietly for fifty years. But then a sleeping terror is disturbed: a dragon that had lain in a hidden barrow by the sea for three hundred years is awoken by the theft of a cup from his treasure-hoard.[7] Germanic dragons do not take kindly to the theft of even the smallest portion of their treasure, and this one waits only until nightfall to vent its rage on the Geatish countryside. In the course of that night, *hæfde ligdraga leoda fæsten /ealond utan eorðweard ðone /gledum forgrunden* ("The people's fastness, the land along the sea, that [whole] region of the earth, the fire-drake had ruined with flames," ll. 2333-35a). Even Beowulf's great hall is destroyed, and *him ðæt guðkyning /Wedera þioden wræce leornode* ("for that the war-king, the lord of the Weders, studied vengeance, ll. 2335b-36). Upon hearing this disastrous news, Beowulf—old as he is[8]—

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[7] For an explanation of the identity of this "thief" and the circumstances surrounding his disturbing of the dragon's slumber (one of the many troublesome problems for textual criticism caused by the poem's existence in a single, faded, and fire-damaged manuscript), see Theodore M. Andersson's "The Thief in *Beowulf*," *Speculum* 59.3 (July 1984):493-508. While I believe the manuscript is simply too damaged at this point in the text to make a final decision, his argument for reading *þegn* ("thane") in line 2223b (along with N. F. S. Grundtvig and Kemp Malone) where other editors (including John M. Kemble and Julius Zupitza) have chosen *þeow* ("thief") is a good introduction to the problems of interpretation raised by this textual crux, and the various scholarly solutions that have been proposed.

[8] If Beowulf was around fifteen to twenty years old when he fought the Grendelkin(which seems a good estimate for a young man in his first real test as a warrior), and then returned to Geatland to serve both Hygelac and Heardred for a time before taking the throne, and finally ruled for fifty years before the dragon awoke, putting his age at this point in the narrative at around seventy is a conservative estimate. I tend to think he must be at least seventy-five when he faces the dragon, or even older.

One further note is needed at this point: the poet emphasizes Beowulf's age in Part II, but in terms denoting wisdom and experience, not diminished vigor. Indeed, Beowulf is apparently still as physically and mentally powerful when facing the dragon as he ever was, as shown in details like the often-cited fact that his first stroke against the *wyrm* is so mighty that his sword snaps (*wæs sio hond to strong*, "that hand was too strong," l. 2684b) and the king's immediate response to the dragon's attack, in which *no he him þa sæcce ondred /ne him þæs wyrmes wig for wiht dyde* ("he did not fear the battle, nor did he [fear] the worm's attack a whit," ll. 2347b-48). Thus, references to Beowulf's advanced age appear to serve only to make his undiminished heroic strength more amazing, which is in keeping with the epic/fantastic elements of the poem.

immediately prepares to once again face a monster. Taking twelve men with him, one of them the cup-thief who is forced to act as their guide, Beowulf sets out for the dragon's barrow.

Nearing the place, Beowulf sits down and *hælo abead heorðgeneatum*, ("wished good health to his hearth-companions," l. 2418). The poet here tells us of Beowulf's gloomy mood and foretells the hero's death: *him wæs geomor sefa /wæfre ond wælfus wyrd ungemete neah […] /no þon lange wæs /feorh æþelinges flæsce bewunden* ("In him was a sad spirit, restless and ready for death; [his] fate was immeasurably near […] it was not long that the prince's life would remain bound by his flesh," ll. 2419, 2423a-24). Thus, when Beowulf begins to speak, his words are haunted—for the poetic audience, if not for the hero's immediate hearers—by the shadow of death, and this sets the tone for the speeches that follow.

The first of these, by far the longest segment of any of Beowulf's pre-battle speeches, and the one containing the phrase *ana on orde*, begins by recalling the hero's successful struggles in the past (I), thus harkening to the first words he spoke before Hrothgar's high seat upon his arrival in Heorot; but it very quickly changes into something quite different from that youthful speech. Instead of moving into a heroic boast linking past victories to the present challenge, Beowulf travels even further into the past, from battles he had fought to his early childhood. He remembers his fosterage in the court of his maternal grandfather, King Hrethel of the Geats, beginning from the time he left his father's home at the age of seven, and his upbringing alongside Hrethel's sons Herebeald, Hæthcyn, and *Hygelac min* ("my Hygelac," l. 2434b).

Happy memories of how beloved he was of the king turn to sorrow at the first tragedy of the young hero's life: the accidental slaying of his oldest uncle, Herebeald, by a stray arrow from the bow of the second-oldest, Hæthcyn, and the wasting away to death of Hrethel with grief over this *feohleas gefeoht* ("feeless fight," l. 2441a). As Beowulf describes his grandfather's despair, he waxes lyrical, likening Hrethel's sorrow to that of a man who must watch helplessly as his son is put to death on the gallows for having committed some crime.[9]

[9] This passage (ll. 2444-71) which chronicles the two fathers' sense of blank desolation after the loss of their sons has often been noted for its poignant beauty, its eloquent sadness and piercing depiction of the particular kind of misery that an unavengeable death would cause in such a culture as this, a

Once he has recounted Hrethel's death, however, Beowulf seems to give himself a sort of mental shake. He proceeds at a much brisker pace in telling of the renewed warfare between the Swedes and Geats during the instability caused by Hrethel's death, warfare in which the new Geatish king, Hæthcyn, was slain. This death was—ironically enough, given Hæthcyn's prior history—avenged in the same battle, by the youngest son of Hrethel and the newest Geatish king, Hygelac.

Having reached this point in his narrative, when the man to whom Beowulf shows more personal loyalty and love than any other in the narrative has become his king, Beowulf changes gears again. The last part of this speech describes his own loyal service to Hygelac: he repaid Hygelac's gifts of treasure and land with ferocity in battle (III). *Næs him ænig þearf /þæt he to Gifðum oððe to Gar-Denum /oððe in Swiorice secean þurfe /wyrsan wigfrean weorðe gecypan* ("He had no need to seek among the Gifthas or the Spear-Danes or in the kingdom of the Swedes a worse warrior, to buy [one] with gifts," ll. 2493a-96). Always, Beowulf declares, he went before his king in battle—alone in the front—and such a warrior will he remain, *þenden þis sweord þolað* ("while this sword lasts," l. 2499b). That sword reminds him of the time he slew the champion of the Hugas, Dæghrefn, in front of the armies. Since he did not kill Dæghrefn with a sword, but crushed him with his bare hands as he had intended to crush Grendel, this comment seems a bit out of place, but Beowulf's final words at this point make the reference to his sword fitting. Turning at last to the fight at hand, he links hand and sword in a declaration of his heroic intent: *nu sceall billes ecg /hond ond heard sweord ymb hord wigan* ("Now shall sword's edge, hand and hard sword, battle for the hoard," ll. 2508b-9)(IV, VII, XII).[10]

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culture in which exacting vengeance for the death of a kinsman was a deeply ingrained obligation. See, for instance, Linda Georgianna's discussion in "King Hrethel's Sorrow and the Limits of Heroic Action in *Beowulf*" and Laurence N. deLooze's "Frame Narratives and Fictionalization: Beowulf as Narrator."

The immediate purpose of the passage containing the stories of the two bereft fathers in the context of Beowulf's whole pre-dragon speech is less clear. Certainly, the eloquence with which Beowulf illustrates the fathers' life-draining sorrow is an illustration of the deep wells of thought and emotion in his character, whatever else the passage may indicate.

[10] There is another possible explanation for Beowulf's initial linking of his sword and the slaying of Dæghrefn in his comment that the sword has "held up well" (Chickering's translation) since that duel, which is that perhaps the sword was a gift in reward for that act, or part of his plunder from the battle, stripped from Dæghrefn's body perhaps. Support for this last view is found, for example, in

Here the poet interrupts the flow of Beowulf's monologue, although whether or not we are to understand an actual pause in Beowulf's speech is unclear. The narratorial interjection *Beowulf maþelode beotwordum spræc niehstan siðe* ("Beowulf spoke formally; in boasting words he spoke for the last time," ll. 2510-11a) introduces two elements of the next segment of the hero's pre-battle speech: his battle vows, and the fact that they are the last he will ever make. Then Beowulf's voice resumes, with a pithy four and a half line declaration: *Ic geneðde fela /guða on geoguðe gyt ic wylle /frod folces ward fæhðe secan /mærðu fremman gif mec se mansceaða /of eorðsele ut geseceð* (ll. 2511b-15). "I ventured many wars in my youth," he says, "and yet, old guardian of the people that I am, I wish to seek a quarrel and accomplish a great deed; if, that is, the evil harmer will seek me out from his earth-hall." There is no trace of fear in these words, nor of false bravado, only a clear-eyed determination to live up to his responsibilities to his people and the reputation he has created for himself over the course of many years and many trials (I, V, VII, IX). Despite his age, Beowulf firmly declares, his courage and determination are unabated. If this is his last formal boast, and the poet assures us that it is, he is certainly "going out with a bang."

Finally, Beowulf's attention returns to his audience, coming full circle from the first part of the pre-dragon speech. As the poet tells us that Beowulf's first act upon seating his troop near the dragon's lair was to wish them well (II), so he now greets *gumena gehwylcne /hwate helmberend hindeman siðe /swæse gesiðas* ("each of the men, the keen helm-bearers, those faithful companions, for the last time," ll. 2516b-18a). It is hard for the critic to escape a sense of poetic irony in these descriptions of the men who will later desert their king in his most desperate need, but this can only be a retrospective judgment. The poet has not given any

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George Clark's "Beowulf's Armor" p. 433, Charles Wrenn (1973 edition, p. 299), and Fr. Klaeber (3rd ed., p. 215).

Of course, this does not reconcile Beowulf's words about this weapon with the narrator's comments upon its breaking in the dragon fight: *Him þæt gifeðe ne wæs /þæt him irenna ecge mihton /helpan æt hilde wæs sio hand to strong /se ðe meca gehwane mine gefræge /swenge ofersohte þonne he to sæcce bær* ("It was never given to him that iron edges could help him at battle; the hand was too strong—as I have heard tell—[so] that every weapon he bore into battle was overtaxed by [his] swing," ll. 2682b-86). The inconsistency must be noted, but it does not strike me as particularly damaging to the poem's artistry. It may even be possible to make excuses for the inconsistency within the world of the narrative, particularly as the conflicting information comes from two very different sources. For the present purpose, however, I am content to let this remain a puzzle. In any case, the references to swords and hands in the Dæghrefn fight serve an excellent poetic purpose in Beowulf's speech, as noted above.

foreshadowing of the troops' cowardly flight, even when he has flatly stated that the aged king is heading to his death. Beowulf certainly gives no indication of sensing weakness in his men. So, the narratorial introduction to this last portion of the pre-dragon speech should, I think, be understood as straightforwardly as possible: that at the very least, the descriptions used here are what the narrator wishes us to think of the men at this point in the tale, and that this opinion mirrors Beowulf's own. It is important to be clear on this point, as the speech that follows this introduction includes Beowulf's instructions to these men as he leaves to face the monster, and bears on his motives for those instructions.

First, however, Beowulf speaks much as he did when alone with his Geatish companions in the night-darkened hall of Heorot, describing his preferred method of fighting the monster (IV, VIII). In fact, he references that night, contrasting his desire to fight the dragon hand-to-hand *swa ic gio wið Grendle dyde* ("as I did before with Grendel," l. 2521b) with the different tactics required by a different foe. Because of the dragon's flames and poison, the hero will bear both an iron shield and his mail-shirt, in addition to the sword mentioned earlier and a knife hanging from his *byrnie* (ll2337-8a, 2703b-4). However, such precautions should not make the men think less of his heroic determination, and Beowulf declares his intent to press the fight to his enemy and not *oferfleon fotes trem* ("flee the space of a foot," l. 2525a). He leaves the outcome in the hands of *Metod*, "the Measurer," which can suggest either God or fate—the two seem here to be conflated (X). Finally, he tells the men not to enter the dragon's lair with him but to wait at a short (but presumably safe) distance, claiming the fight for himself solely: *Nis þæt eower sið / ne gemet mannes nefne min anes* ("That is not your venture, nor the measure of [any] man but mine alone," ll.2532b-33) (II, VIII). He closes this speech with the statement so strongly present in the pre-Grendel set, saying that he will accomplish this great deed or die in the attempt (VI). With that, he strides to the entrance of the dragon's barrow, bellowing a mighty challenge to rouse the beast to battle.

Words and Deeds: Ana on Orde *in the Monster Fights*

The elements Beowulf's pre-battle speeches have in common are not only thematic, they are also very much tied to the phrase *ana on orde*, and help to show how the interplay of ideas

in "alone in the front" plays out in Beowulf's heroic actions. Some of them are "*ana* elements," or those which emphasize Beowulf's singularity, his identity as an individual. Others are "*ord* elements," which emphasize Beowulf's connectedness, his identity in relation to others. Looking at the balance of these elements in Beowulf's words and the way that they play out in his actions in the three monster fights show that these two parts of his heroic character are in balance, but dynamically so. They change with time and circumstances and his own experience, but it is vital that the hero never focuses on one side to the exclusion of the other. The way that he speaks about them gives us a glimpse of what Beowulf himself considers most important, while the way the elements of these speeches play out in subsequent actions is a way for the poet to comment on Beowulf's character from a more objective viewpoint.

The *ana* elements are most dominant in the pre-Grendel speeches, and least so in the pre-dragon ones. The actual fights mirror this shifting emphasis. In fact, the events surrounding fights themselves are even more intensely *ana* or *ord* than Beowulf's speeches, if only slightly so. Beowulf's intention seems to be to hold the two sides of his identity in equal balance, although circumstances often force him to rely more heavily on one side or the other, at least momentarily. As a young warrior, he acts mainly with the solitary side of his nature, the almost monstrous prowess that allows him to kill Grendel with his bare hands, and the proffered assistance of his Geatish *dryht* is completely ineffectual. However, he is saved from truly becoming a monster to match Grendel because of the *ord* elements of his actions, here represented primarily by his intentions. He intends to rid the Danes of a great threat, and to win glory for his own king through his actions. Even his desire to fight Grendel bare-handed comes from what can be considered an honorable desire not to take any advantage into the battle that his opponent does not have. And of course, fighting bare-handed also heightens his own glory in the deed.

When he goes to face Grendel's dam, Beowulf's pre-battle speech shows an interesting blending of the elements. The protective motive is stronger, because he has been directly asked by Hrothgar to save the Danes from a new threat. These are now people that he knows, not just that he has heard about in songs, and so his emotional ties to them are correspondingly

stronger. He also asks Hrothgar to look after his Geatish retainers in the event of his death, something that he did not do before facing Grendel. However, he also puts more emphasis on the treasures that he will win by successfully defeating this new monster. Treasure seems to be a communal element in Beowulf's mind, however: when he speaks about the gifts he will win, or has won, he places them in reference to his king; then, when he is a king himself, he places them in reference to his people. But here, less than forty-eight hours after his speeches in Heorot before facing Grendel, the young warrior already shows a more mature concern for the safety and well-being of others.

This protective theme is at its strongest when Beowulf goes to face the dragon in his homeland. If he sought Grendel mainly out of a desire for glory, crossing a sea to fight a monster that was no direct threat to him, and sought out the dam because of the request of people his actions had affected and who therefore had some claim on him, he battles the dragon out of a deep sense of responsibility. Glory and treasure is to be had in this fight, but it takes a decidedly back seat to the duty of a king to be the people's *scyld*, their "shield" from harm. The actual fight is also his least individual. He intends to fight the dragon one-on-one, as he did Grendel and the hell-dam, but he does not. He wishes he could fight bare-handed as he did against Grendel, but knows he cannot and so takes more arms and armor into the conflict than he did with either of the two previous monsters. And even then, man-made aids are not enough for victory. It takes the physical assistance of a young retainer, Wiglaf, to defeat this greatest foe. Here, Beowulf intends to be alone in the front, but would have been defeated if he had remained so. He intends to be the sole shield of his people, but must accept that another has chosen to face peril with him in order to save the rest. At this point in his life, Beowulf has become much less a supernatural/monstrous being, and much more completely a man—although at each point in his career, the combination of these elements in his intentions and actions is what keeps him in that dynamic balance of the two that makes for a hero.

Below is the list of pre-battle speech elements again, with the side of the *ana on orde* paradox that I believe each is more closely related to in parentheses:

I. *refers to previous victories he has achieved;* (ana)
II. *expresses concern for a group of people (protective motive);* (ord)

III. *professes loyalty to Hygelac; (*ord*)*
IV. *describes his intended mode of fighting; (*ana*)*
V. *demonstrates a concern for winning glory through a mighty deed (glory motive); (*ana*)*
VI. *accepts the possibility of his death in the course of the fight; (*ana*)*
VII. *utters a formal boast regarding the approaching contest (beot) (*ord*);*
VIII. *specifically states his desire to challenge the monster single-handedly; (*ana*)*
IX. *seeks the fight, but also says his enemy must come to him; (*ana*)*
X. *puts the outcome in the hands of fate/God; (?)*
XI. *shows consideration for the wellbeing of the men of his troop; and (*ord*)*
XII. *states a desire to win treasure by means of the battle (treasure motive) (*ord*)*

Ana Elements

Elements I, IV, V, VI, VIII, and IX are speech elements that emphasize Beowulf's unique abilities and solitary position. They are most dominant in the Grendel speeches (and fight), and become less so as the story goes along.

The past victories referred to in I are always those he has achieved alone—his own conquests, achieved by his own hand. The glory motive (V) is individual in that the mighty deeds he intends to accomplish will accrue to his name, to his personal reputation. This is underscored by his intention to face each monster one-on-one (VIII). The acceptance of potential death (VI) is also connected to the glory motive: it shows that he does not underestimate the danger of what he proposes to do and thus heightens his own courage in facing that danger open-eyed. It is also an *ana* element in another way, perhaps a bit obliquely. Death is solitary: a journey that each of us must one day take, but one which no one can travel with another.[11]

Beowulf's intended mode of fighting (IV) is also solitary: against Grendel, he mentions his own hands; against Grendel's dam, the borrowed sword Hrunting; against the dragon, his own sword Naegling and an iron shield. Interestingly, this element shows a progression from "more alone" to "less alone," in speech and in actuality. Against Grendel, he intends to defeat the monster with his bare hands, and so he does. Against the dam, he consents to carrying a sword, and one borrowed from another warrior, at that. Thus, his victory with Hrunting would also be in part Unferth's (the sword's owner's) victory. However, that sword fails in the actual

[11] Funerals, on the other hand, are community events. When Beowulf actually dies, the journey of the deceased and the public mourning of his funeral are therefore another example of a situation embodying the paradox of simultaneous isolation and community.

fight, and Beowulf ends up slaying the hell-dam with a sword he finds in her cave. This giant's sword is like a gift of fate, appearing at the moment in which all seems lost for the hero. So, while Beowulf's victory in the underwater lair is more his own than if Hrunting had proved successful as no human aid contributed to his victory, the victory was not achieved in the manner he had intended. Therefore, an element of dependence that is only hinted at in the Grendel speeches—when Beowulf puts the outcome of the fight in the hands of fate—has now taken on more concrete reality: the hero's victory comes in a way he could not have predicted, and some force outside of Beowulf himself, although it is intangible, shares credit for the monster's destruction.

Finally, when Beowulf faces the dragon, he takes on even more outside help: not only a sword, which he won in battle—group combat, significantly—but also a new shield that his smiths made him specially for this latest confrontation. More than ever, he carries his people with him into battle, although he still faces the monster alone. And in actual fact, this victory is Beowulf's least solitary, only possible through the intercession of his faithful young retainer, Wiglaf. Put together, the three sets of speeches and their corresponding fights show that to fight alone is glorious, but that a hero cannot afford to be overly stubborn on this point: there are times when fighting *ana* would lead to defeat, to becoming a failed hero.

Ord Elements

Elements II, III, VII, XI, XII reveal Beowulf's bonds to other people. Element III reveals his deep loyalty to his lord, Hygelac. This is in keeping with the ethos of the *comitatus*, in which the warrior's actions redound to the credit of his leader. Beowulf's commitment to Hygelac is deeper than this alone, though, as his warm remembrances of Hygelac in the pre-dragon speeches reveal most strongly. There, Beowulf is the king, under no allegiance to any higher lord, but he still seems to want to make his long-dead uncle, foster-father, and king proud of his actions.

Elements II and XI reflect a protective motive for Beowulf's actions. He is concerned to defeat each monster in order to save a particular group of people from its ravages. That this is not merely a response to a plea for help, but a part of his character, is perhaps not immediately

obvious: in the Grendel episode, there are three different statements of possible motive for the hero's actions. First, the poet notes that Beowulf formed his resolution to sail to Denmark and fight Grendel after hearing sailors' songs of the sad events at Heorot (ll. 194-5), a journey to which the elders of his people consented despite their apparent fears for his safety (ll. 202-4). Other motives for undertaking this voyage occur to Hrothgar (ll. 372-6, 381b-84a), and Beowulf himself tells the king that his people sent him to the Danish court (ll. 415-17). However, these explanations seem to me less convincing than the original narrative of his departure. Hrothgar, of course, describes his opinion of Beowulf's motives before he has met with the hero, and so these are merely his guesses. Beowulf's words to the Danish court are, well, courteous: he speaks diplomatically, to give the highest honor to his own king and the king he now stands before, and may be downplaying his own role in his arrival for political reasons. This seems the more likely to me because Beowulf consistently does this, sharing credit for his actions with other warriors, his own armor, the assistance of God, and generally describing his own role in events with typically Germanic understatement. Thus, the narrator's description of the hero's decision to fight Grendel appears to be the most reliable, marking it as a truly generous gesture on Beowulf's part, that of offering the help a group of people needed and which he knew he—and possibly he alone—could give.

Beowulf certainly has more obligation to face Grendel's dam and the dragon than he did Grendel, Grendel's dam because of Hrothgar's explicit request and perhaps the fact that Aeschere's slaying by the she-demon was retaliation for Beowulf's slaying of her son, the dragon because of his role as king (thus, *scyld* or protector) of the people the dragon had attacked. However, Beowulf does not speak of these fights as obligations, but as tasks willingly undertaken; and what he does speak of underscores the protective motive. He will continue the project begun with slaying Grendel, that of cleansing Heorot of the breed of monsters, and he will later seek to destroy the worm in Geatland before it can do more harm. Before diving into Grendelsmere, Beowulf shows concern for his troop, asking that if he died, Hrothgar would be a true lord to the brave men who sailed to Denmark with him. Later, he shows a similar concern for the men who accompany him to the dragon's lair, ordering them to stay back and

observe the battle from a safe distance. Even in the swimming contest with Breca, Beowulf shows concern for those around him: Breca *could not* (OE *meahte*) break away from Beowulf, but Beowulf *would not* (OE *wolde*) leave Breca behind (ll. 541b-43).

The treasure motive (element XII) is equally unselfish, as is fitting in a heroic culture. Gift-giving in this culture was highly symbolic, a metaphor for the reciprocal nature of the relationship between lord and thane. In fact, as John Hill notes, "Especially in *Beowulf* this giving of gifts is the heart of ethical life, of lawful and right behavior in the hall, and of continuing alliance and reciprocity among men (86).[12] Any warrior (or king) who focused on the treasure alone, or on obtaining it for himself, would have been immediately suspect in the eyes of the community. Beowulf does not mention treasure at all in his pre-Grendel speeches, the only monster fight of the three that he undertakes with no provocation and therefore in which a selfish motive for gain would be most apparent, were it there. Then, in the next two sets of pre-battle speeches, the hero's mention of treasure is always connected to others, to the good they will gain from any treasure the hero may win, not to his own enjoyment.

So, while Beowulf's societal obligations are seen to increase through the poem, from a volunteer soldier, to one who, as Hrothgar says, is known to be the "only one" in whom "help resides" (ll. 1376b-77a) to a king whose utmost duty is to protect his people, one thing seems to remain constant: the hero's personal commitment to helping others.

Element X: God/Fate

This element of Beowulf's pre-battle speeches is hard to place in one of the two categories, *ana* or *ord*. By placing the fight in the hands of God or Fate, Beowulf admits that something beyond himself will affect the outcome of his actions. He is thus acknowledging that he is not completely alone as he faces each monster. However, this third party is intangible, a spiritual presence that may or may not work to the hero's benefit. It is beyond, and above, his knowledge or control; it is even above his cooperation. So, while in the outcome of the fights, we see that *Meotod* (God) or *wyrd* (fate) did decree the monsters' destruction, Beowulf had to

[12] For a fuller discussion of the function and meaning of gift-giving (and thus the heroic view on treasure), see Hill's *The Cultural World in* Beowulf, chapter 4: "The Economy of Honour."

decide his course of action without the benefit of that assurance. That is, as far as he knew he was going into battle completely alone—possibly against both the monsters *and* the will of fate/God, not able to count on supernatural assistance. In intention: alone. In actuality: on the side of that mysterious power that controls events, a power that the poem considers equally as potent as it is intangible.

Conclusion: The Paradoxical Hero's Life

Ana on orde, Beowulf says: "Alone in the front." On the surface, this statement is straightforward enough—a single half-line denoting Beowulf as the kind of warrior who leads the charge in battle, not the kind who directs it from the rear. Had it come earlier in the narrative, perhaps when the hero was still young and making his formal boasts in Hrothgar's beleaguered hall, it might not have drawn much attention. Here, however, in the heightened emotional context of the aged king's final words before the fight the poem's audience already knows will end in his death, the very simplicity—the starkness—of the phrase is striking. It catches the attention, beckoning the hearer to contemplate it further.

Of course, there is a simple meaning to these words: the immediate context of the line is a part of Beowulf's pre-dragon speech in which he recalls his service to Hygelac and the "normal" battles—that is, human group vs. human group, not hero vs. monster—that he fought for his king. Beowulf is merely pointing out his physical location during battle, the single warrior leading the charge. He is alone in the front because he is a few (or many) steps ahead of the other soldiers. This is true, and fits naturally into the context of Beowulf's reminiscences, so that no other purpose for the phrase is technically necessary. But the simple answer fails to satisfy the emotional needs of the full context in which the words are spoken, and so a reader (or hearer) of the poem is led to ask, what else does *ana on orde* mean?

While the immediate context refers to "normal" battles fought in Hygelac's service, a strict interpretation of the passage in which *ana on orde* is seen to apply only to those battles is inappropriate. Beowulf's next words, *ond swa to aldre sceall sæcce fremman* ("and so to/for life must I do battle") widen the scope of reference for *ana on orde* to include *all* of Beowulf's battles. He is obviously thinking of the impending contest with the dragon, and so "battle"

should be taken to include the monster fights as well as the purely human ones. This introduces another layer of meaning into Beowulf's use of *ana on orde*. Finally, as I have argued, this phrase serves as a kind of auto-epitaph for the hero, a statement of what Beowulf considers a major aspect of his life and identity. In that sense, it functions metaphorically, one containing many shades of meaning.

At the heart of this metaphor is a juxtaposition of two elements, *ana* and *on orde*. "Alone," of course, indicates that the referent is isolated from others. This isolation may be a physical or spatial separation, but symbolically it also refers to the idea of *difference*. And as we have seen in all of his pre-battle speeches, Beowulf recognizes and glories in his own difference from others, valuing the unique abilities that make him suited for the task at hand. He even seeks to augment that difference by achieving the things that others cannot do in particularly spectacular ways: he does not just want to fight monsters, he wants to fight them one-on-one, with his bare hands if possible. For Beowulf, as shown by his own words, his "alone-ness" is a very good thing.[13] That does not, however, indicate that the juxtaposed element of the metaphor, *on orde*, is a bad thing in the hero's eyes. This is where the metaphor becomes a little more intricate.

The root of the phrase *on orde* is the noun *ord*. The Clark Hall *Concise Anglo-Saxon Dictionary* lists several meanings for *ord*: "point, spear-point, spear"; "source, beginning"; "front, vanguard"; and "chief, prince" (269). Significantly, of these definitions only "spear" can exist in isolation; the rest are terms implying the word "of": the point *of* some object (like a spear), the source or beginning *of* a river (or text, or idea, etc.), the front or vanguard *of* a group of warriors in battle, the chief of prince *of* a group of people. In fact, the use of *ord* to mean "spear" is derived from the more common use (see next chapter) of "point (of some object)." In the same way that *ecg*, "edge," is sometimes used metonymically to refer to a sword, the use of *ord* for "spear" is metonymical. Both take the most active and deadly part of a weapon to represent the entire weapon. In short, *ord* is a word used to indicate a specific part

[13] As will be shown in the following chapter, "alone" is not always a positive term, in the heroic world of the old Germanic languages or even solely in *Beowulf*. The other uses of "alone," particularly those in *Beowulf* coming in the voice of the narrator or poet rather than that of the hero, complicate Beowulf's statement here and add even more depth to the idea of *ana on orde*.

of some larger whole, the point that is currently of most interest. An *ord* takes its meaning from its relationship to that whole, and to isolate it from that whole would drain it of its specialized meaning. Cut off the tip of a spear, and it becomes just a sharp bit of metal; worse, both it and the spear are weakened to the point of uselessness by such surgery. Can a person still be a prince if he belongs to no group of people? What meaning does a "beginning" have if nothing follows it? The two elements, the "point" and the whole, derive meaning from each other.

Thus, for Beowulf to say that he is in the "front" or in battle means that he is the foremost member of one of the groups that are fighting. It is a statement of group identity as much as it is a statement of individual identity within that group. His commitment to his human community, represented by his king, his kinsmen, his war-band, his alliance to Hrothgar's people, and the values those communities share, is evident throughout his pre-battle speeches. Judging from his words before fighting the monsters and his actions in the time during and surrounding those fights, this commitment is as vitally important to him as his commitment to his own difference as represented by *ana*. So alongside its proclamation of heroic courage and martial prowess, there is a subtle paradox contained in Beowulf's statement of his "alone in the front" position. How can he be both "always alone," always isolated from others, *and* "always in the front," always connected to others?

Beowulf himself seems comfortable dwelling in this paradox. He can act in isolation, on his own and for his personal glory, without abandoning in any way his identity as part of a community to which he is deeply devoted. And therein lies the key. When Beowulf faces monsters, he does so alone—as if he were a spear-point that has been cut off from the spear. Only he is never fully cut off from the whole, because his purpose in these battles is always for the good of his community. He holds his devotion to the community within him, and for him, this is a bond that no physical separation or uniqueness of his character can sever. This devotion serves as an internal "shaft" connected to his external activities as an isolated "spear-point," and the combination of the two give him the potency to achieve what appear to be impossible feats. It is what makes him a hero.

So when the aged king Beowulf sits on a headland near a dragon's lair and tells his young companions that he is always "alone in the front," he is telling them—and through him, the poet is telling us, the audience—something truly significant about the life of a hero. With a typically Anglo-Saxon predilection for wordplay and juxtaposition, the poet has given a set of words, *ana on orde*, to his main character that linguistically mirror a fundamental paradox at the center of heroic life: in the world of *Beowulf*, to be a hero is both to be intimately connected to the human community and at the same time, to be deeply isolated from it. Beowulf himself does not spend time analyzing this paradox, he merely enacts it, both in words and in deeds. As his pre-battle speeches show, from his youth to his old age Beowulf has maintained a conscious commitment to both the *ana* and *ord* aspects of his character, and does not worry about distinguishing between the two when it is time for action. He simply does both, to the best of his impressive abilities, recognizing that a hero must be both *apart* and *a part.* Nothing less will do, and Beowulf is a hero to the extent that he successfully embodies this paradox.

CHAPTER THREE

Expanding Ranges, Layering Meanings: The Use of *Ana* and *Ord* in *Beowulf* and Their Cognates in the Poetry of Old English, Old Saxon, and Old High German

Chapter 2, "*Ana on Orde*: The Paradox of Heroism in Beowulf's Pre-Battle Speeches" focused on the most immediate contexts of line 2498a, *ana on orde*, first that of Beowulf's speech before fighting the dragon and then in the hero's other pre-battle speeches. In doing so, we found that the phrase reflects a significant aspect of Beowulf's self-understanding, an auto-epitaph voiced at the end of his life. Furthermore, we found that the themes of isolation and community are prevalent throughout Beowulf's life, both in his words before battle and his actions within battle, and that both are conscious elements of his heroic identity. As he represents himself, Beowulf's identity in large part inheres from the combination of his unique qualities of physical strength and courage and his devotion to various human communities on whose behalf he fights.

The current chapter will continue the outward expansion of our study of the context of the phrase *ana on orde*, from Beowulf's self-understanding to the poet's representation of him. The focus here is more linguistic than thematic, as the primary goal is to discover how the poet's use of the words *ana* and *ord* enhance our understanding of the idea of "alone in the front." To do so, I look first at each use of *ana* and *ord* in the text of *Beowulf*, to see what the poet's overall usage is and how it compares to Beowulf's own. Then, I compare the instances of each word to their use in other poetic texts in the poet's language, Old English (OE); and lastly to their cognates[1] in the poetic texts of two of the languages most similar to that one, Old Saxon

[1] For OS, the cognates are *eno* and *ord*; for OHG, they are *eino* and *ort*. Please also note that the vowel in the root of the "alone" words in all three languages is long, and are usually marked with a macron in Old English and a circumflex or acute accent in OS and OHG. However, as I note in Ch. 1 (footnote 2 on page 3), I have chosen not to reproduce diacritical markings on long vowels, just as I have not given punctuation or capital letters in my quotations from these languages. They are not, with a very few exceptions (such as occasional markings for the end of a syntactic unit), marked in the original manuscripts and are the work of later editors—not all of whom add them.

(OS) and Old High German (OHG).[2] Here, the goal is to discover whether the *Beowulf* poet's usage stands out among a larger body of literature; that is, in what ways does he seem to be following poetic convention and in what ways is he either expanding on or breaking from it? These comparisons suggest an even clearer reading of *ana on orde* and the themes it represents.

Beowulf-internally, the uses of *ana* and *ord* reinforce rather than contradict Beowulf's declaration in 2498a, but they do add several layers of meaning and some ambiguity to the hero's understanding of his identity as both "alone" and "in the front." Furthermore, the poet has wound these two words through the full extent of the text, and they become a kind of linguistic "leitmotif" which is "resolved" when they come together as *ana on orde*. In shifting the comparison to the wider body of literature of which *Beowulf* is a part, we see that *ana on orde* is a unique phrase in the extant literature, although it is connected to a small "formula-set" comprised of "*ana* + preposition + dative noun." The individual elements, *ana* and *ord*, are used in *Beowulf* with meanings that largely fall within the range of definitions set by the comparison literature as a whole, but with a much greater variety than other single texts portray. Mainly, this text-internal difference between *Beowulf* and the comparison literature is: for *ana*, a greater range of positive-negative connotation, and for *ord,* a greater range of concrete-abstract referents.

Overall, analysis shows that the use of *ana* and *ord* in *Beowulf* is marked, internally as well as within the related body of literature. This is a significant set of concepts in the poem, and their use invites the audience to think about the complicated set of meanings inherent in them and in their interaction with each other in the course of the narrative. While Chapter 2 showed that Beowulf lives in the paradox of "alone in the front" with relative ease and naturalness, at least insofar as his own words and actions suggest, the broader context given here suggests that holding this position is a complicated task, fraught with ambiguity and danger. Looking deeper into *ana* and *ord* as they appear in *Beowulf* shows that each term

[2] In choosing texts for comparison to *Beowulf*, I have followed the general principle that the most fruitful comparisons of specific elements occur between things that share basic similarities. Thus my use of poetic texts instead of both poetry and prose, and of languages not only structurally similar to Old English but also similar in terms of the date range of their bodies of literature. Other, more specific restrictions apply as well, and are discussed more fully as they arise in my analysis.

embodies its own set of associations, neither of which is simple and both of which are necessary to the character of the hero; together, these associations point toward a central conundrum of the hero's life: how to fight monsters without becoming a monster himself. The exploration of the themes of "alone-ness" and "in-front-ness" that occurs in *Beowulf* is, in fact, one of the things that sets this poem apart in its context.

Process and Linguistic Data

In setting the parameters for my linguistic research, I was limited mainly by constraints of time and space. The project would simply be too large for a single chapter in my overall project had I included every possible avenue of comparison for *ana on orde,*[3] and so I chose to focus here solely on *ana*, *ord*, and their direct cognates in the comparison material. The same problem of size applied to my choice of comparison languages and texts. To see how these words were being used in the context of their texts required careful primary translation; that is, I could not rely wholly on another translator's work to give the specificity and range that I needed in order to understand the shading of each word. Limiting in-depth research to poetic texts in the most closely related languages to that of *Beowulf* allowed me to highlight the most meaningful comparisons. In short, my overriding principle of selection was to find those texts most similar to *Beowulf* in both language and literary form; an important secondary consideration was to attempt to balance some breadth in general analysis with some depth in specific analysis.

There are unavoidable elements of simplification and uncertainty in drawing any conclusions about "typical" or "marked" usage in *Beowulf* compared to other works of its time and place, for two main reasons. First, as discussed in Chapter 1, scholars have no exact knowledge of when, by whom, and where in England *Beowulf* came to be written. Second, the body of literature that is available for comparison is small, and limited in range. An important thing to remember in dealing with the older Germanic languages is the dictum, "absence of

[3] Some of those other avenues included looking at word forms related to *ana* and *ord*, including compounds, and also all of the words used to describe Beowulf in the poem, the verbs used to relate his actions, and the connections within those word-sets to the ideas of the hero's isolation and his connection to community. These were highly interesting studies, but made the total data set impossibly huge.

evidence is not in itself evidence of absence." There is no way to prove conclusively that a certain usage is actually rare or unique; it may simply be the case that other examples of that usage were never written down, or that the texts in which they were have not survived to the present.[4] To mitigate this difficulty, I have limited myself to describing the *poetic usage* of words, and not attempting to draw any conclusions about their presumed usage by all speakers and writers of these languages. And even then, it should be remembered throughout that I use "poetic usage" purely in the sense of "usage in the poetic texts which have survived in writing to the present"—for there are almost certainly many more songs and poems in these languages than have survived.

The most specific and detailed analysis in this chapter is on *Beowulf,* in which analysis I was particularly interested to see how the poet uses *ana* and *ord* outside of line 2498a. This was followed by the poetry of Old English, wherein I discuss some cultural associations of *ana* and *ord* as well as their use in poetry, and then that of Old Saxon and Old High German, which serve partly as a way of "checking" the conclusions about *Beowulf* formed by comparing the poem to its OE context. While I look generally at all the poetic uses of the words in these three languages, I focus specific analysis in uses on those texts considered most similar to *Beowulf* in style, so-called "heroic" texts.[5]

I arrived at OS and OHG by a process of elimination: First, I chose languages with structural similarity to OE, those closest to it on the linguistic *Stammbaum*,[6] and then those whose texts correspond roughly in date with the generally accepted date range for *Beowulf*. This itself required striking a balance: Old Frisian, for example, is considered closer to OE on the *Stammbaum*, as the West Germanic branch is further broken into Anglo-Frisian, containing

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[4] *Beowulf* itself is a cautionary tale for this principle, as it contains many words and phrases not attested elsewhere. There is only a single copy of the manuscript, and that manuscript is in places badly scarred by fire. Its survival to modern scholarship is fortunate indeed.

[5] I discuss the major features of Germanic heroic poetry on p.78 below, in the introduction to "Uses of *Ana*, *Ord*, and Their Cognates in the Poetry of Old English, Old Saxon, and Old High German."

[6] A simplified version of this "language tree" can be found on p. 12 of Orrin W. Robinson's *Old English and Its Closest Relatives*. He notes that "[o]bjections have frequently been raised both to the tree method of representing relationships [between languages] and to this particular Germanic tree," but that still, "the tree diagram has been a very useful device for presenting many of the results arrived at by the comparative method [of language analysis]" (12, 13).

OE and OF, and Proto-German, containing OHG and OS (Robinson 12). However, the extant texts of OF date from a few centuries after the last possible date for *Beowulf*, and none of its uses of *ana* and *ord* cognates are poetic; so, I left OF out of the current analysis. OHG and OS proved to be the most fruitful searches based on these criteria. Other considerations arose at times, and will be discussed more fully as I come to them at various places in my analysis.

My overall method of analysis for texts other than *Beowulf* was as follows: I first eliminated the possibility of the specific phrase *ana on orde* existing in other places by searching for cognate phrases in several languages: OE, OS, and OHG, as well as in Old Frisian and Old Norse even though they would not be a part of my extended analysis. The phrase existed nowhere else that I could find.[7] Next, I looked for the cognate forms of *ana* and *ord* in all the extant texts of OE, OS, and OHG, not just poetry, to get a sense of how many of those used the words and in what texts they were most frequent.

In conducting this analysis, I relied heavily on two electronic databases: for Old English, the *Dictionary of Old English,* specifically its "Old English Corpus" compilation, which includes all OE texts in a searchable format, with cross-referencing and cognates in other Northern European languages ("*DOE* Web Corpus"). For Old Saxon and Old High German (as well as the less in-depth searches into both Old Frisian and Old Norse), I used the *Thesaurus of Indo-European Texts and Languages (TITUS)* database. Like the OEC, TITUS allows one to search for words, parts of words, words with inflectional endings, compounds, or phrases in the extant literature of the many languages in the Indo-European family, and oftentimes provides a link to the full text of a piece from a search result.[8] Both are impressive aids to research in these languages and their extant literature, allowing me to look at each individual use of *ana* and *ord* and their cognates in the comparison languages I chose.

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[7] As noted above, there does seem to be a small "formula-set" of phrases formed with *ana* followed by a preposition and a dative noun, but examples of this were with one exception found only in Old English. I will discuss this formula-set, and the significance of its use regarding what Francis P. Magoun calls "the oral-formulaic method of composition," in the "*Ana* and *Ord* in Old English Poetry" section of this chapter.

[8] For descriptions of the scope of the projects undertaken by these two sites, see "Dictionary of Old English Web Corpus" and Jost Gippert's "*TITUS:* Das Projekt eines indogermanistischen Thesaurus."

There, I did specific analysis of the uses in the poetry of these languages. I looked at the speaker, referent, definition and connotation of each use in its immediate poetic context. I paid particular attention to the "range," especially in terms of meaning and connotation, with which a word (*ana*, *ord*, or a cognate form) was used in a given text, as well as how much range the body of poetry in a given language showed. Ultimately, I compared all of these things to the range of use of *ana* and *ord* in *Beowulf*, to highlight similarities and differences. Appendices B-E provide the lines of verse containing *ana*, *ord*, or their cognates for both *Beowulf* and the comparison languages alongside a Modern English translation, broken down by language, word, and text. The results are summarized in the introduction to this chapter, and examined in detail below, beginning with *Beowulf*, then moving outward within Old English, and then to Old Saxon and Old High German.

Uses of Ana and Ord Within Beowulf

In language, meaning is largely based on context. We encode ideas in words, but the words themselves are only one element in communicating those ideas to an audience. Indeed, words do not have a one-to-one relationship with ideas, and a single word can have many shades of meaning. In *Beowulf*, as in any rich work of literary art, the surface meaning of a word and its dominant connotation at a particular point in the text almost never stand alone. Instead, they are enriched by the suppressed shades of meaning, which will be more or less present to the audience's mind in part depending on the author's craft. In *Beowulf*, the variety of use for both *ana* and *ord* keeps several shades of meaning more "visible" to the audience throughout than in a text where a particular word is consistently used with a certain dominant shading.

With that in mind, I have tried to look as closely as possible at the way or ways that each instance of *ana* and *ord* in *Beowulf* works in its immediate context and in the overall narrative. General considerations for this analysis include distribution, speaker, denotation and connotation. Throughout the text, the distribution of *ana* and *ord* is fairly even, and roughly balanced between *ana* and *ord*. Speakers include a variety of characters, plus the poem's

narrator. The referents are likewise varied, including several characters, objects, and abstract ideas. Denotation is fairly stable for *ana*, but varied for *ord* between concrete and abstract meanings. Connotations range from highly positive to highly negative, sometimes based mainly on the referent's identity as *Beowulf* has very clear "good guys" and "bad guys," and sometimes more reliant on events (a positive referent in a negative situation, and so on); of the two words, *ana* in *Beowulf* shows the most extreme contrasts in connotation.

To aid in the following discussion, I include a list of the lines in *Beowulf* containing *ana* or *ord*, with a brief description of their narrative context in Appendix B.

Distribution

There are several things to note about the distribution of the words *ana* and *ord* in *Beowulf*. First, they are spread pretty evenly throughout the 3,165 lines of the poem. The first of the ten instances of *ana* is at line 145 and the last at line 2876; the smallest gaps between them are 6, 14, and 28 lines and the largest are 784, 715, and 457 lines; other times, the gaps are 111, 145, and 219 lines. *Ord* occurs five times in *Beowulf*, first at line 555 and last at line 3125; twice there are gaps of about 300 lines between them, and twice gaps of about 950-1,000 lines. For *ord*, the two long gaps happen before the shorter ones, while the uses of *ana* vary much more widely between longer and shorter gaps.

More interesting, since the words *ana* and *ord* do not inherently have anything to do with each other, is that combining the individual distributions reveals a pattern in their use. This pattern of occurrence is almost always: two instances of *ana* followed by one use of *ord*, most often with 100-200 lines between the individual words. This pattern is broken in only two places, the very beginning and the very end of their use. The first three uses of *ana/ord* (lines 145, 425, and 431) are all *ana,* used once negatively, in reference to Grendel and twice positively, in reference to Beowulf; the last two (lines 2876 and 3125) are *ana,* used positively, in reference to Beowulf, and *ord*, used in the *on orde* formulation, "in the front." So, at fairly regular intervals throughout *Beowulf*, the poet brings up the idea of *aloneness*, interspersed

with the idea of *in-front-ness* or *boundary-ness* represented by *ord.* The major pull seems to be on *ana*, but the counterweight is on *ord.*

This distribution of *ana* and *ord* is like a brief repetition of notes, a *leitmotif* winding through the "score" of *Beowulf.* These notes sometimes come to the fore while the other instruments fade for a moment, and sometimes they are more in the background, but they always contribute necessary notes to the tone and theme of the movements in which we hear them. This contribution works when we think of each movement separately, but the notes are truly a leitmotif in that all of their occurrences build on each other, bringing something from the previous occurrences to the "sound" of what the orchestra is currently playing. This is true whether the *ana* and *ord* "notes" are independent or occur together, but of course the closer together we hear them, the more they interact with and comment on each other. At line 2498a, when they are closest, when the two notes are in the same musical bar, as it were, they resonate the strongest and the harmonies produced are a full realization of each part—they resolve the motif.

Another major consideration of the distribution of *ana* and *ord* in *Beowulf* is that they occur at highlights of the plot: meeting Grendel, Beowulf's speeches when he first enters Heorot, celebrating the victory over Grendel, Beowulf fighting Grendel's dam, the Heremod "sermon," Beowulf's speech on the headland, Wiglaf's speech during the dragon fight, Beowulf's death scene, and exploring the dragon's cave. If one were asked to give a brief summary of *Beowulf*, these are many of the things one would talk about. This is not a perfect fit of the poem's outline, but it is very close to one.

Especially when they are grouped closely together, the uses of *ana* and *ord* are instructive. There are only two places where *ana* and *ord* occur in the same scene, and both are during a pre-battle speech that Beowulf makes before fighting one of the monsters. They are also the first and last times Beowulf uses *ana* and *ord*. The first "cluster" is during his speeches in Heorot when he is introduced to the Danish court and is attempting to persuade Hrothgar to allow him to try his hand against Grendel, with *ana* at lines 425 and 431, and *ord* at line 556. The second is the speech in which we find *ana on orde*, the subject of the current study, spoken

to his men on a headland near the dragon's lair at the end of his life. The former cluster illuminates the latter by being an early introduction of the themes of the hero's purpose, his isolation or difference, his connection to a human community, and the boundary lines between men and monsters, all of which find full resolution in the latter cluster.

After passing the coastguard and the doorwarden of Heorot, Beowulf is admitted to the king's presence and states his purpose—*ond nu wið Grendel sceal / wið þam aglæcan ana gehegen / ðing wið þyrse* ("and now against Grendel, with the monster, must I alone settle this thing"(ll. 424b-26a). A moment (6 lines of text) later, the hero repeats his purpose in the form of a request: *anre bene… þæt ic mote ana ond minra eorla gedryht / þes hearda heap Heorot fælsian* ("[I ask this] single boon…that I be allowed, alone with my troop of eorls, this strong group, to cleanse Heorot") (ll.428b, 431-32). The newcomer next shows that he is aware of the monster's usual behavior, and of the risks if he fights Grendel but fails to slay him (ll.442, 449). Then, first Hrothgar and then Unferth respond to Beowulf's words and his offer. Unferth questions Beowulf's prowess by bringing up what is meant to be an embarrassing story of the Geat's youth, the swimming match with Breca. The first instance of *ord* in the poem occurs in Beowulf's masterful response to this challenge. Beowulf remembers how he was stranded alone in a dark sea, surrounded by water-monsters, and says: *me gyfeþe wearð / þæt ic aglæcan orde geræhte* ("it was given to me that I reached the *aglaecan* with the point [of my weapon]") (ll.555b-56). The use of *aglaecan* ("miserable being, wretch, miscreant, monster, mighty combatant") here recalls that in line 425, thus linking the first and last lines in this cluster linguistically as well as thematically.

What is most significant about this cluster is that in it, Beowulf: (a) shows his understanding of the true nature of the monster—as a solitary creature, beyond the pale of society; (b) identifies himself as primarily singular, that is, alone, but also as the leader of a group—in other words, as occupying the "point" position; and most importantly, (c) in his use of *ord*, reveals that it is the "point" that succeeds in slaying monsters. This cluster shows Beowulf's youthful consideration of his role, his heroic identity, one which already suggests the importance of both *ana* and *ord* in the hero's life. By the time he has lived through many more

battles, against men and monsters, and has served fifty years as the king of his people, Beowulf has a clearer, more considered understanding of the two opposing elements that hold him in tension, and can articulate it more clearly, as he does in the last cluster, *ana on orde* in line 2498a. Knowing more now than he did as a young man what it means to hold this liminal position, to stand between the monsters and his people, his determination to accept that moment of crisis and identity with the Other at the risk of the Self puts the final seal on his heroic identity.

Ana in Beowulf

As noted earlier, the poet's craft can keep several shades of meaning more or less present to the audience's mind when encountering a word, allowing, if he chooses, the "surface" meaning to be deepened and complicated by "suppressed" shades. This is certainly the case with *ana*, which winds through the poem like a half-familiar note, but with shifting connotations, as if to keep the audience slightly off-balance when encountering it. These instances are distributed fairly evenly throughout the text, beginning about 150 lines into the poem and ending about 300 lines before its closing, with two instances where the word is used twice within the space of a dozen or so lines. There is a clear positive/negative split in connotation in this group, positive being those referring to a "good" character's singular qualities, usually of strength and courage and negative being those referring to the referent's isolation from human community, with only one use that is close to neutral. Otherwise, uses of *ana* are either highly positive or highly negative, based on whether the referent is "monstrous" at heart and in actions.

There are ten[9] uses of *ana* in the poem; six uses are positive, three are negative, and one is apparently neutral. The majority (6) of the references are to Beowulf himself, and most (5) are clearly positive. Beowulf uses *ana* three times, twice as a young warrior in Daneland and once as an old king in Geatland, always in reference to himself, and always with a positive

[9] Some editors give an 11th, giving line 2361b as *hæfde him on earme ana þritig* where others have *haefde him on earme eorla þritigra*. I exclude this instance from my count because it is not only a contested reading, but one with such widely different possibilities.

connotation. Wiglaf uses *ana* as many times, always when speaking of Beowulf in the context of his fight against the dragon, twice in a positive sense and once in a negative. The poet-narrator, in his two direct uses and one indirect use of *ana*, when describing the tale of Sigemund told by a Danish scop, employs it with the most variation: once positively, once negatively, and once with a more neutral meaning, which nonetheless leans toward the positive end of the spectrum. Hrothgar's single use, in his tale of King Heremod, is clearly negative.[10] In all cases, *ana* is a dividing word, setting the referent apart from others.

The positive references are connected to the referent's singular qualities, of strength or courage usually. All but one of these refer to Beowulf. Four of these six positive uses of *ana* are discussed elsewhere (see footnote below). Of the remaining two, one is a reference to Beowulf made by Wiglaf and the other a reference to Sigemund made by the poet who is here reporting the words of a Danish *scop*. Together, these two examples illustrate the way that *ana*, when used positively, celebrates the referent's extraordinary qualities. Chief among these, in *Beowulf*, are physical prowess and the courage to use it in ways that others dare not. It is also a key component of the quest for *lof*, translated as "love," "glory," or "fame,"—in essence, being both *well-known* and *well-thought-of* by one's people. The one who is *ana* in a positive sense quite literally stands out from the rest.

The first, Wiglaf's, is made in the context of his speech attempting to persuade the other young retainers who have run away during the dragon fight to return with him and aid their lord in his need. With this use of *ana*, Wiglaf addresses the most legitimate reason for reluctance of the rest of Beowulf's small band (the "shirkers") to face the dragon: Beowulf's own plan for the fight. He says that *þeah ðe hlaford us / þis ellenweorc <u>ana</u> aðohte / to gefremmanne folce hyrde / forðam he manna mæst mærða gefremede / dæde dollicra* ("although our lord / this deed of courage thought [or "planned"] <u>alone</u> / to accomplish, [that]

[10] Several of these uses are discussed in detail elsewhere, and so in the interest of avoiding unnecessary duplication will not be analyzed extensively in this section. All of Beowulf's uses of *ana* are discussed both in Chapter Two on Beowulf's pre-battle speeches ("Rehearsing the Death-Song") and in "Distribution" above. One of Wiglaf's two positive uses of *ana* (line 2876a, *ana mid ecge*) is also discussed in "A Note on Formulaic Usage" below, as is the poet's negative use (*ana wið eallum* in line 145a, referring to Grendel).

guardian of [the] people / because he of [all] men has done the most / of mighty deeds"), nevertheless, *nu is se dæg cumen / þæt ure mandryhten mægenes behofað / godra guðrinca* ("now is the day come / that our lord has need of the strength / of good war-troops") (ll. 2642b-46a; 2646b-48a).

This usage parallels Beowulf's pre-battle speech determination to fight monsters *ana*, and though Wiglaf here is encouraging the men to set aside Beowulf's desire in the face of his very real need for help, he is not denigrating that desire, nor is he calling it foolish. Rather, his words legitimize Beowulf's right to take on what would be a laughable task for anyone else, that of facing a dragon alone, even as the young retainer urges the rest of the troop to change their actions based on the current circumstances of the fight. Nor does he really think that the troop will succeed where Beowulf cannot; he only says that their duty is to try to assist their lord, and that he himself would rather die at Beowulf's side, engulfed in dragon-fire, than shirk that duty (ll. 2650b-52). So even here, *ana* is used respectfully and with full appreciation for the fantastic strength and courage Beowulf has proved over and over again.

The second, the positive use of *ana* in reference to Sigemund, comes in the digression which tells the tale of that legendary dragon-slayer of another time and place: *Sigemunde gesprong / æfter deað-dæg dom unlytel / syþðan wiges heard wyrm acwealde / hordes hyrde. He under harne stan / æþelinges bearn, ana geneðde / frecne dæde […]* ("To Sigemund shone no small glory after his death-day, since, hardened by wars, he killed a dragon, keeper of the hoard. Beneath gray stones that prince's son dared alone [to do] a perilous deed […]") (ll. 884b-89a). This digression is made to celebrate Beowulf's great deed in slaying Grendel and connects the young hero (for the immediate audience of Danish riders, as well as for the poem's audience) with another renowned monster-killer of legend. Sigemund's solitary feat in the legend, in which he is described as fighting *ana*, underlines the great *dom* (glory) Beowulf has earned with his vanquishing of Grendel *ana*. Still, this highly positive use is tinged with foreboding, as it also foreshadows for the poem's audience the dragon fight waiting for Beowulf

under harne stan ("under grey stone") in later years (887b; 2553b).[11] Of course, mortal danger is the price of glory, as great *dom* is only won by great daring, and Beowulf's dragon-slaying is no less a feat than Sigemund's even though he finds his death by the dragon's lair.

In *Beowulf,* the more purely negative uses of *ana* are to the wretched conditions of exile or isolation. This state may be either physical or moral, or both (see "*Ana* and *Ord* in Old English Poetry" below). One, at 2657b, is spoken by Wiglaf to the shirkers on the heels of his use of *ana* in the instance described above. Here, though, *ana* refers to Beowulf's abandonment by his men in the moment of his greatest need, as he is being overwhelmed by the dragon's fire. While this is clearly a negative usage of *ana*, it does not reflect negatively upon its object, Beowulf. Towards him, the dominant connotation in this instance is empathy for Beowulf's perilous situation.

The other negative uses of *ana* refer to monstrous characters, the actual monster Grendel and the human, but monstrous, king Heremod. The poet summarizes Grendel's campaign thus: *Swa rixode ond wið riht wan /ana wið eallum* ("Thus [Grendel] ruled, and battled against right, alone against all others") (ll.144a-45a). This line will be discussed in more detail below, in the section entitled "A Note on Formulaic Usage." The use of *ana* in reference to Heremod, though, is particularly enlightening here in illuminating the two ends of the *ana* spectrum. In fact, Hrothgar also seems to think so, who tells the bad king's story as a warning to Beowulf after the hero has won his second victory over the kin of Cain. Before he begins this story, he praises Beowulf, not only for his prowess in battle but also for the way that he "hold[s] it all steadfastly, strength with mind's wisdom," and predicts that this young man "will become a long-lasting *frofre* [joy/consolation/refuge] to [his] people, a succor for warriors/men" (ll. 1705b-06; 1707b-09a). This happy prediction for Beowulf's life is immediately followed by a counterexample: *Ne wearð Heremod swa* ("Not so was Heremod") (l. 1709b).

[11] Beowulf's death has not been foretold at this point in the poem, so it is more like reverse foreshadowing—when we get to the moment the poet tells us of Beowulf's coming death, we remember back to this story about Sigemund. Repeat audience members, of course, will enjoy the reference at both points in the narratives.

Heremod was a human king who was greatly gifted by God with strength and rule (ll. 1716-18a). But his pride and rage led him into greater and greater atrocities against his society (keeping treasure instead of dealing it out, having a "bloodthirsty heart" (l. 1719a), even killing his own *heorðgeneatas* ["hearth-companions"] (l. 1714a)), until finally he *ana hwearf … mondreamum from* ("became alone/isolated, cut off from man's joys") (l. 1714b-15b). He was at first "alone" in the positive sense, but then put himself outside human community, and so he became "alone" in the monstrous sense. Heremod's example shows that a man may be set above his fellows, given strength and power as blessings, but if he allows his pride to grow and thinks more of himself than of his community and his responsibilities to others, he brings about his own destruction and wretchedness. This is what Hrothgar particularly wants Beowulf to remember as he gets ready to return home, covered in glory, to Geatland.[12]

Finally, one of the uses of *ana* in the text is even less clear than the others, seemingly neutral: that to the roof of Heorot. It alone was unharmed (*ana genaes ealles ansund*) when the rest of the hall was greatly damaged (*tobrocen swiðe*, in which the verb denotes damaging by smashing apart) by Beowulf and Grendel's legendary wrestling match (999b; 997b). It is less likely that the roof withstood the fight because it was better than the rest of the hall than that it was simply above the reach of the combatants and their thrashings-about.[13] Thus, *ana* in the immediate context here, while certainly not overtly negative, is also not inherently positive. Its "dominant sense" is simply "alone, apart from all other parts." Still, the referent itself, Heorot's roof, lends some emotional shading to the word *ana*. In fact, this seemingly neutral use of *ana*

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[12] And indeed, it seems that Beowulf took Hrothgar's "sermon" to heart. The poet spends some time between Beowulf's homecoming and the dragon's awakening telescoping the fifty or so intervening years and the hero's transition from a young fosterling, to a renowned fighter, to a trusted leader and advisor, and finally to a strong and beloved king. One of the narratorial asides closely parallels Hrothgar's warning tale of Heremod, showing how Beowulf *did not* make the mistakes of that king: *Swa bealdode bearn Ecgðeowes / guma guðum cuð, godum dædum / dreah æfter dome; nælles druncne slog / heorðgeneatas næs him hreoh sefa / ac he mancynnes mæste cræfte / ginfæstan gife þe him god sealde / heold hildedeor* ("So boldly the child of Ecgtheow, a man well-known in battles, led a life in pursuit of honor; [he] did not at all drunkenly slay [his] hearth-companions, nor was his spirit savage; but he the greatest strength of mankind, the liberal gift that God gave to him, held bravely" (ll. 2177-83a, emphasis mine).

[13] After all, the two wrestlers managed to smash apart all the strong, iron-bound timbers of the lower parts (997a-98b).

has some of the most complex undertones. It is instructive to explore these because they show how the *Beowulf* poet has set up various responses in the audience's mind to the same object or idea.

First, Heorot is the best of halls, and so the roof is by extension the best of roofs, a roof *heah ond horngeap* ("high and horn-gabled") as well as *golde fahne* ("gold-plated") (82a; 927a). It is also where the grisly trophy of Beowulf's triumph, Grendel's severed arm, is hung as a sign of victory for all Hrothgar's people (927b). And yet, there is a whisper of a darker meaning behind the light and joy of the hall. In the early part of the poem, we see the construction and hallowing of Heorot. This is a happy time, an event worthy of great celebration. Then, when the new gold is still shining on the roof and decorations of the hall, the poet tells us that Heorot is doomed. Kinslaying and oathbreaking will lead to its being consumed by fire (ll. 82a-85b). So despite the fact that the hall's roof emerges unscathed from Beowulf's and Grendel's fury, foreknowledge reminds the audience that this appearance of strength is temporary. Hrothgar's people can—and do—lovingly and skillfully repair the damage to their Heorot after Beowulf's fight with Grendel, but no amount of beauty, richness, or glory can protect this hall from its fate. So, while *ana* in the depiction of Heorot's roof has in a strict sense a neutral, merely descriptive purpose, and its use in connection to an object of glory and praise provokes a largely positive response in the audience, a note of profound sadness is also sounding. This feeling, so similar to that elicited by the Old English *ubi sunt* motif[14] is typical of *Beowulf*'s blending of joy with sorrow and epitomizes the emotional complexity of *ana* in the poem overall.

In sum, to be *alone* in this world, the world of *Beowulf,* is to be set apart as different in some profound way. This is Beowulf's usage of *ana* in his pre-battle speeches and it is echoed in the poet's other uses of the word. One may be *ana* willingly—as in the case of Beowulf, who chooses to fight alone—or not—as in the case of Grendel, whose race cut him off from others even before his actions did. The one who is *ana* may be the best, like the great hero Sigemund,

[14] The *ubi sunt* is the Latin term for a theme occurring in several places in Germanic literature, the lament for vanished joys marked by the repeated phrase "where are…?".

or the worst, like the bad king Heremod. But on whichever end of the spectrum *ana* falls, the position will always be one of tension and notoriety. It is, quite literally, a dividing word.

Ord in Beowulf

Like with *ana*, the *Beowulf* poet was not content to use only a single or even predominant sense of *ord*, but employs both with a range of meaning. Like with *ana*, *ord* is used in both very positive and very negative ways, but it is also used in both very concrete and highly abstract ways. Together, the two kinds of *ord* in the poem layer meanings on each other and create an overall effect that is more than the sum of its parts. The following analysis shows that while *ana* deals primarily with the "heroism" or "monstrousness" of its referent, all of the uses of *ord* deal in some way with the boundaries between two worlds: the world of humans and the world of monsters. Furthermore, all of them, even the most concrete uses, deal with the *ord* seeking to penetrate such a boundary, and how each *ord* does so as part of some larger whole. A weapon, for instance, can only be active in the hands of an agent, and so on. The boundaries being crossed, between the world of men and that of monsters, and especially the reasons for doing so, are what give the uses of *ord* their deeper meaning.

There are five instances of *ord* in *Beowulf*. Like *ana*, they are spread over the bulk of the poem's 3,165 lines, with the first instance at line 555b and the last at 3125b. *Ord* occurs twice in the Danish section, and three times in the later, Geatish section. Unlike the alternating positive/negative connotations of *ana*, the purely concrete uses of *ord* are those in the first half, while the second half employs *ord* more abstractly. Twice, at lines 556b and 1549a, *ord* refers to the point of a weapon or to the weapon as a whole (either meaning works in 556b). In the second half, two uses of *on orde* ("in the front"), at lines 2498a and 3125b, bookend one use of *ord* as the metaphorical "point" of Beowulf's words breaking forth from the wounded hero in line 2791b. Beowulf himself uses the word twice, once in the first half and once in the second, referring first to his weapon and then to himself. The poet/narrator uses *ord* three times, once referring to a weapon, once to Beowulf's words, and once to the person, probably Wiglaf, who

leads a small group of Geats into the dragon's lair after its and Beowulf's deaths. Beowulf's uses have a positive tone in context, while the poet's uses are more ambiguous, even negative.

The first two uses of *ord* are also the most purely concrete, referring to the point of a weapon, and occur in lines 556b and 1549a. Together they show Beowulf on both sides of the "boundary" created by the point of a weapon. In the first, it is Beowulf who holds the weapon (his sword), and is using its point to kill the *niceras* ("water-monsters") that have him pinned down in the open sea during his swimming match with his childhood friend Breca (ll. 553b-58). This scene shows that sometimes it is true that the best defense is a good offense; the point of the sword here saves his life by enabling him to slay the monstrous sea-creature that has attacked him. The *ord* is the point of contact between the human and the monster, the leading edge, and it does three things: it "reaches" (from *geræhte*, l.556b) into the monster's zone, thus enabling the rest of the sword to follow and do its job, and it protects the human who has sent it across that boundary line. When wielded by and for the defense of a human character against a monstrous one, a weapon's *ord* is a very good thing.

On the other hand, when in the hand of a monstrous character and used against a human one, a weapon's *ord* has a completely different connotation. In his fight with Grendel's dam in her underwater cave, Beowulf has again crossed into the realm of monsters, and again is pinned down (ll. 1545-47a). At this moment in the fight, the hero is trapped underneath a monster who has drawn a knife against him, and it is not his sword that saves him, but his shirt of mail: *Him on eaxle læg / breostnet broden; þæt gebearh feore / wið ord ond wið ecge ingang forstod* ("Across his shoulders lay / a broad breast-net; that protection [saved his] life; against point and against edge [it] prevented entrance") (ll. 1547b-49). The *ord* is here obviously negative, as it is aimed at the heart of our hero by a monster that is hell-bent on killing him. Seen from the other side of the knife-point, an *ord* is aggressive, bloody, and terrifying. This instance shows the double nature of all boundary points, and all the *ords* that seek to cross them, and the connotation of the word *ord* depends on which side of that *ord* one finds oneself, and the purpose behind seeking to cross that boundary.

When someone crosses a boundary, fighting in defense of himself and his people and against those enemies that threaten them, the *ord* that he wields is positive for those who—physically or metaphorically—stand behind him, but obviously not for those against whom that *ord* is pointed. Showing Beowulf on both sides of this point reinforces the idea that an *ord* is a tool, and like any tool, it is neutral but fraught with possibility—both good and terrible at the same moment. It is, furthermore, a tool of *opening*, of creating a path for what it is connected to: the rest of a weapon, the hand wielding it, the person directing that hand, and possibly, the group of people in company with that person and the even larger group that they belong to and represent.

Moving further into the abstract uses of *ord* is that in line 2791b, when the dragon fight is over and Wiglaf is at the side of his wounded and dying king. This is a highly emotional, dramatic scene. The poet has paid loving attention to the last minutes of Beowulf's life, slowing the pace to allow the audience to drink in every detail of the hero's last moments on earth. Beowulf's dying words are broken into two parts, and *ord* occurs in the poet's introduction to the second: *He ða mid þam maðmum mærne þioden /dryhtne sinne driorigne fand / ealdres æt ende; he hine eft ongon /wæteres weorpan oðþæt wordes ord /breosthord þurhbræc* ("He [Wiglaf] then with the treasures [came to] the great king/ [he] found his lord all bloody / his life at [its] end; he again began / to sprinkle him with water until word's point / broke through [Beowulf's] breast-hord) (ll.2788-92a).

As discussed in Chapter 2, *Beowulf* gives its hero several opportunities to rehearse his "death-song" in his pre-battle speeches, and so naturally the death-song itself will be given particular emphasis. In the midst of this highly-wrought scene, there we find an instance of the word *ord*. It is in this case mainly an atmospheric detail, and not emphasized for itself,[15] and yet it is a significant detail in setting up the tableau. The image of a word's point breaking out from Beowulf's dying lips is highly evocative, showing the extreme effort—a battle, in fact—that the hero goes through to speak his final words.

[15] Indeed, it is one of only two times that neither *ana* nor *ord* is part of the alliteration of the poetic line.

This is one of the poet's uses of *ord*, and again, it is not so clearly positive or negative as when Beowulf uses the term. The overwhelming tone of the scene is of sadness and loss, and the fact that Beowulf has to force his words out at metaphorical weapon-point only highlights how badly wounded he is. However, the fact that he is able to get the words out at all is a very good thing, and it is that *ord*, that leading edge of the first word that breaks through the boundary wall of his wounds and pain, that allows him to do so. It underscores the fact that once again, Beowulf is fighting against a hostile force in order to serve his community. The "monsters" here are death and his own wounds, and his words are the weapons that give his people a treasure[16] and, with his gifts of his own weapons and arms and words accompanying them to Wiglaf, perhaps a new leader to take his place as well.[17] It is the word's *ord* that allows all of these things to occur.

Finally, there are two uses of the phrase *on orde* in *Beowulf*. These are the most abstract uses of *ord* and the most directly connected to the idea of boundary lines and group connection. The first is Beowulf's self-description in his pre-dragon speech, *ana* <u>*on orde*</u> ("alone <u>in the front</u>") at line 2498a. Since this phrase is the subject of the current project, a few notes here will suffice. As discussed in Chapter 2, this phrase is a statement of identity and purpose, and is a highly positive use of both *ana* and *ord*. *On orde* can be translated as "in the front," "in the vanguard," "at the point position," or some similar military phrase, and its immediate meaning is specifically about physical battles that Beowulf has fought, specifically in Hygelac's service. The following words, however, extend the statement from recollection to a statement of enduring purpose: *ond swa to aldre sceall /sæcce fremman* ("and so for life must I

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[16] This treasure has been discussed by many, and the "treasure motive" of Beowulf's last fight has been denigrated by some as greed or *ofermod*, excessive pride similar to the Greek idea of *hubris*. However, it is clear from his words that Beowulf, at least, sees the treasure as something that will benefit his people, and his joy in achieving it is connected to the protection he believes he has won for them. See "Ord Elements" in Chapter Two of this project for further analysis of the treasure motive.

[17] Like the treasure, the issue of Beowulf's successor is fraught with ambiguity. He does not specifically name Wiglaf the next king, and even if he had, the poem ends with the Geats' expectation of coming disaster and war with more powerful nations. Still, Beowulf's intent to benefit both Wiglaf and his people with his words at this point remains clear, and is the most important point for the purpose of my analysis here.

do battle") (ll. 2498b-99a). That purpose is to take the position of most danger in service of his people.

Furthermore, Beowulf is surely not referring only to battles in which he fought before his king, since that king died long ago and yet the hero's words indicate that he has *continuously* "done battle" *ana on orde*. A thane fights for his lord, and the man in the vanguard fights to break the enemy lines and allow the warriors behind him to follow and fight more easily and successfully. Taking this dangerous position involves, just as a weapon-point does (see above), both aggression and defensive purpose. Beowulf retains that position for himself when he is no longer a thane, when he is the king himself. For his fifty-year rule, he has fought, not before his king, but before his people. That Beowulf claims for himself, and himself *alone,* the *on orde* position shows clearly that he has taken to heart the fact that many times in Old English, the king is referred to with a word like *helm* ("helm, protection") or *scyld* ("shield, protection"), referring to his role as defender of his people. He sets himself before them—even physically—to shelter them from harm, and does so *symle…to aldre* ("always…for life").

The fifth and final instance of *ord* in *Beowulf* is also the only one that does not directly involve the person (i.e., the physical body) of Beowulf. Here, the poet describes the arrival at the dragon's lair of a group of the Geats, counselors and older warriors who had been waiting to hear the outcome of the attack on the dragon. There, Wiglaf speaks to them, of the grim fate that swept away their great king and of Beowulf's final words, specifically regarding his burial. He also emphasizes the dragon's hoard, primarily as part of fulfilling Beowulf's dying wishes and in reference to preparing a fitting burial for the fallen king (ll. 3084b-85a; 3096-3109). At Wiglaf's urging, some of them journey into the darkness of the dragon's cave: *Huru se snotra sunu Wihstanes / acigde of corðre cyniges þegnas / syfone ætsomne, þa selestan; / eode eahta sum under inwithrof / hilderinca; sum on handa bær / æledleoman se ðe <u>on orde</u> geong* ("Indeed the wise son of Weostan / summoned from the troop of the king's thanes / seven in all, of the best; / They went, eight altogether, under [the] evil roof, / [those] warriors; one of them bore in [his] hands / [a] fire-brand, he who went <u>in front</u>") (ll. 3120-25). Because

Wiglaf is the only one of those present who has been into the dragon's cave, and because he had told them in line 3103b that *ic eow wisige* ("I will lead you") to see the treasure, it seems certain that Wiglaf is the one going ahead with the torch, the one taking the *on orde* position.

It is almost unbearably tempting to talk about this use of *ord* as a "passing the torch" moment in the poem. Truly, there are many reasons to view the entire episode from Beowulf's death to the beginning of his funeral, roughly lines 2821-3136, as Wiglaf taking up the fallen hero's mantle, not least of which are Beowulf's words and the gift of his own war-gear to the young retainer.[18] Most relevant to this discussion, however, is the parallelism of *on orde*. Before, it was Beowulf who took up his position of greatest danger "in the front" of his people; now it is Wiglaf who does so. Though the dragon lies dead on the ground outside its barrow, its dark cave is still a place of fear and awe, not yet fully explored by man. It remains a boundary place, the region of a monster, and therefore unsafe. As the one person who has faced the dragon and lived, and then briefly entered its lair, Wiglaf is able to broach that boundary line and "cast light" on it for others. He is the *ord* that allows the rest of the group to follow and accomplish their purpose in safety.

To conclude, *ord* always shows up in *Beowulf* at times of great narrative tension or emotion. When Beowulf himself uses the word, it has a clearly positive connotation, while the narrator's uses are more blended. No matter who speaks it, *ord* always refers to some point of boundary between the sympathetic, human characters and some literal or figurative "monster." So like *ana*, *ord* is a loaded term in the poem, and danger is concomitant to its use. Most importantly, though, *ord* is important because of what it is "in front" of. While *ana* is a dividing word, separating the referent from others, *ord* is a connecting word—the point by itself may be important, but by itself it cannot do much; its most significant aspect is its role in allowing the rest of what is behind it to follow, to do its/their job. And this job is always for a larger purpose of protecting or benefitting a human community: defeating the *niceras* not only

[18] He (Wiglaf) also speaks and acts in this section with undeniable authority to the other Geats, first to the "shirkers" who fled the dragon-fight in terror and then creep back to find the one faithful retainer huddled by Beowulf's lifeless body, and then to the group that comes later and whom Wiglaf recruits to search out the hoard and begin preparations for Beowulf's funeral and burial mound.

saves Beowulf's life but makes the sea safer for all those sailing it; fighting Grendel's dam benefits the Danes; Beowulf's many battles as Hygelac's thane and then as king of the Geats in his own right serve the needs of that people; his final words and Wiglaf's actions afterward help the community to mourn and maintain coherence as a nation. *Ord* is about connection, and in its fullest sense it is about connection to a community of people.

A Note on Formulaic Usage.

The two lines which are metrically nearly identical to line 2498 (*ana on orde ond swa to aldre sceall*) are line145, *ana wið eallum oðþaet idel stod*, and line 2876, *ana mid ecge þa him wæs elnes þearf*. Each of these lines, specifically the first half-line, follows the same grammatical pattern: an adverb, followed by a preposition and a dative noun. As the closest half-lines in *Beowulf* to *ana on orde*, both 145a and 2876a bear close scrutiny alongside 2498a. They are also examples of a poetic formula as the term is defined by Francis P. Magoun in "The Oral-Formulaic Character of Anglo-Saxon Narrative Poetry," one for which there are a few other examples in Old English poetry but which is not present in the extant poetry of the other comparison languages. I will discuss the formula in more detail later in this chapter, under "*Ana and Ord in Old English Poetry*." For now, I wish to focus on the way these three lines in *Beowulf* work together and illuminate *ana on orde* more fully.

This is a dense pattern, putting a lot of lexical information in just three words: two things, one represented by the adverb and the other by a dative noun, in some kind of relationship to each other as denoted by the preposition. The adverb in each of the three is *ana* ("alone") the prepositions are *wið* ("against"), *on* ("in"), and *mid* ("by means of, with") respectively; and the dative nouns are *eallum* (dative plural, "all, everyone"), *orde* (dative singular, "the front, the vanguard") and *ecge* (dative singular, "sword"), respectively. The largest difference between the three of these phrases is in terms of speaker and referent. Line 145 is spoken by the narrator in reference to Grendel, and line 2876 refers to Beowulf but is spoken by Wiglaf. So, while metrics and syntax tie these lines together, providing a link between the narrative and thematic information they provide, the specific narrative differences

between them provides an opportunity for contrast. Specifically, contrasting the prepositions and dative nouns highlights the way that *ana* is used in each, and what those uses add to the audience's understanding of the poet's use of the word in *ana on orde*.

Because the dative endings on the nouns in each line are enough to supply the general sense of direction or instrumentality, the prepositions could be trimmed and leave a readable line, if not the most elegant one. Neither are the prepositions necessary to maintain the meter, since these are Type A lines, which do not require that second unstressed syllable.[19] However, the prepositions' inclusion seems intentional for two reasons. First, adding a syllable slows the line very slightly, and alters it to something a bit more lyrical. Not only is the result a smoother line, but both speed and lyricism contribute to the emotional or tonal significance of the line. Second and more importantly, instead of allowing the audience to supply any of the range of meanings of the dative ending, the poet tells us exactly how the two things represented by the adverb and dative noun relate to each other. The prepositions give a sharp clarity to these three lines, and the relationships they imply make an interesting point of comparison among them.

Ana wið eallum, in particular, could be quite different in the absence of the preposition *wið*. While "against" is still probably the most likely option for the relationship between "one" and "all" in the context of the scene, it is not the only possible one. The poet's choice to provide the clarifying preposition forestalls all other grammatically possible relationships between Grendel and the others, the *ana* and the *eallum*. Similarly, the preposition in the line *ana <u>mid</u> ecge* ("alone [and] <u>with/by means of</u> [a] sword") emphasizes the weapon's instrumentality and

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[19] In Sievers taxonomy—still the most commonly used in Old English scholarship—there are five basic line types in Old English poetry (A, B, C, D, and E) with two alternative types (A-anacrusis and D-anacrusis) and occasional "hypermetric verses". The "lines" here are actually half-lines or "verses" of a poem, a-lines coming before the caesura and b-lines following it. The line types are differentiated by their pattern of two stressed (or "strong") syllables (/) and a varying number of unstressed (or "weak") (X) and half-stressed (\) syllables, as follows (NOTE: Xs in parentheses are optional unstressed syllables. There are no optional stressed/half-stressed syllables.):

A= /X (XXXX)/X
B= (XXXX)X/X(X)/
C= (XXXXX)X//X
D= /(XXX)/\X; or /(XXX)/X\
E= /\X(X)/
A-anacrusis= X(X)/X/X
D-anacrusis= X(X)/(XXX)/\X

(Mitchell and Robinson, "Appendix C: Metre, with Examples from the Poems in this *Guide*," pp. 161-7)

Beowulf's agency in using it. Finally, *on* is a versatile preposition in OE, meaning not only "in/into/within," but also "on/upon/onto," "up to/among," "during/at/on/about," "against/towards," "according to/in accordance with/in respect to," and "for/in exchange for" (Clark-Hall 261). Its inclusion in *ana on orde* as "in the front/vanguard" underlines the exact position in battle that Beowulf is proudly remembering as he looks back on his long life. It also helps define *ord* in this line, the meaning of which might otherwise be taken as "spear" or "weapon-point," which, had the preposition been absent—and even more had it been *mid,* "with"—would have been the most likely reading here. So with a word, the poet restricts the range of meanings for these lines, ensuring that the audience will imagine these moments in the narrative in a particular way.

While the prepositions ensure our understanding of a certain *kind* of relationship between two things, the two nouns referred to in each line by the adverb *ana* and a dative noun are the weightiest part of this formula. In all three, *ana* refers to a person (or person-like monster) who is singlehandedly performing some action; the dative noun givers further clarification of the context of that solitary action. In line 145, Grendel is *ana*, and his solitary action is "striving against right…until Heorot stood idle." More specifically, he does this *wið eallum*, against everyone. As this line paints him, Grendel walks in a cocoon of isolation, in the most perfect exile, and the only time he touches anything outside that cocoon is with claws out and fangs bared. In lines 102-14, we learn that Grendel and his kin are of the race of monsters, and that this race was born out of Cain's sin—the sin of raising violent hands against kin, with endless exile as punishment. We also know that Grendel does not act according to human rules of conflict: he will not pay weregild, nor make any settlement (ll. 154b-58). In short, Grendel is entirely a creature of rage and pain, and all he wants is to lash out against the things he can never enjoy: human relationships and human society.

In lines 2498 and 2876, it is Beowulf who is acting alone, but in a context very different from that of Grendel in line 145. Line 2876 is a description of the ultimate moment of Beowulf's fight with the dragon, the killing stroke, told by an eyewitness and participant. Here, Wiglaf reveals that Beowulf defeated the dragon "alone with [his] sword." *Ana mid ecge*, in

Wiglaf's hands, becomes a beautifully two-edged remark: it is first of all praise for the dead lord's prowess, but as the rest of Wiglaf's speech in this section shows, it is also a pointed rebuke aimed against those to whom he speaks—the faithless retainers who ran away from their wounded lord in his moment of need. *Mid ecge* ("with [a/the/his] sword") reinforces this duality of *ana*. The sword is merely the instrument of the hero's victory, by no means detracting from the greatness of the hero's deed. However, the sword was also his only companion in that fateful moment—that is, this inanimate object was a more faithful servant than his own hand-picked thanes.

If *ana* in *ana wið eallum* shows the frightfulness and hate of a creature opposed to all others, and *ana* in *ana mid ecge* praises the prowess of a man with superlative power, even when abandoned by all others as should not have been, what about *ana on orde*? What is it to be alone in this context? The tone of this passage shows that it is the most fully positive usage of *ana* in the three lines—it comes from Beowulf, appraising his own life's history. Why is the *ana on orde* position so good, so desirable, in Beowulf's eyes? Here again we see the importance of the preposition (*on*). Instead of being alone against others or alone without others, with only a sword, Beowulf chooses to be alone "in front of" others. Here, the person who is alone stands out for prowess and bravery in taking the most dangerous position, but is still connected to the group for, and most especially, *in front of whom* he fights—it is not a place of exile or abandonment, but a chosen place of glory and of protection for those behind him.

Conclusions

This analysis shows that the wider use of *ana* and *ord* in *Beowulf* nowhere contradicts Beowulf's self-understanding of his "alone in the front" heroic identity. As in the rest of the poem, for him to be *ana* means he is set apart from others, different from them in some significant way(s), while his being *on orde* deals with his connection to a specific group. The use of *ana* and *ord* in the rest of the poem does, however, add depth and a certain amount of complication or ambiguity to that self-understanding. First, *ana* can be other than glorious, or

superhuman; it can also be very negative—subhuman or monstrous, and include a connection to the idea of exile. Second, *ord* can be a communal term, but ultimately it has to do with the boundary points between two worlds, the human world or community and some other person or group that is threatening that community and is thus either literally or figuratively "monstrous". Furthermore, the connotations of the various uses of *ord* in *Beowulf* are dependent on the function of the *ord* itself in crossing some boundary line, and is positive or negative depending on its point of origin, the world of men or of monsters, and its purpose, to defend or attack the world of men.

Uses of Ana and Ord (and their Cognates) in the Poetry of Old English, Old Saxon, and Old High German

The Germanic languages are linked not only structurally, with similar word forms, use of inflections, and the like, and historically, developing among a group of Indo-Europeans who had settled, according to general scholarly consensus, in southern Sweden before gradually migrating southwards and westwards,[20] but also literarily; that is, the extant texts show evidence of a shared literary culture, with several common features of verse that apparently developed before the languages split into the more distinct groups of North Germanic, East Germanic, and the subject of the current analysis, West Germanic languages.[21]

In brief, the chief distinguishing marks of Germanic poetry are that it is made up of a series of long lines divided syntactically into two half-lines (or "verses"). Each half-line consists of two stressed syllables ("lifts") and a varying number of unstressed syllables ("drops"); five main types of stress patterns for Germanic half-lines were categorized by Eduard Sievers in the late 19th century and remain the basis for metrical analysis of Germanic poetry today (see footnote 19 above). Alliteration of two or three of the lifts in a full line bind the two

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[20] For a concise statement on the history and spread of what became the various Germanic languages, see Robinson, "Linguistics, Archaeology, and History" (13-18).

[21] This shared literary culture seems to have had both a passive element (that coming from the shared history) and somewhat of an active element as well, of literal sharing among the West Germanic cultures of England and the Continent. The introduction to *Poems and Prose from the Old English* , for instance, mentions communication in letters and in person between English and Continental (German) scholars, noting as a particular example that the Anglo-Saxon scholar, cleric, and writer Alcuin served as the leader of Charlemagne's palace school at Aachen (Raffel and Olsen xvii).

half-lines together across the syntactic break (the "caesura").[22] Further, there is a general sense of similarity in themes, tone, and imagery in much of Germanic verse that hearkens to the Germanic warrior culture,[23] and which leads texts with these features to often be called "heroic poetry." Added to this are a large number of shared "formulae," or as Milman Parry describes them, "'a group of words which is regularly employed under the same metrical conditions to express a given essential idea'" (qtd. in Magoun 48).[24]

All of these things suggest that looking at the uses of the words *ana* and *ord* in the poetry of Old English, Old Saxon, and Old High German is both a legitimate undertaking and one which is apt to better illuminate the way that the *Beowulf* poet uses them in telling his story. Of course, the extant corpus of Old English poetry, while not large, is significantly larger than that in either Old Saxon or Old High German, and contains more that is both natively composed (that is, not a translation from another language, usually Latin) and in the Germanic style. While I have discussed in the introduction to this chapter my methods of selection of texts for comparison to *Beowulf*, a brief comparison of these three languages' poetic texts may be useful to further illustrate both those methods and the unavoidable limitations of the subsequent analysis.

There are around one hundred poems in Old English, including several longer works like *Beowulf*, though *Beowulf* is the longest, that are not only composed in the Germanic alliterative meter but also more purely heroic in both style and mood. Old Saxon has only two, *Genesis* and the *Heliand*, and of those two only the *Heliand* contains cognates for *ana* and *ord*. Still, at almost 6,000 lines, it is nearly twice the length of *Beowulf*. Old High German has a

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[22] A good discussion of these and other linguistic features of verse in OHG and OS comes from J. Knight Bostock's *A Handbook on Old High German Literature*, pp. 156-66. Though he does not mention Old English in this discussion, it matches the usual descriptions of OE verse, such as that in the Introduction to S. A. J. Bradley's *Anglo-Saxon Poetry* (see esp. pp. xix-xxi) or chapters 13 and 14 of Peter S. Baker's *Introduction to Old English*, "Metre" and "Poetic Style."

[23] See "Anglo-Saxon History and Culture: Germanic Paganism and Latin Christianity " in Chapter 1 of this work.

[24] The classic text for analyzing the use of such formulae in Old English verse is Francis P. Magoun's "The Oral-Formulaic Character of Anglo-Saxon Narrative Poetry," which builds on the research that Parry and his partner, A. B. Lord, did into Homeric verse and contemporary oral composers in Yugoslavia.

larger extant poetic corpus than OS, but only about half the size of OE's, and many of its poems are translations from Latin, far removed from the native heroic style, or both. I chose from the poetic texts containing cognates for *ana* and *ord* to focus analysis in those closer to the heroic style, which left seven texts out of twelve possibilities. Four of these are short poems, only one in what could be called a "true" heroic text; two are much longer: Otfried's *Evangelienbuch*, from which most of the examples of the *ana* cognate derive, has 7,104 lines; his *Gospel Harmony* is also quite long, but only the exegetical commentary on the translation is in verse. Ultimately, the total number of lines in each comparison language that are available for analysis in this project are within a few thousand lines of each other, the number of texts only a portion of the whole poetic corpus in each language. Within these limitations, analysis can be done, but the results should not be taken as wholly representative of the languages, or even the entire extant literature thereof, but as what they are: a comparison of the usage of two words in *Beowulf* to their analogues in the extant poetry most closely related to it.

In brief, my research showed that the use of *ana* and *ord* in *Beowulf* is closer—but not identical—to that represented in other OE poems, and contrasts more with—but is not totally different from—that of poetry in OS and OHG. Generally, the words' use in *Beowulf* fits in with the accepted meanings of both words in the poetry of the comparison languages, with the exception of *ord* cognates in Old Saxon and Old High German poetry, which only have concrete meanings related to spears or weapon-points. The greatest single difference between *Beowulf* and the others texts is that *Beowulf* greatly expands the range of the way a word is used *within a single poem*. The specific senses in which the *Beowulf* poet employs *ana* and *ord* may be exhibited elsewhere in OE, OS, and OHG poetry, but no other poem uses them with the variety seen in *Beowulf*.

Ana and Ord in Old English Poetry[25]

There are 93 total uses of *ana* in OE verse, and 53 of *ord*, including inflected forms; these come in 48 separate texts, including *Beowulf*,[26] about half the number of poetic texts in the extant corpus.[27] Thirteen of those 48 texts have at least one instance of each word, which texts alone account for 46 uses of *ana* and 36 uses of *ord*; 24 have *ana* but not *ord*, and 11 have *ord* but not *ana*. Of those with both *ana* and *ord*, only four texts (*Andreas, Beowulf*, *Christ,* and *Genesis*) use each word more than once. Only in *Beowulf* do these two words occur together as in line 2498, or in the same scene as in lines 425, 431, and 556. While the distributions are not significant in themselves, I include them to give a general sense of the frequency with which these words show up in single texts of OE verse, before looking more analytically at how the words are used in their own poetic contexts.

Ana. There is a sharp divide between the connotations of *ana* in OE poetry, just as in *Beowulf*, where the word has almost always a clear positive or negative association. However, the other texts seem to use *ana* with slightly less variation than the *Beowulf* poet does; in those texts with more than one instance of the word, for example, there is tendency to use *ana* in the same way several times, sometimes even, as for instance in *Daniel*, in the same formulaic construction with the same referent. There is also a greater variety of speakers and referents for *ana* in *Beowulf.* Finally, *ana* appears in a formulaic usage three times in *Beowulf*, none of them expressing the same or even a similar idea as the others, while the other 7 times the *ana*-preposition-dative noun formula is used in Old English verse are either single uses, in 5 texts, once each in *Daniel, Christ and Satan, Guthlac, The Gifts of Men,* and *Maxims II*, or two uses, in *A Prayer*, that are identical in referent and nearly identical in the idea expressed.

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[25] See Appendix for lines containing *ana* or *ord* with Modern English glosses, divided by word and text.

[26] For *ana*, the texts with the most instances of the word are *Beowulf* and the *Paris Psalter*, both with 10, and *Guthlac* and *Daniel,* both with 8. *Christ and Satan* has 4, six texts have three uses of *ana* each, eight have only 2, and 18 texts each use *ana* a single time. For *ord*, the list of texts from most uses to least is: *The Battle of Maldon* (9), *Elene* (7), *Andreas* (6), *Beowulf* (5), *Genesis* (4), *Christ* (3), *Juliana* and *Riddle 60* (2 each), and 16 texts with one use of *ord* each.

[27] See Bradley 553-9, "A Check-list of Old English Poetry."

Ultimately, though, *ana* in *Beowulf* is not vastly different from its cousins in other texts, just used with more range.

The most positive references to *ana* here typically deal with the Christian God or to saints and biblical heroes who have a special connection to that God, like Guthlac or Andreas in their eponymous works. The large majority of these uses are in reference to God.[28] The formulaic phrase *God ana wat* ("God alone knows") in *Christ and Satan* l.32, *The Phoenix* l.355, *The Fortunes of Men* l.8, *Maxims I* l.29 (where "God" is replaced by *Meotod,* "the Creator"), *The Battle of Maldon* l.91, and *Maxims II* ll. 57 and 61 (which have *Meotod* and *Dryhten*, respectively, "the Creator" and "the Lord"), is typical of this usage. The poets offer this as a statement of fact—"God is the only one who knows this thing"—but it is an expression of praise as well—"God is the highest of all things, the only perfect being, which is why he, and only he, knows this thing." Another common construction is built on the lines of "He alone is God" (see in *Daniel* ll.327, 421, 473, 624, and 753; *Christ and Satan* ll.259 and 582; *Azarius* l. 44; *The Paris Psalter* 76.11; and *The Kentish Hymn* ll.36 and 37), which is even more clearly a statement of praise.

Similarly, positive uses of *ana* for human, or at least non-God, characters sometimes deal with their singularly great qualities, often of faith or courage. So here, *ana* has the connotation of *betst*, "best," either literally or in context. *The Phoenix*, for example, says of the Phoneix's tree that *se* ***ana*** *is ealra beama on eorðwege uplædendra beorhtast geblowen* ("it **alone** of all trees in [the] countryside [of the] earth is the brightest-blossomed," l. 175). The text with the most examples of the more contextual usage is *Guthlac*, which refers to Saint Guthlac's endurance of great spiritual and physical ordeals in this way seven times, at lines 98, 153, 205, 244, 274, 429, and 448.

With human subjects, there are also many instances of *ana* referring to the physical location of the subject of a narrative, often in the form of "so-and-so went <u>*alone*</u> into a place" or "so-and-so sat/was there <u>*alone*</u>," etc. See here *Genesis* ll. 169 and 2576; *Andreas* l.1007;

[28] In this count I include all references to the Christian God, whether called God, the Creator, the Ruler, etc. I also include references to members of the Trinity: Father, Son, and Spirit, and those references to Jesus as part of the gospels or other narratives of Christ dealing with his human life.

Soul and Body I l.52; *Dream of the Rood* l.122; *Guthlac* ll.153 and 274;49; *Maxims I* l.172; *Soul and Body II* l.49; *Riddle 36* l.9; *The Wife's Lament* l.33; *The Meters of Boethius* 29.12; *Solomon and Saturn* l.274; *Maxims II* l.42; and *Judgment Day II* l.1. Mainly, this is a descriptive detail, following the source material, often biblical. In their solitude, though, the characters will typically face some challenge, and thus the inclusion of *ana* adds to the tension of the narrative and either the impressiveness of the characters' triumph or sympathy for their plight.

On the negative end of the spectrum, *ana* is connected to some degree to the state of exile, that profoundly distressing experience of physical disconnection from one's society. This exile is not meant as punishment. For example, there is no indication in "The Wife's Lament" that the speaker is sent away from her clan due to her own wrongdoing. Still, the experience is very much connected to the sentence imposed on certain criminals. As Katherine O'Brien O'Keefe has noted in her contribution to *The Cambridge Companion to Old English Literature*, "Heroic Values and Christian Ethics," all of the best things of heroic life are connected to the community, to the retainer's life centered on the reciprocal ties of the lord and retainer and the rituals and celebrations associated with the mead hall (107-8). Therefore, "[t]he loneliness of a solitary life was greatly feared, so much so that *Maxims I* (172-82)[29] presents as axiomatic the observation that it is best for a man to have a brother for mutual comfort and protection" (110).

The prototype for exile as punishment is usually listed as the biblical figure of Cain, exiled by God for the murder of his brother Abel. This is the subtext of, for example, the line from *Maxims II* which reads *Þyrs sceal on fenne gewunian <u>ana</u> innan lande* ("The giant/demon/wizard must dwell in the fens, <u>alone</u> in the land," l.42). Poems like "The Wanderer" (l. 6), "The Wife's Lament" (l. 33), and *Guthlac* (l. 274) all illustrate various experiences of this kind of solitude, of exile from kith and kin, in terms of profound sorrow and loss. To be sure, in *Guthlac* it is demons who taunt the saint with his exile, which he has freely

[29] The Old English *Maxims I* and *Maxims II* are collections of statements on a wide variety of topics having the flavor of traditional folk wisdom.

chosen in order to turn his heart and soul towards God and finds solace there, but the fact remains that in Anglo-Saxon culture, isolation is considered a traumatic experience. One must work through it to a new kind of peace or else sink into despair.

In Old English poetry the positive/negative connotation split of *ana* is fairly even, although slightly weighted toward references to positive characters and meanings.[30] The negative uses refer not to the referent's singularity in terms of personal characteristics, in terms of his or her being the most "something" of all, but as his or her loneliness or state of exile. This state is usually physical, as in "The Wanderer," but may also be moral and emotional, as in the case of bad King Heremod in *Beowulf*, whose evil actions as king separate him from human society and the joys of fellowship. What is most interesting in this analysis, however, is that the word *ana* is hardly ever truly neutral. Even those factual statements like "God alone knows" or "I walk this world alone" carry emotional weight of praise or pain. To mark something as *ana* is to set it apart from other things, and this is rarely, if ever, a neutral position.

Formulaic Usage. The final comparison of *ana* in Old English poetry and *ana* in *Beowulf* is in the use of the formula-set, "*ana* + preposition + dative noun." Magoun notes that in Germanic verse, a "formula" may be a certain phrase that is used in many places to fit a certain strict metrical situation and to express the same idea, but he expands the idea of "formula" to include "larger formulaic systems used to express the same, or almost the same, idea or used to fit some larger rhythmical-grammatical pattern" (48-49). While I take issue with Magoun's conclusion that the presence of formulaic language necessarily indicates oral composition, it is certainly true that many phrases or lines in Germanic poetry are formulaic. For the specific analysis here, I use the phrase "formula-set" to differentiate from the large systems to which he is referring, which have many iterations; "*ana* + preposition + dative noun" is a much smaller group of phrases, linked mainly by a similar grammatical structure

[30] Compounds using *ana-* or *an-* as the first element, on the other hand, show a slant toward negative connotations of loneliness, isolation, and reference to negative characters, things, or circumstances. However, as stated earlier in this chapter, including compounds in this analysis would have unnecessarily broadened and complicated it.

but also by the idea of a referent who is "alone" in some way that the rest of the phrase illuminates.

As stated above in the analysis of instances of *ana* in *Beowulf*, there are ten total instances of this formula in Old English verse, three of them in *Beowulf* (see "A Note on Formulaic Usage"). Three of the seven non-*Beowulf* instances are very positive: *ana ofer ealle eorðan* and *ana ofer ealle eorðbugende* in "A Prayer" ll. 24 and 27, and *ana ofer ealle men* in "The Gifts of Men" l. 97. In "A Prayer," for instance, the referent is God, the highest referent of all in a Christian devotional text. The other four are negative, three of them strongly so: *ana on oferhyd* in *Daniel* l. 612, *ana wið englum* in *Christ and Satan* l. 246, and *ana innan lande* in *Maxims II* l. 42, which as discussed above is a statement about "the *þyrs*," translated in Clark-Hall as "giant, demon, wizard" but often understood in texts as simply "monster." In *Guthlac* l. 274, the phrase *ana from eþele* is directed at the saintly Guthlac by a group of devils who are mocking him for his choice to "go off alone, like a wild beast, from your native place" (Bradley's translation, p. 256). Like "The Seafarer," loneliness is portrayed as a painful state, but it can be transmuted turning the soul's focus ever more fully to God; so, Guthlac's choice to live in "holy exile" in the wilderness is actually positive, as opposed to the *þyrs*' solitude in *Maxims II* or King Nebuchadnezzar's exile into the wilderness in *Daniel* l. 612, which came about because of his *oferhyd* ("pride, conceit, arrogance," Clark-Hall 257).

While *Beowulf's* depiction of Grendel as *ana wið eallum* in line 145 parallels *ana wið englum* quite closely, there is no close match for either *ana mid ecge* (l. 2876) or *ana on orde* (l. 2498) in the other OE members of this formula-set. *Ana mid ecge* primarily describes the means (a sword) by which the referent acts alone, and while Nebuchadnezzar's *oferhyd* led to his exile and is his accompaniment there, it is not a tool for him. The positive instances, "*ana ofer ealle* ___" do reach toward the sense of *ana on orde* in that the referent for *ana* is positive and is not acting against the entity named by the dative noun, but there is more of difference, and less of connection to/membership in the community of the dative noun than is the case with Beowulf in line 2498a. Ultimately, *ana on orde* stands apart from the rest of this formula-

set, again by virtue of blending the ideas of isolation or difference with connection to a community.

By setting the referent apart, a writer or poet's use of *ana,* alone or as part of a formula-set, invites the audience to form judgment on that referent, to decide where on the spectrum of difference the referent lies. This act of judgment brings both the most positive and the most negative connotations of the word to mind, even if subconsciously, and we weigh each possibility in terms of the referent. Is this person the best of men or the most miserable, the highest or the lowest, or is he somewhere in between? We view him in each way, and decide which makes sense in the context of the story. This has an intriguing result, I believe. It means that there is some ambiguity in our decision, that some of the coloring of the opposite remains after we have decided one way or the other. This effect is stronger in texts with both kinds of *ana*, and no other poem in Old English uses *ana* with a greater balance of positive and negative connotations than *Beowulf*.

Such judgment happens in a flash, usually without conscious thought; perhaps it is this which makes *ana* more dangerous than it appears. If each meaning is contained in the word, and the reader/hearer must choose between them, how can we know if our choices are correct? By context only. In some texts, such as "The Wanderer" or certain of the OE *Maxims*, "alone" is used in the sense of "lonely" with little to no interference from more positive connotations. In pieces with a religious meaning, "alone" is used overwhelmingly in its positive sense, and overwhelmingly in reference to God, as in "God alone can [do something]". In these works, the ambiguity inherent in the word is dampened by the dominant theme of the subject matter: in a work about the sufferings of a person in exile, loneliness is so much at the fore that the audience might not register the hidden meaning of *ana* in reference to the superlative person, and vice versa for the positive meanings. However, a skillful word-smith may use a word's ambiguity to his advantage, deepening the emotional subtext of his work, and the *Beowulf* poet is certainly skillful.

Ord. The use of *ord* is another area where the use in *Beowulf* is consistent with the total uses in OE verse, but different from them in employing the word with more flexibility within the course of a single narrative. In Old English poetry, physical senses of *ord* as the point or tip of something, or as a pointed weapon, often a spear, comprise around thirty, or just over half, of the 53 total usages. However, the represented meanings also shade into the abstract, as shown by the few times *ord* is used in the sense of "point, tip" but *not* of a weapon: in *Riddle 15*, the subject of the riddle walks on its *ordum* ("points") in the green grass—that is, on tiptoe (l. 5); and the three uses of *ord* in *Solomon and Saturn* all deal with the points or tips of tongues (ll. 141, 231, and 232). Of course, *Beowulf*'s usage in line 2791, in which the *ord* is the "point" of Beowulf's words breaking out of his chest, is the most truly abstract referent of these "non-weapon points," since words are intangible while tongues and toes are corporeal.

Moving further into abstract meanings of *ord* in OE poetry, there are 10 instances of *ord* as the beginning of something, like a day or a story: *Andreas* ll. 1481 and 1534; *Christ and Satan* l. 111; *Daniel* l. 158; *Elene* ll. 138, 584, and 1152; *Guthlac* l. 531; *Juliana* l. 282; and *The Rewards of Piety* l. 16. There are also 4 cases of *ord* as a boundary line or vanguard: *The Battle of Finnsburh* l.10; *The Battle of Maldon l. 273*; and *Beowulf* ll.2498 and 3125. Among these are two other instances, outside of *Beowulf*, of the construction *on orde*: *winnað on orde* ("fight in the front") in line 10 of *The Battle of Finnsburh* and *þa gyt on orde stod Eadweard se langa* ("then still in the front stood Edward the Tall") in line 273 of *The Battle of Maldon.* Both of these differ from Beowulf's statement of being *ana on orde* primarily because they are referring to one specific battle, not a lifetime of fighting "in the front."

Even more metaphorically, *ord* in Old English verse can also refer to a person, with 6 instances referring to a leader: *Christ* ll. 512, 740, and 840; *The Descent Into Hell* l. 56; *Elene* l. 384; and *Genesis* l. 1276; and 1 as the author or creator of something: a reference to God in *Genesis* l. 1110. Still, within a single text, uses tend to be consistent: either concrete or abstract, but rarely balanced between the two as the usage in *Beowulf* is, and rarely straying from one key sense of *ord* in a single text.

So in Old English poetry, *ord* has a primarily physical sense. The constructed form in Indo-European is *uz-dho-* ("upward-proceeding," or "coming to a point"), indicating that the early, base form is that of "point" (Holthausen 242). However, the most common usage seems by the time of these bodies of literature to have shifted to "weapon-point" or just "weapon" or more specifically, "spear," and then later, "leader" or "beginning," evidenced in Old English poetry only, of those analyzed in this chapter. This makes sense, especially when compared to the common OE term for sword, *ecg* ("edge"). While a sword is mostly blade with a small percentage of handle, a spear is mostly shaft with a small percentage of blade. A sword is primarily a slashing weapon, while a spear is primarily a thrusting or stabbing one. Thus taken together, the metonymy of "edge" for sword and "point" for spear is logical. Spears being more common, less expensive weapons than swords, *ord*'s frequent usage as a generic term for "weapon" in the poetic literature also makes sense. The commonality of warfare in these warrior cultures and their texts probably also accounts for, or at least contributes to, the fact that this meaning of *ord* is predominant. However, the other meanings of *ord* show that the word also had a common, or at least familiar, abstract sense as well as a concretely physical one; in Old English, unlike in Old Saxon and Old High German, that sense was common enough to be used with relative frequency in the poetic texts.

Eno and Ord in Old Saxon Poetry[31]

The cognate forms for Old English *ana* and *ord* in Old Saxon are *eno*[32] and *ord*, respectively. The TITUS database includes 16 texts in Old Saxon: *Genesis*, the *Heliand* (in four copies, some partial), the Frankenhorst Register, and the collected corpus of Old Saxon glosses, plus 9 different "Minor Old Saxon Monuments." Of these, only the *Heliand* contains examples of *eno* and *ord*, 8 of *eno* and 5 of *ord*, which is similar to the counts of *ana* and *ord* in *Beowulf*. *Eno* and *ord* in the *Heliand*, though, do not have nearly the range of their cognates' use in

[31] See Appendix D for lines containing *eno* or *ord* with Modern English glosses, divided by word.

[32] Like *ana*, the root vowel of eno is long, and often marked with a circumflex, thus: êno. The same applies to the OHG cognate, *eino*, which is often (but not in this analysis) marked as êino or even éino.

Beowulf. Here, *ord* is always used in the concrete sense relating to weaponry, and negatively; *eno*, while it also sets the referent apart in terms of some outstanding quality, is always used with a positive connotation.

Like *Beowulf*, the *Heliand* is a long narrative poem in the heroic mode. At just under six thousand lines, however, it is nearly twice as long. The major difference between the two is that while both center on the heroic exploits of a hero, the hero of the *Heliand* is not the pagan, Scandinavian ancestor-figure found in *Beowulf,* but Jesus Christ. However, this is no typical "gospel harmony," basically a translation of the four gospels in one text, but one which puts "the story of Jesus … not only into a Germanic verse form, but also into a Germanic conceptual framework" (Robinson 109). The setting is not the deserts of the Holy Land, but the forests and marshes of northern Germany, Jesus' disciples are his thanes and ride horses, and Jesus himself is depicted as a warrior-king. The text survives in four manuscripts, two mostly complete and two fragmentary, and is believed to date from sometime between 830 and 850 CE. According to a manuscript preface, it was written at the request of Emperor Louis, probably Louis who was Charlemagne's son, and was likely meant to aid in the Christianization of the Saxons (110).

G. Ronald Murphy notes in the "Introduction to the Translation" of *The Heliand: The Saxon Gospel* that the *Heliand* poet sometimes translated specifically Christian loan-words into their Germanic equivalents despite their pagan connotations, even when his contemporaries used the loan-words, and sometimes did the opposite; he attributes this at least partly to the poet's desire to create "varying surprise effects that the use of nonfamiliar and familiars words would have had on the *Heliand*'s audience" (xv-xvi). It is outside the scope of this project to attempt to deduce exactly how uses of *eno* and *ord* in the *Heliand* were related to the everyday life and language of the poem's audience (how "familiar" or "nonfamiliar" the uses would have been), especially since there is no scholarly agreement on the "natural or artificiality of [the poet's] language" (Robinson109). Instead, analysis of *eno* and *ord* will focus purely on their use in the context of the poem itself.

Ord. Unlike *Beowulf*, which employs *ord* in both concrete and abstract ways and with both positive and negative connotations, the *Heliand* uses *ord* solely in reference to weaponry, and always in the negative sense of a hostile force using the *ord* against a sympathetic character or entity. Also unlike the *Beowulf* usage, *ord* in the *Heliand* mostly occurs in direct address, with only a single use coming from the narrator. Three times, *ord* is specifically identified as the "point[s]" of a spear (or spears): Jesus to his disciples, *geres ordun* ("spear's point," XXXVII.3089) [33]; the disciples to Jesus, *an speres ordun* ("at/with spear's point," LVIII.4864); and Pilate to Jesus, *an speres orde* ("at/with spear's point," LXIV.5348). Once, the *ord* is the point of a "weapon," not specifically a spear: this is the narrator's use during the Crucifixion, *liet uuapnes ord uuundum sniðan*, when a Roman soldier pierces Christ's side with the "point of a weapon" (LXVII.5708). Finally, a single use of *ord* refers not to the "point" of a weapon, but to the weapon itself, in the same kind of metonymy of "points and edges" for "spears and swords" discussed above in "Uses of *Ana* and *Ord* in Old English": Addressing Jerusalem directly, Jesus foretells its doom, and says that "enemies will bring against you *ordos endi eggia, orlegas uuord*" ("spears and swords, the words of war," XLV.3968).

Eno. In the *Heliand*, *eno* is similar to *ana* in *Beowulf* in terms of highlighting the difference between the referent and some other group. This is true, as it is in *Beowulf*, even when the immediate meaning is a spatial separation between one and the others. However, its usage is much less complex than that of *ana* in *Beowulf*. For one thing, the referents of *eno* in the *Heliand* are all positive characters, and while two lines use *eno* in a somewhat negative context, the identity of the speaker is so negative that their intended scorn or censure of the person who is *eno* (Jesus, in both cases) does not ring true for the audience. Secondly, there is much more formulaic usage of *eno* in the *Heliand*; while there are three lines with *ana* in *Beowulf* that fall under a "formula-set," six of the eight lines with *eno* do so.

As in Old English poetry, but not *Beowulf*, a prevalent use of "alone," *eno*, in the *Heliand* is the formula "except ___ alone, " which occurs five times. This happens three times

[33] In citations for the *Heliand*, Roman numerals refer to the "song," and Arabic numerals to the "verse" or line number. My citations follow Moritz Heyne's edition.

in direct address, once from a tax collector talking to the disciples, *biuten iuue mester eno* ("except your Master alone," XVII.1499); once in Jesus' words to the Rich Young Man saying that no one is good *biutan the eno, the thar al gescop* ("but him alone, who made everything"—i.e., God; XL.3264), and once as Jesus relates the story of Sodom and Gomorrah, and no man remained alive *biutan Loth eno* ("except Lot alone," LII.4370). The narrator uses this formula once, in reporting the speech of "hostile" Jews who were not pleased that Jesus not only healed a man but forgave his sins—because no one can forgive sins *biuten god eno* ("except God alone," XXVII.2323). Closely related to this formula is the usage in LII.4305: here, the narrator uses it to report Christ's words about the coming of Doomsday, that *Fader uuet it eno* ("[the] Father alone knows it [the time]"). So here, *eno* sets the referent apart in terms of some positive quality, knowledge, goodness—including both God's superlative goodness and the kind of righteousness that saved Lot from the fate of his sinful community—and power—the power to forgive sins. And while the complaint about Jesus' non-payment of a tax is certainly meant as a rebuke, the identity of the speaker is so clearly negative that his rebuke is robbed of its sting.[34]

Two of the three remaining uses of *eno* in the *Heliand* illustrate, as the "but ___ alone" statements above do, that both the referent's identity and the speaker's identity and attitude towards the referent play a role in determining the positive or negative connotation of being set apart as *eno*. At XVII.1499, Jesus preaches that it is better for a person to cast aside a friend who is urging him to sin, *that he moti eno up gestigan* ("that he be able to go up alone") to heaven, than that they both go to hell. "Alone" here is positive, both because it refers to a righteous man, and because these words are coming from Jesus. Conversely, at L.4177, the Jewish leaders discuss whether it is better that *the eno man* ("that man alone") should die for the sake of many. *Eno* here is positive because it refers to Jesus, and as the poet goes on to say, because the death of Christ to save many is a positive event; the Jewish leaders may refer to

[34] Murphy's translation identifies the tax collector as "an arrogant king's thane," and includes the following note: "The Latin *Tatian* (from Mt. 17:23) simply has *qui didragma accipiebant* 'those who were collecting the half-drachma [the half-shekel temple tax]'. The *Heliand* not only manages to change the plural to the singular, and common tax-collectors to a thane, but also changes the unfamiliar Jewish temple tax to an imperial tax paid to Caesar, one the Saxons could more familiarly loathe!" (104).

Jesus as *eno* with a tone of anger or scorn, but like the tax-collector above, they are characters the audience is clearly not supposed to support and their use of *eno* with a negative tone has little weight.

The final instance of *eno* to discuss is the most significant, because it is another example of the "*ana* + preposition + dative noun" formula-set, the only one outside of Old English in the comparison texts. In XXXVI.3055, the poet narrator introduces Simon Peter's response to Christ's question, "Who do you say that I am?" and says that he (Simon Peter) spoke *eno for im allun*, "alone before them all." This is close to the sense of 2498a in *Beowulf*, *ana on orde* "alone in the front": one man, part of a group but standing out in front of it to complete some action. Here, Simon Peter is depicted as a kind of spokesman for the disciples, saying their feelings with his one voice, but he is rewarded with power over Hel's gates from Christ because of the "forthrightness" and depth of insight of his statement of faith, which Christ says was his only through the gift of the Father. He is in that sense both "a part of" and "set apart from" the group. It does not have the martial connotation that Beowulf's words do, certainly, but the main difference between this line from the *Heliand* and 2498a of *Beowulf* is that of the speaker's purpose. In the *Heliand*, the narrator uses this formula to introduce Peter's words; it places Peter apart from the group and while it indicates that what Peter is about to say is something of great significance, it reads as primarily a descriptive detail. In *Beowulf*, Beowulf himself uses this line as part of his statement of self-understanding and lifelong purpose, and thus even in its immediate context the line has much more weight.

Eino and Ort in Old High German Poetry[35]

The OHG cognate for OE *ana* is *eino*; the cognate for OE *ord* is *ort.* The TITUS database lists 98 texts in Old High German, many more than OS but with far less poetry than OE. Many are prose, and many even of the poetic texts are translations from a Latin source or are based

[35] See Appendix E for lines containing *eino* or *ort* with Modern English glosses, divided by word and text.

primarily on Latin poetic forms rather than Germanic ones.[36] These factors, along with the great dialectical differences among texts,[37] made selecting and analyzing data in the context of this chapter even more difficult than for Old Saxon or Old English. However, choosing to focus solely on poetic texts that were more "Germanic" in style and language use, even if there was some remaining Latin influence, helped narrowed the results to: 29 instances of *eino* in six different texts, and 2 of *ort* in a single text.

Ort. The use of *ort* in OHG poetry is interesting for itself, but not particularly enlightening in terms of comparison to the use in *Beowulf*. Both uses of the word occur in a single line of the heroic poem called the *Hildebrandslied*. This text, which describes the fatal encounter between the exiled Hildebrand and his estranged son Hadubrand, who does not recognize his father, on opposite sides of a battle, is "the sole representative of heroic poetry" in this language, and like *Beowulf,* its place of origin and its author, even its placement in a language group,[38] are unsettled questions (Bostock 33). The text and its use of language are therefore highly interesting for a number of purely scholarly reasons as well as for the entertaining and moving tale it tells, but here it is valuable primarily as an example of *ort* in OHG poetry.

Ort, though, only occurs in a single line, and with the most concrete of meanings. In the course of Hildebrand's and Hadubrand's conversation while standing between their two armies who are about to fight, the father offers the son a gift, a ring. Not recognizing his father, Hadubrand scorns a gift from an enemy fighter, saying *mit geru scal man geba infahan / ort widar orte* ("With a spear must a man take gifts, point against point," ll. 37-38). *Ort*

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[36] See Robinson, "Old High German Texts" for what he admits can only be a "cursory overview" of the OHG literary corpus (226-7). Bostock's *A Handbook on Old High German Literature* describes and analyzes the genesis and style of the major OHG texts, and many of the minor ones, in some detail, is an excellent source for a newcomer to OHG and its literature.

[37] Spelling variations abound, for one thing, and even the inflectional endings are not uniform, which makes using the various OHG dictionaries almost impossible at times for the uninitiated. The problem is only compounded in verse, some of which is as terse and idiomatic as the language in *Beowulf*, one of the harder OE texts to translate fully into Modern English.

[38] For example, rather than take a side in this debate Robinson simply lists the *Hildebrandslied* under both Old Saxon and Old High German (109, 227).

widar orte is in fact an example of a formula that shows up in several places in Germanic battle-poetry—but not in *Beowulf*, and so no more of it here. Suffice it to say that in OHG poetry, *ort* is not a common word. In fact, there are but 29 total uses, including prose and compounds in which *ort* is the first element, in the whole of the TITUS database for OHG. And like in OS, has only a concrete meaning, that of "spear-point."

Eino. On the other hand, *eino* occurs 105 times in a TITUS search of OHG. Most of those, as discussed above, are either prose, or from a poetic text that is either a straight translation from a Latin source or highly influenced by Latin poetic forms, or both, and will not be discussed here. Of the 29 that are useful for comparison to *Beowulf*, most (22) come from Otfried of Weissenburg's *Evangelienbuch*, a gospel harmony in verse that, like the *Heliand*, "endeavours to make the Gospels less alien in outward appearance" to his Germanic audience (Bostock 178). Another of Otfried's works contributes 3 more instances of *eino* to this list, his *Gospel Harmony*, which is a more "traditional" gospel harmony, but with exegetical commentary in OHG alliterative verse. The last four are from shorter poems, "The Prayer from Wessobrunn" "Merigarto," "Memento Mori," and the "Song of Ezzo." I will not here attempt to give detailed analysis of every instance of *eino*, but rather aim to show general trends.

There are four basic ways in which *eino* is used in the OHG poetic texts, the first two of which are more closely related to the prevalent senses of *ana* in Old English and Old Saxon. Ten times, *eino* has the sense of "that thing/person alone is something," a formulation which includes the idea of "God alone knows" or "but him alone" (discussed in the sections on OE and OS above). One example of this in OHG occurs in line 61 of "Memento Mori," *ter eino ist wise* ("he alone is wise"); another is from Otfried's *Evangelienbuch*: *ni si min fater eino* ("nor is my father alone," IV.7.46).[39] This usage also accounts for all three instances of *eino* in Otfried's *Gospel Harmony*, lines 59, 60, and 62 from the prologue. Next, there are 9 instances of *eino* dealing strictly with the referent's being physically alone; examples of this are *da er e eino lag* ("there where he earlier lay alone," "Merigarto" l. 31) and *in mitten saz er eino* ("in the midst

[39] The full citation for this line in the *Evangelienbuch* would read "Book IV, Chapter 7, line 46."

sat he alone," *Evangelienbuch* I.22.36). This more physical sense of separation from others is also present in OE and OS, including in *Beowulf*. Finally, the "Song of Ezzo" uses *eino* in line 25: *daz geskuofe du allez eino* ("[all] that you created all alone"), which seems to be to be somewhere in between the physical isolation and abstract set-apart-ness, or difference, of the previous two groups.

The last three trends are not as common in either OE or OS. These are the senses of *eino* as "a certain/solitary one, the only one" and "for that [reason] alone." The first of these can be a little closer to the adverbial sense of "alone," as in line 7 of "The Prayer from Wessobrunn": *eino almahtico cot* ("the one Almighty God"), or it can be more adjectival, as in this line from the *Evangelienbuch*: *bi eino brutloufti* ("at a certain wedding," IV.6.15). Three times in the OHG poetry examined here, *eino* means something like "for that reason alone," all of them occurring in the "Moraliter" at the end of Bk. III of the *Evangelienbuch* (III.26.27, 33, and 60).

Comparison of these uses specifically to those in *Beowulf* shows that in general, *ana* in *Beowulf* is quite different than *eino* in Old High German poetry. The general sense of the referent's being set apart from others is there in both, but only the first two of the categories discussed in this section are closer, syntactically and in terms of meaning, to those in *Beowulf*. Nowhere in these OHG texts is there evidence of the "ana + preposition + dative noun" formula of *ana on orde*, as there is in both other Old English texts and in the Old Saxon *Heliand*.

Conclusions

The *Beowulf* usage of *ana* and *ord* is closest to the usage in the poetry of Old English, a little less close to that of Old Saxon, and least close to that of Old High German. It is marked, however, in several ways. First, *ana* and *ord* do not often occur in several instances in the same text as they do in *Beowulf*, even in Old English poetry; even when they do, they are never in the same line as they are in line 2498a of *Beowulf*. Then, while neither word is particularly "common" in the poetic texts, occurring in around half of the poetic corpus for each language,

ord is even more "rare" than *ana* and is used in a predominantly concrete, weapons-related sense. *Beowulf* again stands out for having multiple instances of each word, for using *ana* with such extremes of positive and negative connotation, and for giving *ord* the range of concrete and abstract meanings that it has in the poem. Finally, while both Old English and Old Saxon display instances of the "*ana* + preposition + dative noun" formula-set, *Beowulf* is unique in having three very different iterations of that formula in the same text.

While the dictum bears repeating that "absence of evidence is not in itself evidence of absence," it seems clear from the analysis in this chapter that the usage of *ana* and *ord* in *Beowulf* is marked, and in many ways is markedly different from that of the poetic texts in the comparison languages. The *Beowulf* poet's use of these words is certainly complex, to the point of being not only a "leitmotif" winding through the text but almost fugue-like as well, exploring many iterations of an idea, none totally identical. In this poem, *ana* ranges from the best to the worst, from *super*human to *sub*human or monstrous. *Ord*, even when it is used in a concrete sense, is connected to the idea of different communities—the world of men and that of monsters—and the boundary lines between them; *ord* in *Beowulf* always involves either crossing or defending those boundary lines, and takes on a positive or negative connotation based on the effect such actions have on those belonging to the world of human society.

The resolution of the "leitmotif" of *ana* and *ord* occurs at line 2498a. I have argued that in the context of Beowulf's pre-dragon speech, *ana on orde* serves as a pithy description of a significant pair of elements in the hero's self-understanding set in terms of his behavior in battle: "I wished always to go before him [Beowulf's liege-lord], alone in the front, and so must I always do battle." For a warrior in heroic literature, warfare behavior is of utmost significance in revealing the true nature of the warrior. It would be foolish then to think that Beowulf's description of his behavior in warfare here must be limited strictly to the battlefield; rather, he states this as a point of pride, as something that reflects a part of his identity and one that he takes legitimate satisfaction in. It shows that two things at least that he knows for certain about himself, from long experience, are that he is the kind of person who wants to lead the charge, and that he is the kind to want to take that leading position all by himself.

"Pithy" should not be misunderstood as "simple," however. There is a richness, a complexity both linguistic and symbolic, to this part of Beowulf's self-description. This does not necessarily appear at first, at least not to modern audiences who must read the poem in translation,whether their own or another's. To translate is to find the closest approximation to the original's denotation, connotation(s), sense, and sound. Translators must frequently simplify and remove ambiguities from a text, as there is almost never a word or phrase in the second language that adequately expresses all shades of meaning held in the first. But to speakers or readers of the original language, the dominant meaning is shaded by the meanings lying underneath the surface, deepening the reading. In poetry, this complexity of language is a matter of course, and in a poem as tightly wound as *Beowulf*, where the fullest reading is only possible by holding many meanings in mind, this difficulty is shown at its height.

Still, Modern English readers of *Beowulf* are probably more ready to grasp the layering of the phrase *ana on orde* than some other parts of the poem. Both "alone" and "in the front" hold layers of meaning for us still, mixing in our readings with their primary denotations; the emotions they conjure are not straightforward and must be implied from context. There is something of this tension left even in a modern reading of *ana on orde* in *Beowulf*. It is a continuation of the ambiguity and the layering of the individual words in the original, the poet's use of them in conjunction, and a reader's individual response to the translator's choice of renderings into Modern English or some other language.

Linguistically, *ana* is the simpler of the two major elements of the phrase, having a fairly restricted range of possible denotations, all of which are closely related to the idea of "one," of a singularity, and its difference from others. *Ord*, while it usually refers to a spear or weapon-point, also refers, although in Old English poetry only, to several concepts. These range from the highly concrete to the highly metaphorical. Each half has both positive and negative connotations in the related languages and literature, and connotations that are either positive or negative depending on the immediate context. That which they refer to, then, walks always a kind of razor's edge: it may mean one thing in a certain context, but there is always a

fine line between that meaning and the others, and even a small shift in context can change the shade of the word entirely.

How much more so, then, does the person who describes himself with this phrase walk that razor's edge, holding all meanings in tension? Beowulf, the one who is "alone in the front," dwells in a liminal space, that shadowy and potent realm of myth and legend, where human civilization meets the untamed world wherein dwell monsters. The hero is the one who can go to this space and partake in both worlds, balancing the human and monstrous within himself in order to accomplish his task.

First, the hero could not go so near to the world of monsters, necessary to doing battle with them, did he not have some affinity with that world. That is, he must be somewhat "monstrous," or rather *other than purely human*. Beowulf's extraordinary abilities of superhuman strength, ferociousness in battle, and courage enable him to accomplish what no one else in his society could. His and only his are the hands wielding the final blows which slay Grendel, Grendel's dam, and the dragon. Beowulf is "alone" in this sense. And yet, he could not overcome the monsters and return fully to the world of human society if he did not have strong ties to that society. He loves his lord, his family, his kin, the idea of society represented at its best by the image of the great hall, which is the place of glory and of celebration, and so he uses his extraordinary abilities in the service of those communities. He chooses to place himself "in the front," between the people he loves and the things that threaten them.

Failure to tap into his inner 'monstrousness' would mean failure in the fight; the inability to remain faithful above all to his human ties would mean the inability to ever come back to full humanity after the fight. So, Beowulf's qualities set him apart; his choices show his love for his communities. Those choices give value to the human, imperfect world, and thereby give value to humans themselves. This is perhaps the greatest fruit of making the heroic choice and living in the heroic paradox of "alone in the front."

Together, the action of the two sides of this paradox in Beowulf's life make him a hero. A hero, if we look at Beowulf as an example, must be more than brave and strong. A brave and strong person can very easily turn into a monster, a creature outside the boundaries completely.

A hero has to hold a liminal position on the boundary between the known and loved world of human society and the unknown and unsafe wilderness outside. Beowulf is a hero by virtue of holding this position. He is a hero both *of* and *for* his people, using his extraordinary gifts of strength and courage in their service. No matter how singular or different he is—how set apart—his bonds to them are strong, and maintain his identity as a part, a very special part, of the human community. Beowulf walks that razor's edge of *ana on orde*, fighting monsters without becoming one.

APPENDICES

APPENDIX A

Beowulf's Pre-Battle Speeches[1]

A.1. Pre-Grendel Speeches

A.1.a. Speech 1: ll. 405-55 (First speech to Hrothgar):

Beowulf maðelode
searonet seowed

"Wæs þu, Hroðgar, hal!
mæg ond magoðegn
ongunnen on geogoþe
on minre eþeltyrf
secgað sæliðend
reced selesta
idel ond unnyt
under heofenes hador

þa me þæt gelærdon
þa selestan
þeoden Hroðgar
forþan hie mægenes cræft
selfe ofersawon
fah from feondum
yðde eotena cyn
niceras nihtes
wræc Wedera nið
forgrand gramum

wið þam aglæcan
ðing wið þyrse
brego Beorht-Dena
eodor Scyldinga
þæt ðu me ne forwyrne
freowine folca
þæt ic mote ana
þes hearda heap

hæbbe ice ac geahsod
for his wonhydum
ic þæt þonne forhicge
min mondrihten
þæt ic sweord bere
geolorand to guþe
lað wið laþum
dryhtnes dome

wen ic þæt he wille
in þæm guðsele
etan unforhte

on him byrne scan
smiþes orþancum

Ic eom Higelaces
hæbbe ic mærða fela
me wearð Grendles þing
undyrne cuð
þæt þæs sele stande
rinca gehwylcum
siððan æfenleoht
beholden weorþeð

leode mine
snotere ceorlas
þæt ic þe sohte
mine cuþon
ða ic of searwum cwom
þær ic fife geband
ond on yðum slog
nearoþearfe dreah
wean ahsodon

ond nu wið Grendel sceal
ana gehegan
ic þe nu ða
biddan wille
anre bene
wigendra hleo
nu ic þus feorran com
ond minra eorla gedryht
Heorot fælsian

þæt se æglæca
wæpna ne recceð
swa me Higelac sie
modes bliðe
oþðe sidne scyld
ac ic mid grape sceal
ðær gelyfan sceal
se þe hine deað nimeð

gif he wealdan mot
Geatena leode
swa he oft dyde

[1] Translations for Appendix A come from Chickering's dual-language edition of *Beowulf*.

mægen Hreðmanna	na þu mine þearft	
hafalan hydan	ac he me habban wile	445
dreore fahne	gif mec deað nimeð	
byreð blodig wæl	byrgean þenceð	
eteð angenga	unmurnlice	
mearcað morhopu	no ðu ymb mines ne þearft	
lices feorme	leng sorgian	450
onsend Higelace	gif mec hild nime	
beaduscruda betst	þæt mine breost wereð	
hrægla selest	þæt is Hrædlan laf	
Welandes geweorc	gæð a wyrd swa hio scel."	

Then Beowulf spoke, in his gleaming mail, /the ring-net sewn by a master-smith:

"Hail, Hrothgar, health ever keep you! /I am Hygelac's thane and kinsman; /mighty the deeds I have done in my youth. /News of Grendel reached me in Geatland; /travelers say that this great building, /brightest hall, stands empty, useless /to all the warriors when evening light /fades from the sky, brightness of heaven.

My people advised me, wise men among us, /our best counselors, that I should seek you, /chieftain Hrothgar, king of the Danes, /since they had known my tested strength; /they saw themselves how I came from combat /bloodied by enemies where I crushed down five, /killed a tribe of giants, and on the waves at night /slew water-beasts; no easy task, /but I drove out trouble from Geatland— /they asked for it, the enemies I killed.

Now, against Grendel, alone, I shall settle /this matter, pay back this giant demon. /I ask you now, protector of the Scyldings, /king of the Bright-Danes, a single favor— /that you not refuse me, having come this far, /guardian of warriors, friend of the nations, /that I be allowed to cleanse great Heorot, /alone, with my men, my noble warriors.

I have heard it said this evil monster /in his wild recklessness scorns all weapons. /I therefore decline, that Hygelac my lord /may be pleased to the heart, to take any sword /or broad-braced shield, yellow war-wood, /into this combat, but with my own hand-grip /I will meet this enemy and fight for life, /foe against foe. Whoever death takes /will have to trust in the judgment of god.

I expect he will wish, if he gains control, /to feed unafraid on Geatish men too, /to eat in the war-hall, as he often has done, /the might of the Hreth-men. No need then /to cover my face; he, with his mouth, /will cover enough, if death takes me; /will carry my body to a bloody feast, /hardly in mourning, will dine alone, /splash his lair red; no need for you /to worry any longer about my burial! /But send back to Hygelac, if battle takes me, /this excellent war-shirt shielding my breast, /my finest cloak; it is Hrethel's heirloom, /Weland made it. Fate will go as it must."

A.1.b. Speech 2 (Reply to Wealtheow): ll. 631-8

Beowulf maþelode	bearn Ecgþeowes	631
"Ic þæt hogode	þa ic on holm gestah	
sæbæt gesæt	min minra secga gedriht	
þæt ic anunga	eowra leoda	
willan geworhte	oþðe on wæl crunge	635
feondgrapum fæst	ic gefremman sceal	
eorlic ellen	oþðe endedæg	
on þisse meoduhealle	mine gebidan."	

Beowulf spoke, Ecgtheow's son:

"I made up my mind, when I set out to sea, /boarded our ship with my band of men, /that I would entirely fulfill the desire /of the Danish nation or else fall slaughtered, /in the grip of the foe. Tonight I will do /a heroic deed or else I will serve /my last day of life here in this mead-hall."

A.1.c. Speech 3 (To His Band, as Heorot-Guards): ll. 675-87

Gespræc þa se goda	gylpworda sum	675
Beowulf Geata	ær he on bed stige	
“No me ic an herewæsmun	hnagran talige	
guþgeweorca	þonne Grendel hine	
forþan ic hine sweorde	swebban nelle	
alder beneotan	þeah ic eal mæge	680
nat he þara goda	þæt he me ongean slea	
rand geheawe	þeah ðe he rof sie	
niþgeweorca	ac wit on niht sculon	
secge ofersittan	gif he gesecean dear	
wig ofer wæpen	ond siþðan witig god	685
on swa hwæþere hond	halig dryhten	
mærðo deme	swa him gemet þince”	

Then the good warrior, Beowulf the Geat, /made his boast known before he lay down:

“No poorer I hold my strength in a fight, /my work in battle, than Grendel does his; /and so I will not kill him by sword, /shear off his life, though I easily might. /He does not know the warrior’s arts, /how to parry and hew, cut down a shield, /strong though he be in his hateful work; /so swords are laid by if he dare seek battle, /tonight no weapons, and then mighty god /the lord wise and holy, will give war-glory /to whichever side he thinks the right.”

A.2. Pre-Grendelsmere Speeches

A.2.a. Speech 1 (To Grieving Hrothgar): ll. 1383-96

Beowulf maþelode	bearn Ecgþeowes	
“Ne sorga snotor guma	selre bið æghwæm	
þæt he his freond wrece	þonne he fela murne	1385
ure æghwylc sceal	ende gebidan	
worolde lifes	wyrce se þe mote	
domes ær deaþe	þæt bið drihtguman	
unlifigendum	æfter selest	
aris rices weard	uton hraþe feran	1390
Grendles magan	gang sceawigan	
ic hit þe gehate	no he on helm losaþ	
ne on foldan fæþm	ne on fyrgenholt	
ne on gyfenes grund	ga þær he wille	
ðys dogor þe	geþyld hafa	1395
weana gehwylces	swa ic þe wene to.”	

“Grieve not, wise king! Better it is /for every man to avenge his friend /than mourn overmuch. Each of us must come /to the end of his life: let him who may /win fame before death. That is the best /memorial for a man after he is gone. /Arise, guard of kingdoms, let us go quickly, /and track down the path of Grendel’s kinsman! /I promise you this: he will find no escape /in the depths of the earth, nor the wooded mountain, /nor the bottom of the sea, let him go where he will. /Be patient this day amid all your woes, /as I have good cause to expect you to be.”

A.2.b. Speech 2 (At the Mere): ll. 1473-91

Beowulf maþelode	bearn Ecgþeowes	
“Geþenc nu se mæra	maga Healfdenes	
snottra fengel	nu ic eom siðes fus	1475
goldwine gumena	hwæt wit geo spræcon	
gif ic æt þearfe	þinre scolde	
aldre linnan	þæt þu me a wære	

forðgewitenum	on fæder stæle	
wes þu mundbora	minum magoþegnum	1480
hondgesellum	gif mec hild nime	
swylce þu ða madmas	þe þu me sealdest	
Hroðgar leofa	Higelace onsend	
mæg þonne on þæm golde ongitan	Geata dryhten	
geseon sunu Hræðles	þonne he on þæt sinc starað	1485
þæt ic gumcystum	godne funde	
beaga bryttan	breac þonne moste	
ond þu Unferð læt	ealde lafe	
wrætlic wægsweord	widcuðne man	
heardecg habban	ic me mid Hruntinge	1490
dom gewyrce	oþðe mec deað nimeð."	

Beowulf spoke bravely, Ecgtheow's son:

"Famed son of Healfdene, wisest of princes, /remember all well, now that I am ready, /gold-friend of warriors, what we spoke of before, /that if I lose my life while at work in your cause, /you will still be to me as a father always. /Be shield and protector of my young men here, /close battle-comrades, if this fight claims me; /and also the treasures which you have given me, /beloved Hrothgar, send back to Hygelac, /lord of the Geats. He will understand /when he sees such gold, the son of Hrethel /will know full well that I had found /a ring-giving lord of all manly virtues, /rejoiced in his good while I was able. /And be sure that Unferth, that well-known man, /has my family treasure, wonderful wave-sword, /hardened, sharp-edged. With Hrunting I will find /a deserving fame or death will take me!"

A.3. Pre-Dragon Speech

A.3.a. Headland Speech 1: ll. 2417-2509

Gesæt ða on næsse	niðheard cyning	
þenden hælo abead	heorðgeneatum	
goldwine Geata	him wæs geomor sefa	
wæfre ond wælfus	wyrd ungemete neah	2420
se ðone gomelan	gretan scolde	
secean sawle hord	sundor gedælan	
lif wið lice	no þon longe wæs	
feorh æþelinges	flæsce bewunden	
Biowulf maþelode	bearn Ecgðeowes	2425
"Fela ic on giogoðe	guðræsa genæs	
orleghwila	ic þæt eall gemon	
ic wæs syfanwintre	þa mec since baldor	
freawine folca	æt minum fæder genam	
heold mec ond hæfde	Hreðel cyning	2430
geaf me sinc ond symbel	sibbe gemunde	
næs ic him to life	laðra owihte	
beorn in burgum	þonne his bearna hwylc	
Herebeald ond Hæðcyn	oððe Hygelac min	
wæs þam yldestan	ungedefelice	2435
mæges dædum	morþorbed stred	
syðð an hyne Hæðcyn	of hornbogan	
his freawine	flane geswencte	
miste mercelses	ond his mæg ofscet	
broðor oðerne	blodigan gare	2440
þæt wæs feohleas gefeoht	fyrenum gesyngad	
hreðre hygemeðe	sceolde hwæðre swa þeah	
æðeling unwrecen	ealdres linnan	

swa bið geomorlic
to gebidanne
going on galgan
sarigne sang
hrefne to hroðre
eald ond infrod
symble bið gemyndgad
earforan ellorsið
to gebidanne
yrfeweardas
þurh deaðes nyd
gesyhð sorhcearig
winsele westne
reote beforene
hæleð in hoðman
gomen in geardum

gewiteð þonne on sealman
an æfter anum
wongas ond wicstede
æfter Herebealde
weallende wæg
on ðam feorhbonan
no ðy ær he þone heaðorinc
laðum dædum
he ða mid þære sorhge
gumdream ofgeaf
eaferum læfde
lond ond leodbyrig

þa wæs synn ond sacu
ofer wid wæter
herenið hearda
oðde him Ongenðeowes
frome fyrdhwate
ofer heafo healdan
eatolne inwitscear
þæt mægwine
fæhðe ond fyrene
þeah ðe oðer his
heardan ceape
Geata dryhtne
þa ic on morgne gefrægn
billes ecgum
þær Ongenþeow
guðhelm toglad
hreas hearoblac
fæhðo genoge

ic him þa maðmas
geald æt guðe
leohtan sweorde
eard eþelwyn
þæt he to Gifðum
oðde in Swiorice
wyrsan wigfrean
symle ic him on feðan
ana on orde
sæcce fremman
þæt mec ær and sið

gomelum ceorle
þæt his byre ride
þonne he gyd wrece
þonne his sunu hangað
ond he him helpe ne mæg
ænige gefremman
morna gehwylce
oðres ne gymeð
burgum in innan
þonne se an hafað
dæda gefondad
ond his suna bure
windge reste
ridend swefað
nis þær hearpan sweg
swylc ðær iu wæron

sorhleoð gæleð
þuhte him eall to rum
swa Wedra helm
heortan sorge
wihte ne meahte
fæghðe gebetan
hatian ne meahte
þeah him leof ne wæs
sio þe him sare belamp
godes leoht geceas
swa deð eadig mon
þa he of life gewat

Sweona ond Geata
wroht gemæne
syððan Hreðel swealt
eaferan wæron
freode ne woldon
ac ymb Hreosnabeorh
oft gefremedon
mine gewræcan
swa hyt gefræge wæs
ealdre gebohte
Hædcynne wearð
guð onsæge
mæg oðerne
on bonan stælan
Eofores niosað
gomela Scylding
hond gemunde
feorhsweng ne ofteah

þe he me sealed
swa me gifeðe wæs
he me lond forgeaf
næs him ænig þearf
oðde to Gar-Denum
secean þurfe
weorðe gecypan
beforan wolde
ond swa to aldre sceal
þenden þis sweord þolað
oft gelæste

syððan ic for dugeðum	Dæghrefne wearð	
to handbonan	Huga cempa	
nalles he ða frætwe	Frescyninge	
breostweorðunge	bringan moste	
ac in campe gecrong	cumbles hyrde	2505
æþeling on elne	ne wæs ecg bona	
ac him hildegrap	heortan wylmas	
banhus gebræc	nu sceal billes ecg	
hond ond heard sweord	ymb hord wigan."	

The war-brave king sat down on the cliff, /and wished good luck to the men of his hearth, /the Geatish ring-giver. His spirit was sad, /restless, death-ripe; immeasurably near /the fate that was coming to the old man, /to seek out his soul, parting the two, /his life from the body. Not much longer /would Beowulf's life be wrapped in his flesh. /And now he spoke out, Ecgtheow's son:

"Many times in my youth I faced battle-rushes, /saw many wars; I remember it all. /I was seven years old when the treasure-giver, /gold-friend of the Geats, took me from my father. /King Hrethel kept and fostered me well, /kept kin in mind, gave jewel and feast. /In no way was I, a man of his stronghold, /more hateful to him than his own sons, /Herebeald, Hæthcyn, or Hygelac my lord.

"For the eldest brother a death-bed was strewn, /undeservedly, by his kinsman's error: /Hæthcyn shot him, his brother, his leader, /with an arrow from his bow curved and horn-tipped; /missed his mark and struck his brother, /one son's blood on the other's shaft. /There was no way to pay for a death so wrong, /blinding the heart, yet still the prince /had lost his life, lay unavenged.

"So it is bitter for an old man /to have seen his son go riding high, /young on the gallows; then may he tell /a true sorrow-song, when his son swings, /a joy to the raven, and old and wise /and sad, he cannot help him at all. /Always, each morning, he remembers well /his son's passing; he does not care /to wait for another guardian of heirlooms /to grow in his homestead, when the first has had /such a deadly fill of violent deeds. /Miserable, he looks upon his son's dwelling, /deserted wine-hall, wind-swept bedding, /emptied of joy. The rider sleeps, /warrior in grave; no harp music, /no games in the courtyard, as once before.

"Then he goes to his bed, sings his cares over, /alone, for the other; all seems too open, /the fields and house. Thus the Weder-king /carried in his heart overflowing grief /for Herebeald; he could not ever /settle the feud against the slayer, /no sooner could hate his warrior son, /do hostile deeds, though he did not love him. /Because of this sorrow that hurt him so, /he left man's joy, chose god's light, /gave to his sons, as a good man does, /the lands and strongholds when he went forth.

"Then war returned to Swedes and Geats, /a common hatred across wide water, /fierce battle-rage once Hrethel died /and Ongentheow's sons made bolder threats; /proud, war-keen, they wanted no peace /kept over water, but at Sorrow Hill /made gruesome ambush, malicious slaughter. /My kinsmen and leaders avenged that well, /both feud and outrage, as was often told, /though the older one paid with his life, /no easy purchase: Hæthcyn fell, /the lord in battle, Geatish leader. /The next morning, as I have heard it, /the third brother brought full vengeance /back to the slayer with keen edges, /once Ongentheow sought out Eofor: /his helmet broken, the old Scylfing /crashed down, sword-pale; the hand could recall /enough of the quarrel, did not withhold the blow.

"I earned those treasures that Hygelac gave me, /paid him with battle as fate allowed me, /with glittering sword; he had given me land, /my native home. He had no need /to go to the Gifthas, to Swedes or Spear-Danes /for some worse fighter to buy with gifts. /Always I walked before him on foot, /his man at the point, and so, life-long, /shall I do battle, while this sword serves, /which then and now has held up well /ever since the time, in front of the hosts, /I slew Dæghrefn, the champion of the Hugas, /with my bare hands. He never brought back /his breast-ornament to the Frisian king: /the standard-bearer fell in combat, /a prince in valor; no edge killed him— /my hand-grip crushed his beating heart, /his life's bone-house. Now the edge of the sword, /hand and hard blade, must fight for the treasure."

A. 3.b. Headland Speech 2: ll. 2510-15

Beowulf maþelode	beotwordum spræc	2510
niehstan siðe	"Ic geneðde fela	
guða on geoguðe	gyt ic wylle	
frod folces weard	fæhðe secan	
mærðu fremman	gif mec se mansceaða	
of eorðsele	ut geseceð!"	2515

Beowulf spoke, made his battle-vows /for the last time:

"Often I dared /many battles in youth; I wish even now, /an old folk-guard, to seek a quarrel, /do a great deed, if the evil-doer /will come to me out of his earth-hall!"

A.3.c. Headland Speech 3: ll. 2516-37

Gegrette ða	gumena gehwylcne	
hwate helmberend	hindeman siðe	
swæse gesiðas:	"Nolde ic sweord beran	
wæpen to wyrme	gif ic wyste hu	
wið ðam aglæcan	elles meahte	2520
gylpe wiðgripan	swa ic gio wið Grendle dyde	
ac ic ðær heaðufyres	hates wene	
oreðes ond attres	forðon ic me on hafu	
bord ond byrnan	nelle ic beorges weard	
oferfleon fotes trem	ac unc furður sceal	2525
weorðan æt wealle	swa unc wyrd geteoð	
metod manna gehwæs	ic eom on mode from	
þæt ic wið þone guðflogan	gylp ofersitte	
gebide ge on beorge	byrnum werede	
secgas on searwum	hwæðer sel mæge	2530
æfter wælræse	wunde gedygan	
uncer twega	nis þæt eower sið	
ne gemet mannes	nefne min anes	
þæt he wið aglæcan	eofoðo dæle	
eorlscipe efne	ic mid elne sceal	2535
gold gegangan	oððe guð nimeð	
feorhbealu frecne	frean eowerne!"	

He then addressed his faithful men, /brave in their helmets, for the last time:

"I will not carry sword or weapons /against the serpent if I knew how else /to grapple proudly, wrestle the monster, /as I did with Grendel; but here I expect /the heat of war-flames, in his poisonous breath, /and so I am dressed in shield and armor. /Not one foot will I retreat /from the barrow-keeper, but here by the wall /it must go between us as fate decides, /the lord, for each man. My heart is bold, /I forego boasting against this war-flyer. /Wait on the barrow safe in your mail, /men in your armor, to see which of us shall better survive the wounds dealt out /in the rush of battle. It is not your business, /nor fitting for any, except me alone, /to test out his strength against this monster, /do a hero's deed. I must succeed, /win gold by courage, or battle seize me, /final life-hurt take your lord away!"

A.4. Post-Dragon Speeches ("Death Song Proper")[2]

A.4.a. Speech 1 (to Wiglaf, immediately after the dragon fight): ll. 2724-51

Biowulf maþelode	he ofer benne spræc	
wunde wælbleate	wise he gearwe	2725
þæt he dæghwila	gedrogen hæfde	
eorðan wynne	ða wæs eall sceacen	
dogorgerimes	deað ungemete neah:	
"Nu ic sunu minum	syllan wolde	
guðgewædu	þær me gifeðe swa	2730
ænig yrfeweard	æfter wurde	
lice gelenge	ic ðas leode heold	
fiftig wintra	næs se folccyning	
ymbesittendra	ænig ðara	
þe mec guðwinum	gretan dorste	2735
egesan ðeon	ic on eared bad	
mælgesceafta	heold min tela	
ne sohte searoniðas	ne me swor fela	
aða on unriht	ic ðæs ealles mæg	
feorhbennum seoc	gefean habban	2740
forðam me witan ne ðearf	waldend fira	
morðorbealo maga	þonne min sceaceð	
lif of lice		
	Nu ðu lungre geong	
hord sceawian	under harne stan	
Wiglaf leofa	nu se wyrm ligeð	2745
swefeð sare wund	since bereafod	
bio nu on ofoste	þæt ic ærwelan	
goldæht ongite	gearo sceawige	
swegle searogimmas	þæt ic ðy seft mæge	
æfter maððumwelan	min alætan	2750
lif ond leodscipe	þone ic longe heold."	

Then Beowulf spoke, despite the gash, /the gaping wound –he knew for certain /he had finished his days, his joy in the world, /that his time was over, death very near:

"Now I would want to give to my son /these war-garments, had it been granted /that I have a guardian born from my body /for this inheritance. I ruled this people /for fifty winters, and there was no ruler /of surrounding nations, not any, who dared /meet me with armies, seek out a battle, /make any onslaught, terror, oppression, /upon Geatish men. At home I awaited /what the years brought me, held my own well, /sought no intrigue; not often I swore /deceitful oaths! Sick with my death-wound /I can take joy in all these things; /the ruler of men need not blame me /for murder of kin, once life is gone, /has left my body. Now you go quickly, /find the treasure under gray stones, /beloved Wiglaf, now that the dragon /sleeps in his wounds, cut off from gold. /Go now in haste, that I may see /the golden goods, have one full look /at the brilliant gems, that by its wealth /I may more easily give up my life /and the dear kingdom that I have ruled long."

[2] These are not pre-battle speeches, nor are they specifically analyzed in Chapter 2. I include them here as an aid to comparison.

A.4.b. Speech 2 (Beowulf's last words, after Wiglaf has retrieved treasure from the dragon's hoard): ll. 2788-2820

He ða mid þam maðmum	mærne þioden	
dryhten sinne	driorigne fand	
ealdres æt ende	he hine eft ongon	2790
wæteres weorpan	oðþæt wordes ord	
breosthord þurhbræc	Beowulf maþelode	
gomel on giohðe	gold sceawode:	
"Ic ðara frætwa	frean ealles ðanc	
wuldurcyninge	wordum secge	2795
ecum dryhtne	þe ic her on starie	
þæs ðe ic moste	minum leodum	
ær swyltdæge	swylc gestrynan	
nu ic on maðma hord	mine bebohte	
frode feorhlege	fremmað gena	2800
leoda þearfe	ne mæg ic her leng wesan	
hatað heaðomære	hlæw gewyrcean	
beorhtne æfter bæle	æt brimes nosan	
se scel to gemyndum	minum leodum	
heah hlifian	on Hronesnæsse	2805
þæt hit sæliðend	syððan hatan	
Biowulfes biorh	ða ðe brentingas	
ofer floda genipu	feorran drifað."	
Dyde him of healse	hring gyldenne	
þioden þristhydig	þegne gesealde	2810
geongum garwigan	goldfahne helm	
beah ond byrnan	het hyne brucan well:	
"þu eart endelaf	usses cynnes	
Wægmundinga	ealle wyrd forsweop	
mine magas	to metodsceafte	2815
eorlas on elne	ic him æfter sceal."	
Þæt wæs þam gomelan	gingæste word	
breostgehygdum	ær he bæl cure	
hate heaðowylmas	him of hreðre gewat	
sawol secean	soðfæstra dom.	2820

Then, with the treasure, he came out to find /his lord, the great king, bleeding still, /at the end of his life. Again he began /to sprinkle him with water, until the point of a word /broke through his breast-hoard: Beowulf spoke, /old in his grief, as he saw the gold:

"I give thank aloud to the lord of all, /king of glories, eternal ruler, /for the bright treasures I can see here, /that I might have gained such gifts as these /for the sake of my people before I died. /Now that I have give my old life-span /for this heap of treasures, you are to watch /the country's needs. I can stay no longer. /Order a bright mound made by the brave, /after the pyre, at the sea's edge; /let it rise high on Whale's Cliff, /a memorial to my people, that ever after /sailors will call it 'Beowulf's barrow' /when the steep ships drive out on the sea, /on the darkness of waters, from lands far away."

From round his throat he took the golden collar, /brave-hearted king, and gave to his thane, /the young spear-fighter, his gold-plated helmet, /rings, mail-shirt, bade use them well:

"You are the last man of our tribe, /the race of the Wægmundings; fate has swept /all my kinsmen to their final doom, /undaunted nobles. I must follow them."

That was the last word of the old man /from the thoughts of his heart before he chose /the high battle-flames; out from his breast /his soul went to seek the doom of the just.

APPENDIX B

Ana and *Ord* in *Beowulf*[3]

145	*ana wið eallum*	*oþðæt idel stod*	"alone against all, until [Heorot] stood idle"
425	*wið þam aglæcan*	*ana gehegen*	"with/against that monster alone to do [this thing]"
431	*þæt ic mote ana*	*ond minra eorla gedryht*	"that I be allowed alone, and my troop of eorls"
556	*þæt ic aglæcan*	*orde geræhte*	"that I was able to reach the monster with [the] sword-point"
888	*æþelinges bearn*	*ana geneðde*	"the prince's child ventured/dared [to go] alone"
999	*heorras tohlidene*	*hrof ana genæs*	"the hinges burst, [the] roof alone was"
1549a	*wið ord ond wið ecge*	*ingang forstod*	"against point and against edge [it] prevented entry"
1714b	*eaxlgesteallan*	*oþþæt he ana hwearf*	"[killed] hearth-companions, until he became alone/solitary"
2498	*ana on orde*	*ond swa to aldre sceall*	"alone in the front, and so to/for life [I] must"
2643	*þis ellenweorc*	*ana aðohte*	"this courageous deed [he] thought [to do] alone"
2657	*þæt næron ealdgewyrht*	*þæt he ana scyle*	"that [his] old deeds are not [so poor] that he should suffer"
2791	*wæteres weorpan*	*oðþæt wordes ord*	"laved him with water until the point of a word
2876	*ana mid ecge*	*þa him wæes*	"alone with [a] sword, he who has""
3125	*æledleoman*	*se ðe on orde geong*	"[he bore a torch], who went in the front"

[3] Old English from Chickering, Modern English translations mine.

APPENDIX C[4]

Ana and *Ord* in Old English Poetry[5]

C.1 ANA (93 total)

Andreas (3)

68	*þu ana canst*	"you alone know how/understand"
636	*ne eom ic ana ðæt*	"nor am I alone [in] that"
1007	*he ðær ana sæt*	"he sat there alone"

Azarius (1)

44	*þæt þu ana eart ece dryhten*	"that you alone are [the] eternal Lord"

Christ and Satan (4)

32	*God ana wat*	"God alone knows"
246	*ana wið englum*	"alone against/opposite [the] angels"
259	*He is ana cyning*	"He alone is king"
582	*þæt he ana is ealra gescefta wyrhta and waldend*	"that he alone is creator and ruler of all creatures"

The Battle of Maldon (1)

91	*god ana wat*	"God alone knows"

Beowulf (10)

145	*ana wið eallum*	"alone against all"
425	*ana gehegan*	"alone to accomplish/perform"
431	*þæt ic mote ana…Heorot fælsian*	"that I be allowed alone …to cleanse Heorot"
888	*ana geneðde frecne dæde*	"alone accomplished [a] daring/dangerous deed"
999	*hrof ana genæs*	"[the] roof alone was"
1714	*oþþæt he ana hwearf*	"until he became alone/solitary"
2498	*ana on orde*	"alone in the front"
2643	*þis ellenweorc ana aðohte ...to gefremmanne*	"this courageous deed [he] thought to accomplish alone"
2657	*þæt he ana scyle*	"that he alone be obliged"
2876	*ana mid ecge*	"alone with [a] sword"

Daniel (8)

327	*and þæt þu ana eart ece drihten*	"and that you alone are [the] eternal Lord"
421	*cweðað he sie ana ælmihtig god*	"said [that] he alone is almighty God"
473	*forþam he is ana ece drihten*	"because he alone is [the] eternal Lord"

[4] For Appendices C-E, I have give the poetic half-line containing *ana* or *ord* or their Old Saxon and Old High German cognates. Each entry contains the poetic half-line of text containing *ana* or *ord*. Occasionally, when the meaning of a half-line is particularly unclear on its own, I have included additional wording (usually the prior or following half-line) for context. Entries are grouped according to word and text (listed alphabetically), and listed in their order of appearance in the text. All Modern English translations are mine unless otherwise noted.

[5] Line numbers and spelling are as they appear in the *Dictionary of Old English's* "Old English Corpus."

562 *swa þu hæleðum eart ana* "as you alone are [for] warriors"
565 *nymðe metod ana* "except [the] Creator alone"
612 *ana on oferhyd* "alone in pride/arrogance"
624 *þæt metod wære…ana ece gast* "that [the] Creator alone was eternal spirit"
753 *þæt he wære ana ealra gesceafta drihten and waldend* "that he alone was of all creatures [the] lord and ruler"

The Descent Into Hell (1)
11 *ana in þære easterniht* "alone on that Easter-eve"

The Dream of the Rood (2)
122 *þær ic ana wæs* "there I was alone"
126 *þæt ic þone sigebeam secan mote ana* "that I alone that bright tree might be able to seek"

Exodus (1)
432 *þæt he ana mæge ealle geriman* "that he alone could count [them] all"

Fates of the Apostles (1)
91 *ana gesecan* "to seek alone"

The Fortunes of Men (1)
8 *God ana wat* "God alone knows"

Genesis (2)
169 *þæt Adam leng ana wære* "that Adam was long alone"
2576 *Him þa Abraham gewat ana gangan* "[to/for] him then Abraham knew alone to go"

The Gifts of Men (1)
97 *ana ofer ealle men* "alone over all men"

The Gloria I (1)
16 *þæt þa þu ece god ana gewrohtest* "that when you, eternal God, wrought alone"

Guthlac (8)
98 *þæt he ana ongan* "that he alone began"
153 *þa he ana gesæt* "where he sat alone"
205 *earfeþa mæst ana gefremede* "[the] most of labors [he] alone accomplished"
244 *butan earfeðum ana geðringan* "except labors alone press upon [you]"
274 *ana from eþele* "alone from [the] native land"
429 *him to earfeðum ana cwome* "[to/for] him alone came labors"
448 *þæt he ana gewon* "that he alone labored/struggled"
554 *ana ælmihtig* "[the] only almighty [one]"

Judgment Day II (3)
1 *ic ana sæt innan bearwe* "I sat alone in the basket"
43 *se ana mæg aglidene* "who alone is able to glide"
71 *þu ana scealt gyldan* "you alone must give"

Juliana (1)

559	*ofer ealle gesceaft ana weolde*	"over all creation [he] alone rules"

The Kentish Hymn (2)

36	*ðu eart ana æce dryhten*	"you alone are [the] eternal Lord"
37	*and ðu ana bist …Crist*	"and you alone are …Christ"

The Lord's Prayer II (1)

42	*þu eart sunu and fæder ana ægþer*	"you are Son and Father, both/either alone"

Maxims I (3)

29	*Meotud ana wat*	"[the] Creator alone knows"
40	*he hit ana wat*	"he alone knows it"
172	*earm biþ se þe sceal ana lifgan*	"miserable is he who must live alone"

Maxims II (3)

42	*ana innan lande*	"alone in the land"
57	*meotod ana wat*	"[the] Creator alone knows"
61	*drihten ana wat*	"[the] Lord alone knows"

The Meters of Boethius (3)

16.1	*ana ermða sinra*	"[of] their misery alone"
29.12	*he ana stent*	"he stood alone"
31.16	*man ana gæð*	"man alone goes"

The Nine Herbs Charm (1)

59	*ic ana wat*	"I alone know"

The Paris Psalter (10)

71.19	*se þe wundor mycel wyrceð ana*	"he who many [a] wonder worked/accomplished alone"
76.11	*þu eart ana god*	"you alone are God"
82.14	*þu ana eart ofer ealle*	"you alone are over all"
85.9	*þe wundor miht wyrcean ana*	"who alone can work/accomplish wonder[s]"
88.8	*þu his yþum miht ana gesteoran*	"you alone can guide/direct [the sea's] waves"
93.1	*þu miht…ana gefreogan*	"you alone can liberate"
98.1	*se þe mæg ana*	"he who alone can"
106.15	*and iserne steng ana gebigeð*	"and [the] iron rod [he] alone bends"
135.4	*he wundur dyde weorþlic ana*	"he [a] worthy/glorious wonder did alone"
135.7	*he leohtfatu leodum ana*	"he alone [gave] lights to the people"

The Phoenix (3)

175	*þæt se is ealra beama*	"that it alone of all trees is"
355	*God ana wat*	"God alone knows"
358	*butan meotod ana*	"except [the] creator alone"

A Prayer (2)

24	*ana ofer ealle eorðan*	"alone over all [the] earth"
27	*ana ofer ealle eorðbugende*	"alone over all earth-dweller[s]"

A Proverb from Winfred's Time (1)

1	*suuyltit thi ana*	"you die alone"

Psalm 50 (Kentish) (1)
61 *ðu ðæt ana wast* "you alone knew that"

The Rewards of Piety (1)
2 *þær þu ana sy* "where you are alone"

Riddle 36 (1)
9 *ne wæs þæt na fugul ana* "nor was that bird not at all alone"

Riddle 40 (2)
16 *nymþe se ana god se* "except the God who alone"
86 *se mec ana mæg* "it I alone am able"

Solomon and Saturn (2)
34 *ana hwearfað* "[he] becomes alone/solitary"
274 *ærðon ic hine ana onfand* "before that I found him alone"

Soul and Body I (1)
52 *syððan ic ana of ðe ut siðode* "since I departed/went alone out from you"

Soul and Body II (1)
49 *siþþan ic ana of þe ut siþade* "since I went out alone from you"

The Wanderer (1)
6 *oft ic sceolde ana…mine ceare cwiðan* "often I had alone… my care/sorrow to bewail"

The Wife's Lament (2)
21 *nemne deað ana* "except death alone"
33 *þonne ic on uhtan ana gonge* "when I go alone at daybreak"

C.2. ORD (54 total)

Andreas (5)
29 *gara ordum* "point of spears"
1202 *ordum ond bordum* "spears and shields"
1330 *lætað gares ord* "[he] let loose the point of a spear"
1481 *eall æfter orde* "all from the beginning"
1534 *fram dæges ord* "from day's beginning"

The Battle of Finnsburh (1)
10 *winnað on orde* "fight in the front/vanguard"

The Battle of Maldon (10)
46 *ættrynne ord and ealde swurd* "poisoned spear and old sword"
59 *us sceal ord and ecg* "[to/for] us must point/spear and edge/sword"
68 *Eastseaxena ord and se æschere* "point/vanguard of East-Saxons and the naval force"
108 *bord ord onfeng* "shield [the] spear/point received"
122 *hwa þær mid orde ærost mihte* "who there with spear soonest could"

143	*him æt heortan stod ætterne ord*	"[to] him at [the] heart stood [the] poisoned spear-point"
157	*ord in gewod*	"the spear-point went in"
225	*þæt he mid orde*	"that he with a spear"
249	*ac me sceal wæpen niman ord and iren*	"but me must [the/a] weapon take/carry off, spear and iron"
273	*þa gyt on orde stod Eadweard se langa*	"then still in the front stood Edward the Tall"

Beowulf (5)

556	*þæt ic aglæcan orde geræhte*	"that I [might] reach the monster with the weapon-point"
1549	*wið ord ond wið ecge*	"against point and against edge"
2498	*ana on orde*	"alone in the front/vanguard"
2791	*oðþæt wordes ord*	"until word's point"
3125	*se ðe on orde geong*	"he who went in the front"

Christ (4)

512	*æþelinga ord*	"the chief/leader of princes"
740	*æþelinga ord*	"the chief/leader of princes"
766	*þy læs se attres ord in gebuge*	"lest the arrow's point [should] sink in"
840	*æþelinga ord*	"the chief/leader of princes"

Christ and Satan (1)

111	*þe ðes oferhydes ord onstaldon*	"that [the] beginning of this arrogance to establish/accuse"

Daniel (1)

158	*ord and ende*	"beginning and end"

The Descent Into Hell (1)

56	*burgwarena ord*	"the leader of the citizens/burghers"

Elene (6)

138	*fram dæges ord*	"from day's beginning"
232	*bordum ond ordum*	"shields and spears"
384	*æðelinga ord*	"the chief/leader of princes"
584	*from orde oð ende forð*	"forth from beginning to end"
1152	*eall æfter orde*	"all from the beginning"
1181	*bord ond ord*	"shield and spear"

Genesis (5)

1110	*þa word acwæð ord moncynnes*	"then [a] word said the beginner/source of mankind"
1276	*æðelinga ord*	"the first/chief of princes"
1521	*þæra þe mid gares ord*	"of those that with spear's point"
2003	*hæfde wigsigor Elamitarna ordes wisa*	"Elamitarna had victory in battle, [the] leader of [?]weapon"
2873	*up ofer deop wæter ord aræmde*	"up over deep water the point/front rose up"

Guthlac (1)

531	*eall æfter orde*	"all from the beginning"

Juliana (2)

282	*ealne from orde*	"all from the beginning"
468	*þurh attres ord*	"through/by means of arrow's point"

Maxims I (1)
201 *ecg on sweorde ond ord spere* "edge on sword and point on spear"

The Rewards of Piety (1)
16 *þæt is witodlice wisdomes ord* "that is certainly the beginning of wisdom"

Riddle 15 (1)
5 *ordum ic steppe in grene græs* "on the points [i.e., on tiptoe] I step in the green grass"

Riddle 17 (1)
7 *bitrum ordum eglum attorsperum* "[for/with] bitter points, grievous poison-spears"

Riddle 60 (2)
10 *hu mec seaxes ord* "how [to/for] me the axe's point"
11 *eorles ingeþonc ond ord somod* "earl's/warrior's thought and weapon/point together"

Riddle 77 (1)
4 *seaxes ord* "axe's point"

Solomon and Saturn (3)
141 *under tungla getrumum tuigena ordum* "under hosts of tongues, points of two"
231 *hafað tungena gehwylc XX orda* "[it] has of each of [its] tongues twenty of points"
232 *hafað orda gehwylc engles snytro* "[it] has of each of [its] points the wisdom of an angel"

Widsith (1)
45 *ond Ingeldes ord forbigdan* "and Ingeld's weapon/spear bent down"

APPENDIX D

Eno and *Ord* in Old Saxon Poetry[6]

D.1 ENO (8 total, all from the Heliand*)*

XVII.1499	*that he moti eno up astigan*	"that he be able to go up alone"
XXVIII.2323	*grimuuerc fargeƀen biutan god eno*	"to forgive sins, except God alone"
XXXVI.3055	*eno for im allun*	"[Simon Peter spoke] alone before them all"
XXXIX.31922	*biuten iuuue mester eno*	"except your master alone"
XL.3264	*biutan the eno the thar al gescop*	"except [him] alone, who made all things"
L.4177	*that sie the eno man*	"that they that one/solitary man [could not suffer long]"
LII.4305	*Fader uuet it eno*	"[the] Father alone knows it"
LII.4370	*biutan Loth eno*	"except Lot alone"

D.2 ORD (5 total, all from the Heliand*)*

XXXVII.3089	*geres ordun*	"with the points of spears"
XLV.3698	*ordos endi eggia, orlegas uuord*	"spears and swords, the words of war"
LVIII.4864	*that sie us her an speres ordun spildien mostin*	"that they here with spears' points can destroy us"
LXVII.5708	*liet uuapnes ord uuundum sniðan*	"with weapon's point cut a wound"
LXIV.5348	*an speres ord*	"on spear's point"

[6] Line numbers and text follow Heynes' edition of the *Heliand*.

APPENDIX E

Eino and *Ort* in Old High German Poetry[7]

E.1 EINO (28 total)[8]

Memento Mori (1)		
61	*ter eino ist wise*	"he alone is wise"
Merigarto (1)		
2.32	*da er e eino lag*	"there where he earlier lay alone"
Otfried, *Evangelienbuch* (21)		
I.1.115	*Thaz sie ni wesen eino*	"that they not be alone"
I.22.36	*in mitten saz er eino*	"in the midst sat he alone"
II.4.20	*thaz er ekordi eino lebeti so reino*	"that he only alone lived so purely"
II.8.3	*thie liuti eino brutloufti*	"the people [went to] a certain wedding"
II.9.76	*joh thaz kind eino*	"and that child alone"
II.14.13	*Unz druhtin thar saz eino*	"our lord there sat alone"
III.15.15	*Sih nahtun eino ziti*	"[?at] night one/a certain time"
III.18.39	*"Oba ih mih mit ruachon biginnu eino guallichon*	"Above I with followers [in the beginning] alone was glorified"
III.25.28	*thuruh sino eino doti*	"through his death alone"
III.26.27	*thaz ther man eino irsturbi*	"for this alone the man was killed"
III.26.33	*Er bi unish wolta sterba * joh eino thaz biwerban*	"He by us was killed, and by that alone [?was] earned"
III.26.60	*er eino thaz biwarb*	"he alone gained/earned that"
IV.6.15	*bi eino brutloufti*	"at one/a certain wedding"
IV.7.46	*ni si min fater eino*	"not [?so] is my father alone"
IV.17.28	*liazun sie thar eino*	"they removed [themselves] there alone"
IV.19.4	*was er eino*	"he was alone"
IV.30.11	*thar iz eino irzimboron sar*	"there it alone [?will be] destroyed thus"
IV.35.35	*Legita nan tho ther eino*	"laid there [?noone] but that alone"
V.7.15	*Zi then fuazon saz ther eino thar Krist lag doter eino*	"at the feet [he] sat there alone, where Christ lay dead alone"
V.9.17	*"Bist thu eino elilente*	"be you alone exiled"
V.15.12	*thaz er eino dati*	"that he alone did"

[7] *Memento Mori, Merigarto,* and *The Song of Ezzo* come from Braune's *Althochdeutsches Lesebuch*, as well as Charles Clyde Barber's *An Old High German Reader*. The *Prayer from Wessobrunn* is from Barber. For Otfried's *Evangelienbuch*, I followed Oskar Erdmann's edition. Otfried's *Gospel Harmony* and both copies of the *Hildebrandslied* here follows their presentation in the *TITUS* database alone.

[8] Nota bene: For Otfried in particular, these glosses are tentative. While I was able to find out enough to show how *eino* is being used in a clause or line, spelling variations for words and for inflections made precise translation of each word very difficult.

Otfried, *Gospel Harmony* (3, all from the Prologue)

___. 59	*Uuas er eino scono*	"was he alone beautiful"
___.60	*deta eino er tho zi waru*	"that alone he [?] to/in truth"
___.62	*er eino ther intfloh thaz*	"he alone there escaped that"

The Prayer from Wessobrunn (1)

7	*eino almahtico cot*	"only Almighty God"

The Song of Ezzo (1)

V.25	*das geskuofe du allez eino*	"that you made all alone"

E.2 ORT (4 total, from two copies of the Hildebrandslied*)*[9]

Hildebrandslied S5, Cass._54, 1v (2)

37-8	*mit geru scal man geba infahan* *ort widar orte*	"with [a] spear must [a] man receive gifts, point against point"

Hildebrandslied, 76v, 6 (2)

37-8	*mit geru scal man geba infahan* *ort widar orte*	"with [a] spear must [a] man receive gifts, point against point"

[9] The two copies are here differentiated using the TITUS listing for each.

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