LEXICAL AND THEMATIC "PECULIAR MOOD" DEVELOPMENT OF FAËRIE LANGUAGE IN THE GERMANIC CAULDRON OF STORY

by

KORA L. BURTON

(Under the Direction of Jared S. Klein)

ABSTRACT

Legends, fables, and myth have contributed to a collectively-imagined Faërie, a place defined both by its environment and inhabitants as magical, mysterious, and perilous. Tolkien 1947 contends that it is impossible to describe the essence of the Faërie; this thesis evaluates Indo-European and specifically Germanic lexemes and storytelling traditions within a linguistic "cauldron of story" which helps trace the development of modern Faërie and its "peculiar mood and power" in fairy-story language and theme. This comparison results in an understanding of Faërie language development from early Germanic to Early Modern English as a tracing of tradition from the visionary in ancient shamanism to the diminution of fairies and elves in Shakespeare and up to the practice of tabletop role-playing games and *-core* universe creation today, alongside development of pre-historic word forms such as Proto Indo-European **bhā-* (**bheh₂*) $^{1/2}$ to modern outcomes such as *fairy* and *fantasy*.

INDEX WORDS: Indo-European, Germanic, Early Modern English, Middle English, Old English, Old High German, Faërie, Tolkien, Comparative linguistics, Comparative folklore, Mythology, Charms, Cauldron of story

LEXICAL AND THEMATIC "PECULIAR MOOD" DEVELOPMENT OF FAËRIE LANGUAGE IN THE GERMANIC CAULDRON OF STORY

by

KORA L. BURTON

B.A., Emmanuel College, 2018

A Thesis Submitted to the Graduate Faculty of The University of Georgia in Partial Fulfillment of the Requirements for the Degree

MASTER OF ARTS

ATHENS, GEORGIA

2021

LEXICAL AND THEMATIC "PECULIAR MOOD" DEVELOPMENT OF FAËRIE LANGUAGE IN THE GERMANIC CAULDRON OF STORY

by

KORA L. BURTON

Major Professor:	Jared Klein
Committee:	Jonathan Evans Joshua Bousquette Alexander Sager

Electronic Version Approved:

Ron Walcott
Vice Provost for Graduate Education and Dean of the Graduate School
The University of Georgia
December 2021

ACKNOWLEDGMENTS

My deep thanks first to Dr. Jared Klein not only for overseeing my thesis and providing thorough notes and corrections on every chapter, but perhaps most importantly, for inviting someone curious about what historical Indo-European linguistics is to sit in on his Sanskrit I class in late 2018. Dr. Klein's kindness and zeal for historical language study instantly ensured my application to UGA's program. I also want to thank my committee members Dr. Jonathan Evans, Dr. Alex Sager, and Dr. Joshua Bousquette for serving. Your insight and perspective is much appreciated.

This project would never have existed without a few key initial sparks - and so I thank Dr. Chris Hair, who taught me about "On Fairy Stories" for the first time in 2016; Dr. Christopher Pipkin for introducing me to the basic concepts of phonology and historical language interaction, and for crucial book recommendations that helped shape the present work; and Dr. Paul Petrovic, who opened my eyes to Saussure and the critical ways languaging affects perception of discourse. Dr. Sarah Petrovic, Kyle Garrett, and Karen Compton deserve mention for their steadfast support, kindness, and advice during my undergraduate years, and for giving me so many cool opportunities to learn about syntax, writing, and literature. To Dr. Nathan Gilmour, I see a little bit of "say more" in every part of my academic life, from being a *leorning-cniht* to becoming an instructor myself. Seeing a mentor house such a colorful and instantly recognizable teaching style in action has helped a protégé develop herself. To Freya Fitzpatrick I owe entirely my initial interest in studying ancient languages, as she instilled a love in me for Latin and the kind of language puzzles it introduced; she is also my teaching inspiration and

friend. I thank the Morehead Honors College for supporting me through my assistantship and enabling me to work and study confidently in such a warm and friendly working environment. My ENGL1101/2 students here at UGA also have earned my thanks by reminding me of the basics and helping me experiment with my classroom teaching passions. Thanks to my cohort-mates Rachel Hignite and Angela Mossgrove for their listening ears and support – the commiseration makes the difficult moments more bearable. To Dr. Bourdeau, thank you for taking me under your wing and talking to me about moving forward with my work and career, and your supportive understanding and advice at every stage of the process.

To my sibling-friends from college, Rachel Burge, Rose Basson, and Grace Perry, thank you for always asking how it's going (and meaning it) as I've worked through my degree and come to better understand what drives me forward. To my sorority of introverts, Jade Glasgow, Mary Fite, Anna Young, and Lindsay Bick thank you for all your love and the pet photos. To my family – thanks for listening to me talk about my project for the 15 seconds it takes to lose interest. I love you all anyway. To my grandmother who became one of hundreds of thousands of Americans lost to COVID-19 this October, thank you for assuring me that I could get my master's. To my mom – the further I get in my academic career, the more I can credit your hard work, love of learning, encouragement to keep reading and writing, and your strength in never giving up on giving me as good an education as you could with getting me where I am today. I love you.

To my husband of two years, Jeremy – we've spent most of our marriage and my degree program either quarantined or continually reminded of the pandemic world we are trying to develop ourselves in. Doing graduate school at the same time is hard, but doing it without you would have been harder.

TABLE OF CONTENTS

Page

LIST OF TABLES

Page

LIST OF FIGURES

Page

CHAPTER 1

INTRODUCTION

1.1 - COMPARATIVE LINGUISTICS AND COMPARATIVE MYTHOLOGY

Comparative linguists operate under two assumptions: the arbitrariness of the sign and the similarity of given signs between languages whose agreements do not have a clear explanation in analogy, borrowing, developmental universals, or onomatopoeia. Spanish *diez*, Italian *dieci*, French *dix*, and Portuguese *dez,* all signify 'ten'. Such striking agreements without other explanation "presuppose a common origin," the systematic interpretation of which is "the object of comparative historical linguistics" (Meillet 1967:19). This methodology leads to the conclusion that each Romance member of the correspondence set above derives from developments of Latin 'ten' (classical Latin *decem*).[1] As Calvert Watkins wrote, "The Comparative Method is not very complicated, yet it is one of the most powerful theories of human language put forth so far and the theory that has stood the test of time the longest" (1995:4). The comparative method also lends itself well to studies outside the relationships between signifier and signified, allowing comparatists to pursue other fields of historical study.

Watkins' 1995 *How to Kill a Dragon* evaluates language-poetic formulae via a comparative framework. Suppose a relationship between two languages, *A* and *B*, and its common ancestor *O*, described by means of its grammar and lexicon, is analogous to the relationship between poetic languages A' and B' and their common ancestor O', described

[1] Example derived from Fortson 2010:2-3.

through its "poetic grammar" and "poetic repertory" (1995:5-6). Watkins argues that just as linguistics is the scientific study of language, poetics is "the scientific study of 'artistic' language," and its applications inform knowledge of the Indo-European world (6).

Watkins 1995 examines a variety of basic mythical structures across IE[2] language traditions, comparing and rendering into formulas such tropes as kingly sacrifice, hammers and contracts, the position of the bardic poet, the use of songs and charms,[3] and the slaying of the dragon or serpent by a hero. The use of the correspondence set, such as the Romance examples above or the HERO SLAY SERPENT formula found in Vedic *áhann áhim* 'he slew the serpent'; Greek κτεῖνε...ὄφιν 'he killed the serpent'; and Avestan *yō janaṯ ažīm dahākəm* 'who slew Aži Dahāka' (Watkins 302) lends itself to cultural application as well as poetic study.

In *Indo-European Language and Society* (1973), Émile Benveniste discusses such sets informative of IE civilization, based on several foundational strata: the term "Indo-European" is primarily a linguistic notion, and only through language can this notion be extended to other aspects of civilization; IE contains correspondence sets that allow linguists to reconstruct earlier stages back to an initial one; and it seems to be the case "that correspondences between the vocabularies of ancient languages illustrate the principal aspects of a common culture, particularly of material culture" (Benveniste 5). This being established, Benveniste analyzes vocabulary groupings specific to institutions such as economy, religion, king- and kinship, and law. A similar evaluation of IE institutions through correspondence study emerges in Dumézilian trifunctionalism. Across much of George Dumézil's writing is the common thread of a "tripartite system," targeting the relationships between three social castes common to IE branches: the sovereign magico-religious ruler, the honor-bound warrior, and the cultivator. While not limited

[2] For a full abbreviation key, see Appendix A.
[3] See Chapters 3 and 4 for further discussion of charms.

to deities, tripartite division in pantheons provides a stimulating comparison (for examples see Table 1):[4]

Table 1: Dumézilian Trifunctionalism in IE Pantheons

	Sovereign Ruler	Warrior	Cultivator
Indic	Mitra, Varuṇa	Indra	Aśvins
Greek	Zeus	Ares	Dioscuri[5]
Roman	Jupiter	Mars	Quirinius, Ops
Germanic	Odin, Tȳr	Thor	Freyr, Njorðr

Each caste is associated with an important concern in the social structure, illustrated in *Mythe et épopée* (1968-1973), the three volumes of which in English translation have been rendered as *The Stakes of the Warrior* (1983), *The Plight of a Sorcerer* (1986), and *The Destiny of a King* (1973). Each volume evaluates narrative correspondence sets of cultural values branching independently from a supposed unified source. As a representative case, *The Stakes of the Warrior* explores the thematic similarities between the heroes Starkaðr, Śiśupāla, and Herakles as representative narratives of "the three sins of the warrior" (1983:1). A correspondence set forms, in which sin against religion, a violation of the warrior's ethic, and an act against his environment plagues each figure. Each figure commits a sin "against the three Indo-European functions" (123): against king, the laws of war, and country.

This style of comparison, while revealing fascinating connections, is the subject of criticism in more recent work. In *Gods and Demons, Priests and Scholars* (2012), Bruce Lincoln discusses the recursive nature of myth and how it tends to mirror the data it treats by moving from "existence to essence, being to becoming, [and] temporal to primordial" (2012: 53). Guided

[4] Examples provided from Littleton 1982.
[5] Littleton notes: "Among the Greeks… despite the fact that their mythology is perhaps the best known of all the world's mythologies, only a few hints of the tripartite system have as yet been detected," with the Greek counterparts of the above set weakly defined compared to the highlighted members in other IE communities (14).

by his protocol for comparison, which stresses comparative categorization, cultural contextualization, and drawing connections and reasonable inferences between texts as data sets, Lincoln explores the blurred lines between study of religion and religious outlooks and criticizes scholars' attempts to force correspondence sets to fit together like pieces of a pre-ordained puzzle. He ends this book with a call to action: "Really, it is time to do better" (228). His version of "better," *Apples and Oranges* (2018), continues to lament the worst qualities in the comparatist: specialization to the point of isolation, hyper-focus on primitive thought, and an obsession with ancient *Religionwissenschaft* as an independent field, resulting in self-marginalization (14-19). From a comparison of werewolf trials and shamanic folklore to claims to hierarchy in origin myths, the protocol of comparison plays out in each chapter, surging past assumption and sweeping generalization to find smaller, more concrete areas of comparison and departure.

Lincoln argues that the issue is not whether to compare, but "how to do so responsibly and productively" (109). Rather than attempting an across-the-board comparison that seeks to fit all possible correspondence neatly into relationships, the comparatist ought to engage in "weak comparison," a line of inquiry that involves gathering the evidence and then subjecting it to interrogation on a relatively microscopic level with a focus on several notions: 1) "subtle and potentially revealing detail"; 2) "points of contradiction internal to and between testimonies"; 3) "annoying lacunae"; and 4) "unexpected connections" (26-27).

Combining the utility of the comparative method and its past discoveries with a shift of focus to how the similarities and differences between corresponding phenomena can reveal meaning in the ensuing chasm, this introductory chapter will explore how the historical linguistic

lens might be applied to the relationship between language and the development of modern fairytale myth.

1.2 - APPROACHES TO LANGUAGE AND MYTH: "THE DISEASE OF LANGUAGE"

F. Max Müller in his *Science of Language* saw mythology as "a disease or affection (*πάθος*) of language," following from the core idea that "[a] myth means a word, but a word which, from being a name or an attribute, has been allowed to assume a more substantial existence" (1891 vo. I:10-11). This view naturally extends from Müller's insistence that at its start, language was made up of root "germs" signifying neither more nor less than exactly what was meant (47); decay and recapitulation resulting in loss of original meaning and usage carried forward only by tradition is what leads to the disease of language that is mythology. Words which no longer signal the original meaning, in Müller's view, are applied "like a coat of paint to observed phenomena in a conscious, intellectual process of metaphorization and myth-formation" (Flieger 2002:68).

J. R. R. Tolkien's later remark, following rebuttals by Andrew Lang[6] and others, sums up the general thought on Müller's viewpoint in the following decades: "Max Müller's view of mythology as a 'disease of language' can be abandoned without regret" ("On Fairy Stories" 132)[7]. Owen Barfield's *Poetic Diction* combats Müller's ideas, developing what Verlyn Flieger calls the "theory of primal unity of meaning" (70). Rather than language beginning as a series of

[6] "People had originally said something quite sensible – so the hypothesis runs – but when their descendants forgot the meaning of their remarks, a new and absurd meaning followed from a series of unconscious puns (Footnote: That a considerable number of myths, chiefly myths of place names, arise from popular etymologies is certain; what is objected to is the vast proportion given to this element of myth)…It is…by the aid of anthropology and of human history that we propose to seek for a demonstrably actual condition of the human intellect, whereof myth would be the natural and inevitable fruit" (Lang 1887: 21,29).

[7] Tolkien goes on to say in "On Fairy Stories," which will be discussed in section 1.3: "Mythology is not a disease at all, though it may like all human things become diseased. It would be more near the truth to say that languages, especially modern European languages, are a disease of mythology" (132). Bhagwat 1958 points out that although Müller's s view overall misses the mark, it does fit into what we know about folk etymological processes, or "the influence exercised upon words, both as to their form and meaning, by the popular use and misuse of them" (49).

utilitarian "germs" of speech, Barfield argues that roots themselves "are the product of ages of intellectual abstraction" (Barfield 1973:81). Prehistorical words would have had a complex unity of meaning, containing what modern speakers would consider as multiple separate concepts, necessitating more than one word to describe. This "development of consciousness," from unification to abstraction, operates with "myth, language, and humanity's perception of the world" as inseparable (Flieger 37). As such, the relationship of the concepts of breath, wind, and spirit to the Latin *spiritus* or the Greek *πνεῦμα* are an example of division and crystallization of meaning, stemming possibly from an older unified concept encompassing these meanings and much more.

1.3 – MELDING LANGUAGE AND MYTH: THE CAULDRON OF STORY

Affected by Barfield's conception of ancient semantic unity, Tolkien's "On Fairy Stories" (1947) focuses on themes of the "proper" audience of fairytales and the capacity of the author or storyteller to act as "subcreator." Central to the essay's premise is the "Faërie,"[8] a realm familiar to lovers of fairy stories, fantasy, and myth that is built upon "magic of a peculiar mood and power" ("On Fairy Stories" 122). Tolkien would "not attempt to define [the nature of Faërie], nor to describe it directly. It cannot be done;" however, it does seem that certain notions, feelings, or images do evoke whatever the nature of Faërie may be as a "mythical grammar."

The Hobbit (1937) and *The Lord of the Rings* trilogy (1954-55) are together responsible for much of the modern perception of what Faërie is in the first place, with Tolkien's iconic descriptions of elves, dwarves, ents, orcs, wizards, and halflings that align with binaries of light and dark, good and evil, and natural and artificial. *The Hobbit* captures the feeling of delight in

[8] While adding to the aesthetics of the word, the diacritic over the *e* in *Faërie* signals syllabification rather than umlauting or artificial archaism (personal communication, Jared S. Klein), and is meant to be pronounced /feːˌəˌɹi/ (personal communication, Jonathan Evans).

escaping from the everyday off to the adventures of Faërie, while *The Silmarillion* (1977) is deeply in touch with Tolkien's ideas about sub-creation and otherworldliness. A more bite-sized portion of Tolkien's fiction dealing directly with Faërie is the novella "Smith of Wootton Major" (1967). The title character encounters the terrible, the beautiful, the temporal, and the everlasting in Tolkien's exploration of how interaction with Faërie prolongs life, increases creativity and knowledge, and affects the traveler's world view.

Faërie and general mythmaking are ideal vehicles for another concept broached in "On Fairy Stories": the cauldron or pot of story. The cauldron serves as both an aesthetically satisfying metaphor and as explanation of how myth and legend emerge through cultural and creative exchange. The priming for this concept begins with a case study on the Norse god Thórr (his spelling). Tolkien names the popular attributes: the god's name meaning thunder[9], the interpretation of Miöllnir as lightning, and the relationship of some personality traits to these natural phenomena such as the red beard, loud voice, violent mood, and brute strength (135). But what is it about the god's marked personality that comes directly from thunder and lightning? Tolkien asks:

> Which came first, nature-allegories about personalized thunder in the mountains, splitting rocks and trees; or stories about an irascible, not very clever, red-beard farmer, of a strength beyond common measure, a person (in all but mere stature) very like the Northern farmers… by whom Thórr was chiefly beloved?

Tolkien rejects either view: "It is more reasonable to suppose that the farmer popped up in the very moment when Thunder got a voice and face; that there was a distant growl of thunder in the

[9] PIE **(s)tenə-* 'to thunder' > PGmc * *Þunaraz* > OE *þunor*, OFr. *thuner*, OHG *donar*, ON *Þórr* (Watkins, *The American Heritage Dictionary of Indo-European Roots*, 2000:86; Bosworth and Toller, *An Anglo-Saxon Dictionary*, 1954)

hills every time a story-teller heard a farmer in a rage" (135). It is in this way that the cauldron of story's contents, or soup, refers to the stories that mythmakers draw up when combining their material. Over the course of history, the cauldron "has always been boiling, and to it have continually been added new bits" (137).

1.4 – FAËRIE AND THE COLLECTIVE IMAGINATION

Tolkien's vision of fantasy, and thus much of the modern fairy-tale creation he has influenced, is built on an interconnectedness of the capacity to imagine, speak, and tell stories: "The incarnate mind, the tongue, and the tale are in our world coeval" ("On Fairy Stories" 132). In the realm of folkloristics, David Hufford's *The Terror that Comes in the Night: An Experience-centered Study of Supernatural Assault Traditions* examines how superstitious or mythological belief systems emerge in rational human populations, focusing primarily on the "old hag"[10] tradition as an explanation for sleep paralysis episodes in an "experience-centered approach to the study of supernatural belief" (1982: x). Hufford's initial cultural source hypothesis posits that "[supernatural] experiences are either fictitious products of tradition or imaginary subjective experiences shaped (or occasionally even caused) by tradition," while the subsequent experiential source hypothesis holds that the tradition "contains elements of experience that are independent of culture" beyond universals and those facets "culturally derived by definition" (14- 15).

Similar to the "old hag" tradition, the "Faërie tradition" is fabricated while containing elements steeped in experiential familiarity. Analogous to traditional Faërie myths are the modern escapes from the everyday that social media users en masse create in the form of what will be termed here as "-*core* universes." The collectively-imagined product becomes a

[10] c.f. Iranian *bakhtak* and Slavic *kikimora* in section 1.5

remembered (but never personally experienced) imaginary place. *-core* universes behave as an "attempt to assuage burnout with a languid enjoyment of life's mundane tasks" (Slone 2020). Popular collections of images, musical and ambient playlists, and recipe or crafting lists to evoke this remembered imaginary place include cottagecore, fairycore, gardencore, farmcore and even more niche interests like grandmacore (a fascination with more antique styles of wallpaper, doilies, yarnwork, fashion, and cooking) or goblincore (interest in the "dirty" things in life, like frogs, snails, mushrooms, moss, etc.). As in modern musical genres, *-core* here is the second element of a compound highlighting some primary aspect, analogized through back formation from *hardcore*. *-core* universe participation in part signals what is so essentially "coeval" about the linguistic, cultural, and mythological elements which collaboratively create it, helping to mirror and illuminate the much longer process of the same in IE Faërie.

1.5 – FAËRIE CONCEPTS IN INDO-EUROPEAN MYTHOLOGIES

This project assumes the definition of Faërie to be both a realm and its inhabitants, those who are "manifestations of the supernatural that became entwined with folk culture and tradition."[11] Such manifestations are richly attested in Indo-European culture.

Fairy creatures themselves are found throughout IE mythology. Celtic fairies can control their visibility to the human eye; occupy earthly homes underground, beneath hills, in caves, under burrows, or in heaps of stones like the raths of Ireland; and attach tinkling silver bells to their animal mounts (MacKillop 2004:200-201). Slavic *vilas* are fairies of the mountains, forests, and hills, who love singing and dancing with their long hair and white garments (Porteous 2005:109-110). The Iranian *pari* avoids human spaces but is generally benevolent, as opposed to

[11] In agreement with Carolyn Andersen (7), whose unpublished master's thesis defended at the University of British Columbia (Vancouver) is titled *Tales of the Fey: the Use of Traditional Faerie Folklore in Contemporary Young Adult Fantasy Novels* (2009).

divs[12] or demons (Massé 1954). *Apsaras* are the beautiful and virtuous fairies of Indic lore, dwelling in Indra's paradise, Svarga, and inhabiting trees (Bhagwat 1958:37; Dallapiccola 2002:26). Elves[13] come in a variety of forms but are generally thought in Germanic canon to be diminutive imps capable of mischievous behavior, while dwarves are similarly small but often more industrious creatures, inhabiting earthy dwellings and being fond of precious metals. Trolls live on in Germanic lore as descendants of the giants of Jotunheim,[14] making horrid brews and living in caves as if they were palaces (Borges 199).

The IE dragon is widely attested. Slavic *zmei* (male)[15] or *zmeya* (female) are dragons known both for their destructive habits to people, animals, and property as well as for their kidnapping of women. *Zmei/zmeya* are associated with the elements of water, fire, and air, and the darker forces of nature such as the strike of lighting and the roar of thunder (Warner 2002:68-72). Greek mythology supplies Earth's dragon son Typhon[16] slain by Zeus, the Delphic dragon Python and the dragoness Delphyne[17] slain by Apollo, and the Hydra[18] and Hesperidian dragon Ladon slain by Herakles, among others (Ogden 2013:20-21;40;50;57). In early Iranian lore, Aži Dahāka was a three-headed winged dragon created by Ahriman, the lord of darkness and chaos

---

[12] Cf. Av. *daēva*- 'demon' < PIE **deiu̯ó*- 'god, heavenly'; a variety of terms stem from the PIE word for heaven including Gk. Ζεύς, Lat. *deus/dea* 'god, goddess' and *dīvus/dīva* 'heavenly', Skt. *dyáuḥ* 'heaven' and *deváḥ* 'god', OIr. *dīe* 'day, ON pl. tīvar 'gods' and Týr, all with many related derivatives too numerous to treat fully here (Pokorny 1959:184-185).

[13] Elves and dwarves in Germanic and specifically Anglo-Saxon lore receive a more thorough treatment in Chapter 3.

[14] ON *jǫtunn* 'giant' from PGmc. **etunaz*. Cognate with OE *ent/eten/eoten*. See section 3.1, footnote 111 for further discussion (Orel 86; Bosworth and Toller 252).

[15] From PSlav. **zmьjà* 'snake,' cf. OCS *zmija.* Derksen claims a derivation from the zero grade of the PIE word for 'earth', **dʰǵʰ-m*- (545).

[16] Gk. Τυφῶν is the personification of 'whirlwind' from τῡ́φω 'I make smoke, fume, singe' < PIE **dhuH*- 'smoke, steam'. Derivatives of **dʰeubʰ* 'foggy' such as OIr. *dub* 'black, Go. *daufs*, ON *daufr*, OHG *toub* 'deaf', assuming some original construction meaning 'obstructed, clogged, dark', offer an interesting comparison but are not related in their IE roots (Beekes 1521-22).

[17] From its proximity to Delphi, from Gk. δελφύς 'womb', a term attributed to the land's shape, from PIE **gʷelbʰ*- 'womb'. Cf. Skt. *gárbha*-, Av. *garəβa*- 'womb' (Beekes 314).

[18] Gk. ὕδρα 'water snake', Ionic ὕδρη < PIE **ud-ró*- 'of the water'. Cognates include Skt *udrá*-, Av. *udra*- Russ. *výdra*, Lat. *l-utra*, OHG *ottar*, NE *otter* (Beekes 1526).

in opposition to Ahura Mazdā, the Zoroastrian creator of the world; Aži Dahāka was said to have a wingspan so large it blocked out the stars (Abel 2009:29). In addition to the primordial serpent of the deep Ahi Budhnya (from *budhnás* 'bottom, base'),[19] Indic lore gives us Vr̥tra, the serpent representing the power of obstruction (from Skt. √vr̥ 'to hold back, restrain')[20] and the potential of primeval chaos. Responsible for holding back creation by capturing the waters of life, he is defeated only by Indra, known in this instance as Vr̥trahan 'slayer of Vr̥tra' (Dallapiccola 2002:205).

Hybrids and shapeshifters are represented across multiple IE branches. Gandharva is the name of both an individual and a class of heavenly male creatures who are able to both heal and to madden. Their roles include jealous guardian of Soma; measurer of space; lover of the Apsaras; Varuṇa's messenger; physician; musician; and dancer for the gods (Macdonell 1897: 136; Dallapiccola 80). Gandharvas have been depicted variously, moving from hybrid human-avian-equine creatures to beautiful youths with the passage of time (Dallapiccola 80). Gandharvas are also associated with the waters and either wear fragrant garments or are the recipients of odors rising up from the earth (Macdonell 137)[21]. Greek hybrids are well-known and include the half-bull minotaur, the half-horse centaur, the goatlike satyrs associated with Dionysos (of which the Germanic *bockmann* 'goat-man' is analogous),[22] the winged pegasos, the griffon possessing attributes of the lion and the eagle, and even such creatures as Cerberos, the three-headed canine guardian of Hades (Porteous 2005:113-118; 335-388). The manticore (a

[19] Watkins 1995:460
[20] Sanskrit roots and definitions, unless otherwise noted, are supplied from Manfred Mayrhofer's *Etymologisches Wörterbuch Des Altindoarischen* (1986-96).
[21] The etymology of *gandharva* is unclear. The association with fragrance or smell would immediately suggest Sanskrit *gandha* 'scent, odor,' but there is no firm evidence of a direct link. In the Avesta there are attestations of a *gaṇdərəβa-*, a dragon-like lake monster, pointing to development from a single Indo-Iranian mythical being. (Mayrhofer 462; Macdonell 136-37).
[22] The *bockmann* is a goat-man hybrid who frightens children who go into the forest (Porteous 2005:93).

Greek-derived corruption of *martikhoras* 'man-eater')[23] passes down from Persian folklore, a great red lion with a human face, three rows of teeth, and a barbed and bristled tail (Borges 2005:131). Fauns emerge from Latin tradition as the less lascivious sylvan cousins of satyrs (172), while occupying the seas are tritons and nereids, or tailed mermen and mermaids in scale-covered human shape (Roman and Roman 2010:169-170). In Celtic folklore lives the *selkie* or selkie folk (from Scots *selch* 'seal'), a race of seals capable of transforming into humans, walking on land, and interacting with human life and culture ("Selch").

Across traditions Faërie is filled with dangers. Along these lines, Iranian *jinn*, powerful spirits capable of both miracles and evil deeds, can shapeshift according to the circumstance (Lebling 2010). Indic *rakṣasas* (related to Avestan *rāš-* 'to harm, damage, shed')[24] are demons or malevolent spirits able to assume many forms and to enter the mouths of men, causing insanity (Dallapiccola 2002:162), while *guhyakas* (derived from Skt. √*guh* 'hide') are minor gods or goblins who conceal themselves in caves and serve Kubera, god of wealth (89). Nightmare spirits or hags associated with sleep paralysis form a class which includes the Iranian *bakhtak*, a personification of nightmares who throws itself onto sleepers to suffocate them ('Baḵtak' 1998),[25] and the Slavic *kikimora*, a household spirit who assists good housekeepers but punishes lazy wives and sits on children at night to tickle them awake (Dixon-Kennedy 1998:150). The infamous Baba-Yaga is thunder, lightning, and storm, her demonic arrival hailed by wind, but she is also the forest and wild animals. She is represented frequently as a skeletal woman riding a mortar and sweeping herself along with a pestle (Warner 73-74). In Iceland, children remember

[23] Perhaps from an Iranian compound **martiya* (man)-*khvara* (eating); cf. PIE **mer-* 'to rub away, harm, ME (*night*)*mare*, Latin *mors* 'death,' etc.; **-khvara* from PIE **swel-* 'to eat, drink,' OE *swilian*, ME *swallow* (Watkins, *The American Heritage Dictionary of Indo-European Roots*, 2000:55).
[24] Personal communication, Jared S. Klein.
[25] <ḵ> and <ḫ> both serve as alternatives for transliterating the aspirated voiceless velar stop [*kh*] (Cameron Cross, "Arabic and Persian diacritics for Ubuntu keyboard").

to behave throughout the year, or else the witch Grýla will steal naughty ones away and make them into Christmas soup as her sons, the Yule Lads, visit to cause mayhem and leave presents one by one in the days leading up to the winter holiday (Benedikz 1973:6).

Spirits connect fantasy with nature. The ghostly Indic *yakshas* (√yakṣ 'reveal, display') can assume any form and dwell in forests, trees, and caves, with their presence often felt and venerated in the sacred tree of every village (Dallapiccola 207). In Roman folklore, the Manes were paid homage as dead spirits living in the underworld, while the Lares, thought to be the souls of ancestors, were glorified as a household's guardian spirits (Abel 94-99). The Slavic *vodyanoy* is a local water spirit who drowns people and animals, serving as a warning not to enter water during dangerous times such as after rainstorms following the melting of ice and snow (Warner 40). The female ghosts of the waters are the *rusalki*, delicate pale young women who were both vulnerable and vengeful towards the living (42-43). The *bannik* once occupied Slavic bathhouses, a demon of fire and water who burnt or suffocated visitors who bathed without his permission, while the *domovoi* is a welcome spirit who watches over the home (37).

Spirits of the trees in particular are frequent inhabitants of Faërie. Greek nymphs are intimately connected to and defined by nature, serving as guardians of woods, gardens, flocks, mountains, valleys, meadows, and bodies of water. Echo, the embodiment of a call or shout heard repeated back from the woods or fields, is just one example (Porteous 111-113). The *eschenfrau* 'ash woman' is a Germanic tree spirit (*Baumnymphe*) much like the Greek dryad, threatening sickness and woe to any who don't pay respect to her home. She typically lives in an old ash tree, whose bark can have special healing powers (Egerkrans 2019). In ancient times, the Slavic *leshii* was a god or spirit of hunting and the woods, connected to the flora and fauna

therein, although post-Christianization, the *leshii*[26] was demonized into a terrestrial devil that leads people and animals astray (Bane 2012:85; Warner 38).

Finally, trees themselves populate the experientially-informed conception of Faërie. Ashes, oaks, and thorns are favored by Celtic fairies (MacKillop 412). Anglo-Saxon and Icelandic traditions show great devotion to trees,[27] with several varieties featured in rune poems. In the Old English Rune Poem, *EO* (*eoh*), *B* (*beorc*), *A* (*ac*), and *Æ* (*æsc*) represent respectively the yew, the birch, the oak, and the ash (Griffiths 2003:218-224). The Old Icelandic Rune Poem provides *B (bjarkan*) for birch (227). Norse mythology holds Yggdrasil, the world tree and an ash, as a tree of knowledge, its roots reaching to Hel and its heights reaching to Asgard (Cox 1963:189). Trees and the spiritual world are similarly interconnected in Indian canon. The *bakula*, identified with Shiva, supposedly flowers when water from the mouths of young women touches their leaves. The blooms emerge and give off a fragrance overnight, and after the flowers have fallen at dawn, they are offered to the gods, and the flowers, fruit, and bark of the tree is used medicinally (Bhagwat 35). Even better known is the banyan tree, recognizable from its mass of tangled branches, roots, and trunks that give the appearance of human and animal forms passing from one life to the next (Beck and Beck 2018:13). Its roots spreading over acres, and its lifespan typically surpassing that of humans, the tree has been seen as a place of passage and communication between worlds, from the dead to the living to the gods. (13-17).

[26] Compare OCS *lěsŭ* 'forest, woods', perhaps from PIE **leh₁s-* 'preserve, protect' from an earlier notion of 'grant, let'; if so, cognates might include Skt. *rātí-* 'willing to give, willing', Gk. λάτρον 'hire, payment' (rejected by Beekes given that "**lē-* = **leh₁-* could never yield Greek λα-"), ON lāð 'property' and OE *lǣs* 'pasture' (Pokorny 665; Derksen 2008:274; Beekes 838).

[27] The relationship between Anglo-Saxon mysticism and trees will be revisited in Chapter 3.

1.6 – THESIS OVERVIEW

Unlike reading fantasy stories, tabletop roleplaying as heroes and dragons, or creating -*core* universes, where the modern mind understands the clear division between the real world and the imagined otherworld, ancient cultures had a much more complicated and less divided relationship with the Perilous Realm. The legends, fables, and myths that have contributed to a collectively-imagined Faërie emerged from multiple developments of IE "human vs. strange" belief, from times when the fear of demons, the veneration of trees as protectors, and the use of spells and charms to heal was as real and logical as modern science and the workings of phones and cars are to humans in the 21st century.

This thesis will focus primarily on the elements of Faërie-centric belief in the Germanic canon. Making use of strategies from Bruce Lincoln's style of "weak comparison" and following a general trajectory from the crystallized to the abstract similar to Barfield's notion of ancient semantic unity, this comparison will consist of focused lexical correspondence study at several developmental stages from English to early Germanic. The guiding principle behind this comparative linguistic survey from Early Modern English to Old High German is that there exists a linguistic "cauldron of story" operating alongside the abstraction of myth and tradition from Proto-Indo-European onward that has allowed experientially-derived collective Germanic Faërie folklore to gain its own "peculiar mood and power."

CHAPTER 2

EARLY MODERN AND MIDDLE ENGLISH

2.1 – RENAISSANCE AND MEDIEVAL VISIONS OF FAËRIE

Bubbling to the surface of the Faërie cauldron of story are the Early Modern and Middle English linguistic spices that flavor modern otherworld perception. Influences converging during these periods were far from being singly Germanic in origin; as just one example, Chaucer's *Canterbury Tales* (c. 1400), laced throughout with visions of magic and Faërie,[28] emerged from an Anglo-Norman linguistic and cultural past and the influential traditions of French poetry, Latin treatises, and Italian epic, bound all together with the twine of English folklore (Abrams 1986: 89-91). While Tolkien decried the version of this realm brought into popular culture during the EME period,[29] the "essence of cuteness, trivialized and made small" (Burke 2007:25) presented in narratives like *A Midsummer Night's Dream* (1605) is inseparable from the modern notion of the inhabitants of Faërie as displayed in the Victorian and later fairytale collections of George MacDonald,[30] Andrew Lang,[31] and countless others who have popularized a somewhat infantilized fairy mythos. Another text of note during the EME period is Edmund Spenser's *The*

[28] "The Squire's Tale" includes magical items, such as a sword and a ring; "The Tale of Sir Thopas" is an absurd parody of overly flowery poetic romance; and perhaps most notably is "The Wife of Bath's Tale" telling the Arthurian story of a knight, a crime, and a *fée* (more discussion of this word and its variants in section 2.3).
[29] Often blamed specifically on Shakespeare. Green 1962 argues that the advent of the Shakespearean diminutive fairy was less an original invention of the playwright himself, and more a product of the superstitions or "the actual country traditions" at the time and "the general literary tradition which he seems to have soaked in at every pore when he was serving his apprenticeship to the theatre during his first ten or twelve years in London" (89, 93).
[30] b. 1824- d.1905. Works include: *Phantastes: A Faerie Romance for Men and Women* (1858); *Dealings with Fairies* (1867); *The Princess and the Goblin* (1872); *Lilith: A Romance* (1895), and others.
[31] b. 1844- d.1912. Works include: *The Princess Nobody: A Tale of Fairyland* (1884); *Prince Prigio* (1889); annually released "Fairy Books" (*The Blue Fairy Book*, *The Red Fairy Book*, etc.) published from 1889-1910.

Faerie Queene (1590, 1596.)[32] Spenser described the fairy otherworld so monumentally as to have affected its perception well into the modern fantasy-making mind; his allegorical fairyland "resembles the indeterminate landscapes of medieval romance" while composed of an "incoherent topography… created to engage the imagination" (Woodcock 76). The Grimms' *Kinder- und Hausmärchen* (1812-1858) iconized cross-Continental European borrowings describing Faërie inhabitants interacting with the human world, but Renaissance and Medieval-era works narrating humans entering Faërie have also undoubtedly had long-lasting effects on fantasy storytelling. This chapter will compare lexical items in one pair of Early Modern English and one pair of Middle English works to consider correspondence and divergence in semantic content. Rather than positioning these works as "foundational" pieces on their own, they will be discussed as particularly evocative ladlings from the continuously bubbling Faërie soup.

Invoking at times more contemporary Italian epic poets, at others the Greek Homer and the Roman Virgil[33] or Ovid, and throughout echoing Chaucer through "deliberately archaic language,"[34] *The Faerie Queene* presents adherence and struggle with the knightly virtues of holiness, temperance, chastity, justice, and courtesy. The "exuberant, multifaceted"[35] poem depicts evil sorcerers, shapeshifters, giants, magical creatures, and intelligent animals who aid the heroes in their quests as they journey through forests, to islands, and beneath the living world. While *The Faerie Queene* provides a richness and deeply rooted symbolic meaning to the world and elements of Spenser's Faërie, Shakespeare's subsequent contribution, *A Midsummer*

---

[32] The main text of *The Faerie Queene* is composed of six books. The first three were published in 1590. In 1596, Spenser re-released the text with all six books (Abrams 528).
[33] Through imitation in both its pastoral introductory lines and the "organization of each book into twelve cantos" mimicking "the twelve books of Virgil's *Aeneid*" (Abrams 543).
[34] His rhymes and spellings also were meant to suggest often incorrect etymologies to the classically educated or aware reader (Abrams 529-530); see footnote 49 for an example.
[35] Abrams 542. The *Faerie Queene* wears several hats – it is all at once a book of courtesy akin to Castiglione's *The Book of the Courtier* (1528), a romantic epic, an allegory, and a piece of public praise for Queen Elizabeth and her heritage, as Gloriana, the Faerie Queen, is an openly dedicated representation of her.

Night's Dream,[36] overtly connects Faërie with flora, fauna, and nature-story. Ruling over the fates of four confused lovers are the Fairy King Oberon[37] and Queen Titania, along with their woodland servants and access to magic-infused nature. Drops of juice from a flower which make "man or woman madly dote / Upon the next live creature that it sees" send characters into wild love-potion-inspired frenzy throughout the play (*MND* 2.1.171-72). Here fairies are jealous, spiteful, mischievous, and lusty, while simultaneously, small, cute, and aloof, contributing to the overall sense of a gaudily fickle otherworld.

Turning to the ME period, medieval romance contributed "a great mass of material" outlining the otherworld tradition (Patch 1950:230). Material from Arthurian romance epic, "beyond any adequate means of estimate" clearly constructed later English varieties of Faërie obsessed with kings, queens, and knights, pulling from "heaps of cultural and ideological material" which make up the British idea of Arthur's movement from the historical to the fictional (Patch 284; Summers 1997:2, 4). The tropes of travel, distance, and connection to nature are all well-founded in medieval texts, which imagine the otherworld as just out of reach: beneath the ground or the living realm, on an island, in the hills, on the mountain, or across the river (Patch 320). Here we can see a cauldron of story effect at play, moving from medieval to Renaissance visions of Faërie; landscapes and figures from history become endowed with matrices of meaning through "generations of oral tradition, written texts, visual arts, and even topography" (Summers 9).

---

[36] *A Midsummer Night's Dream* is only the most obvious and, for the purposes of this exploration, productive example of Shakespearean interaction with fairy legend. *Romeo and Juliet* (1597) features the description of Queen Mab in terms that describe her as "both cute and deadly"; fairies are representations of revelry and objects of invocation in *The Merry Wives of Windsor* (1602) and *Cymbeline* (1623); and *Macbeth*'s (1623) weird sisters have been interpreted by some as fairies (Gibson and Esra 2014: 79-81).

[37] From earlier *Auberon* < OF *Alberon*, a partial loan translation from MHG *Alberich* 'elf/fairy king' derived from *alp* + *riche* (Green 1962:92; Tally Lionarons 1998: 157). See further discussion in Chapter 3 on Alberich and elves.

Two examples of medieval fairy-story are *Sir Orfeo* (late 13th/early 14th century) and *Sir Gawain and the Greene Knight* (late 14th century). Both poems were penned by unknown authors.[38] *Sir Orfeo*, a lay about a musically-talented ruler rescuing his queen from a fairy king, pulls its threads from the Greek Orpheus[39] myth, wherein the main character attempts to rescue his dead wife from the underworld with his playing. *Sir Orfeo*, however, refashions the story as solidly medieval, dealing with the relationships of a king with his people and liege lords and the rights of guests and hosts in a hierarchically chivalric society. *Sir Gawain* addresses specifically medieval concerns as well, such as how to engage in knightly games, how to win honor, and what to do with one's head on the line; it tells the story of a knight who accepts a challenge from a verdant guest suddenly appearing "bi craftes wel lerned"[40] on New Year's Day (Tolkien and Gordon 1925:67). Both stories combine the courtly with the magical, positioning the two as parallel within their respective worlds: what one does in court or in one's home is reflected in the fairy otherworld, and vice versa.

Looking at each text as "a collection of linguistic signs produced and received within a cultural context operating on at least three dimensions: the existential, the self-reflective, and the functional,"[41] we can use such examples of seemingly innocuous lexical items in EME and ME fairy-story as a method of viewing systems of otherworld belief through time, given that literary texts act as "the metalanguage of culture" (Zyngier 2008:170). Applying this to the study of the

[38] However, the *Sir Gawain* poet is also thought to have written the three religious poetic narratives *Pearl*, *Purity*, and *Patience*, given that they were "written in the same small sharp hand." As such, the four works often appear together (Tolkien and Gordon 1925: vii).
[39] While not certain, *Ὀρφεύς* may be linked to the PIE root **orbh-* 'to turn,' or in some derivatives 'to change' or 'change in allegiance or status'; other IE words linked to this root are Gk. *ὀρφᾰνός* 'orphaned,' Lat. *orbus* 'bereft, orphan,' and *orbis* 'disc, sphere (that which turns),' OCS *rabъ* 'slave,' and OHG *arabeit(i)* 'labor.' It is suggested that *Orpheus* may thus mean 'he who goes to the other side' or 'he who turns' (Watkins 2000:60).
[40] i.e., by enchantment under the influence of Morgan le Faye.
[41] Zyngier 2008:170

linguistic cauldron of story as it relates to Germanic Faërie relies on corpus-based analysis and pursuing the following research questions:

> **(a)** as single points on a massively complex timeline of lore and fairy-story evolution, how do these EME and ME texts use certain terminology to describe the otherworld and its inhabitants?
>
> **(b)** what do these exemplar texts, each an instance of one perspective on Faërie at one moment in time within its unique synchronic moment, tend to focus on overall, and what does this focus demonstrate about the diachronic stream of the cultural and linguistic Faërie?

2.2 – EME: /ˈfɛ̨ɹi/-LAND

Corpus-based methodologies are useful for "observing, describing, and interpreting the stylistic features of language in literary and non-literary texts" (Balossi 41). Corpus linguists choose samples of language from large collections of spoken and written text in order to systematically explore grammatical or lexical questions, but such techniques can also be applied to "closed" representations of language, i.e., literary texts, using corpus stylistic analysis (Balossi 49). Computer-assisted methods allow linguists to more accurately and objectively glean quantitative patterns from texts from which they can offer qualitative, functional interpretations (Biber 5). Depending on the goals of the researcher, a text or group of texts can be "studied empirically against some sort of norm, [w]hether this norm is a collection of other texts from the same period or region, or whether it is the collected works of the same author," (Zyngier 173) or texts can be evaluated as representative only of "an author's style or use of language" within a single work or segment of their work (Balossi 43). The texts plied here will be evaluated using the latter method, focusing on what is occurring internally to each text and time period, rather

than a globally-focused comparison of how each text compares to its relevant contemporaries, how it figures into its author's bibliography, etc.

The computer assistance utilized for this analysis was Sketch Engine (SkE). SkE is an online corpus manager and analysis software that in addition to allowing users to upload their own corpus content provides researchers with access to a variety of spoken and written web corpora in dozens of modern languages. Users can easily perform keyword in context (KWIC), frequency, collocation, n-gram (multiple word collocations), and diachronic queries on larger corpora through SkE's web app built on the Manatee corpus manager system (Jakubíček et al. 2010).

For the EME portion of the stylistic analysis, plain non-modernized text of both *The Faerie Queene* (from now on *FQ*) and *A Midsummer Night's Dream*[42] (from now on *MND*) were uploaded to SkE, with part-of-speech annotation and lemmatization of text using TreeTagger.[43] *FQ* contains 268,978 words, *MND* 16,102. Given this difference in corpus size, where appropriate, both raw values and normalized[44] statistics for queries will be provided. In preparing each text, titles, notes, stage directions, and any other extra-textual errata were removed. When performing tasks, SkE was instructed to ignore certain words that would interfere through obviously frequent or absurdly consistent occurrence, such as proper names, through the use of custom stop-word lists.

---

[42] *The Faerie Queene* text utilized was prepared from *The Complete Works in Verse and Prose of Edmund Spenser* [Grosart, London, 1882] in 1993 by Risa S. Bear at the University of Oregon and was downloaded from Renascence Editions, an online repository of Early Modern English works from between 1477 and 1799 at luminarium.com. *A Midsummer Night's Dream* text utilized was scraped from the Folio 1, 1623 edition housed under Internet Shakespeare Editions, edited by Suzanne Westfall and supported by the University of Victoria.

[43] Developed by Helmut Schmid, Institute for Computational Linguistics, University of Stuttgart. SkE makes use of a modified version of the TreeTagger part-of-speech tagset, which itself is a modified version of the Penn tagset.

[44] Normalization per 10,000 words is accomplished with the formula $F_N = F_O / C\ (10^4)$, where, F_N is the normalized frequency, F_O is the observed absolute frequency, and C is the corpus size (Brezina 43).

Frequency is a common starting point for corpus-based inquiry because as a quantitative measure it gives "an initial insight into the linguistic features of a text" (Balossi 46). I began simply by ascertaining how often each text utilizes explicit "Faerie/Fairy" terminology (given that each text uses spelling variations, for simplicity from here on referred to as /ˈfɛ̯ɹi/). *FQ* uses the spelling variations *Faerie/Faery*, while *MND* contains *Fairie/Fairy* (see Table 2.1). *MND*'s use of /ˈfɛ̯ɹi/ far surpasses *FQ* relative to its corpus size (17.3 times per 10,000 words vs. 3.2), but both feature a healthy number of explicit /ˈfɛ̯ɹi/ references when discussing primary characters and settings.[45]

Table 2.1: /ˈfɛ̯ɹi/ Terminology in *FQ* and *MND*

FQ (268,978 words) *MND* (16,121 words)

Lemma	Occurrences	Freq. per 10k	Lemma	Occurrences	Freq. per 10k
Faerie/Faery	86	**3.2**	*Fairie/Fairy*	28	**17.3**

Beyond basic frequency, patterns of grammatical usage emerge from examining the concordance data where each attestation is presented within its immediate left and right context[46] (see Table 2.2). Both EME texts examined here pattern /ˈfɛ̯ɹi/ tokens more favorably towards adjectival usage (in the 60-70% range) over noun usage (in the 30-40% range). These categories can be broken down further to reveal shades of semantic meaning: as referring to a member of a species, representing a place, or modifying another person or idea.

[45] In *FQ* aside from the obvious reference to the title character and the plot surrounding her, characters and settings as "Faerie" revolve frequently around the Redcrosse Knight and Sir Guyon. The Redcrosse Knight is referred to as "Elfin" [I.1, 2], "Elfing" [I.3], and "Faery" [I. 5], and Guyon is named "Faery knight" right from the Proem of Book II as well as in II.6, (and "Faerie knight" in Canto 1). He is similarly named "Elfin knight" twice in II.6, etc. It's clear that the notion of one's native background – Redcrosse believes he is "Elfins sonne" but discovers his lineage is English, having been exchanged for a changeling as a baby (I.10), while Guyon is "Elfin borne of noble state," a fay native [II.1]) - matters greatly to the telling of the story. In *MND*, the primary agents of the forest are the "King of Fairies" Oberon and the "Fairy Queene" Titania, with several fairy characters, like Peaseblossom, Moss, Mustardseed, etc. appearing throughout (II.1 onward).

[46] Full concordance data tables generated by Sketch Engine provided in Appendix B.

Table 2.2: Grammatical Emphasis in *FQ* vs. *MND*

	***FQ* (*Faerie/Faery*)**	***MND* (*Fairie/Fairy*)**
Adjectival Usage	**57 (66%)**	**17 (61%)**
Noun Usage	29 (34%)	11 (39%)
As Species	17 (20%)	11 (39%)
As Place[47]	**41 (48%)**	4 (14%)
As Modifier	28 (32%)	**13 (46%)**

In nearly half of all instances (48%), *FQ* uses the term to describe *Faerie/Faery* as a land or realm, while *MND* uses *Fairie/Fairy* in nearly equal measure (46%) as a general modifier. These first two corpus tasks suggest that between these texts /ˈfɛə̯ɹi/ is flexible in usage, ranging from the singularly-defined cutesy winged woodland creature to a more abstract notion of otherworldliness which can also be applied to lands, living beings, and even narrower concepts such as the court or time.

Concordance data can improve this picture by providing dispersion information and occurrence patterns. In *FQ*, usage of *Faerie/Faery* generally clusters toward the first half of the work,[48] dropping significantly after Canto 10 of Book III until nearly the end of the poem, picking back up in frequency in Canto 11 of Book V (see Figure 1.1). Usage spikes most prominently during the following episodic passages: Una is rescued from Sansloy by "wyld woodgods,"[49] Redcrosse encounters Orgoglio the giant, Arthur defeats Duessa and declares his quest and lineage, and Una brings Redcrosse to the house of "Holinesse" (I.6-10); the introduction of Guyon (Proem of Book II – II.1); Arthur is discouraged in his quest to find the

[47] For example, in *FQ* we find "Faerie lond/land," "Faerie Court," or simply "Faery/Faerie." In *MND*, similarly we find "fairy land," and "fairy kingdom" (Appendix B).
[48] 77% of all occurrences of *Faerie/Faery* in *FQ* occurs in the first 50% of the work.
[49] Fauns, satyrs, dryads, nymphs, and old Sylvanus, "son of Faunus, the Roman Pan, and the father of satyrs" (Hamilton 2001:83). From *silva* 'wood, forest' + *ānus* 'from, of the.' Hamilton notes the influence of Virgil's description "*Siluanum*[*que*] *senem*" (*Georgics* 2.494) in the epithet "old" before the name of the god and claims a secondary falsified etymology intended by Spenser to suggest the character's senility: *silva* 'wood, forest' + *vānus* 'vain, boastful' (83).

Faerie Queene and subsequently encounters characters who have just left the Faerie court (III.4-5); and Artegall's fight and defeat of the giant Grantorto and the introduction of the courteous knight Calidore of the Faerie Court (V.12-VI.1). These episodes represent encounters either by the protagonist or by the reader with the inhabitants of the otherworld. In some cases these characters act as saviors or healers, while in others they stand as adversaries, representing, along with each episode's allegorical meaning, the complicated nature of Faërie interaction.

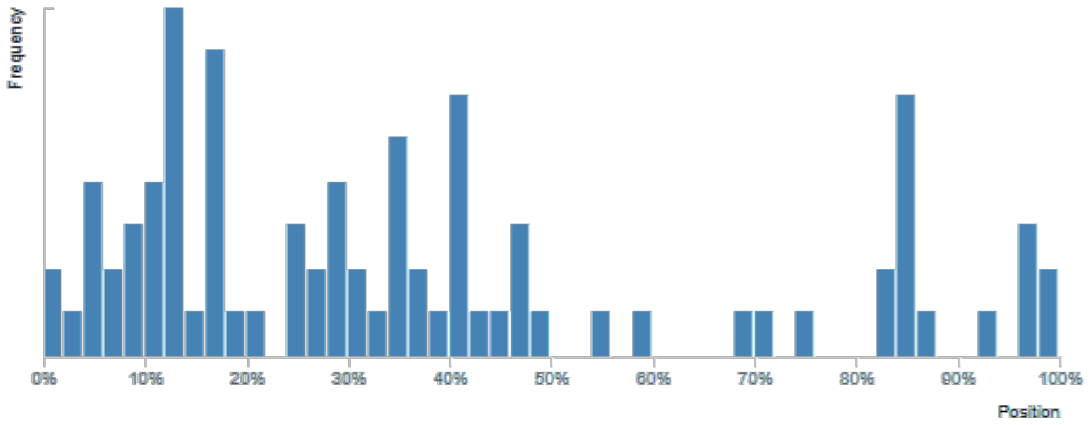

Figure 2.1: Dispersion of *Faery/Faerie* in *FQ*

Instances of *Fairie*/*Fairy* in *MND* increase in usage the further into the play one proceeds (see Figure 2.2), with clusters centering around the introduction of the fairy monarchs Oberon and Titania and the beginning of the magical flower potion plot (II.1-2), the discovery of the various lovers in the woods the morning after their spellbound night (IV.1), and the blessing over the couples by Oberon and Titania at the end of the play (V.1).

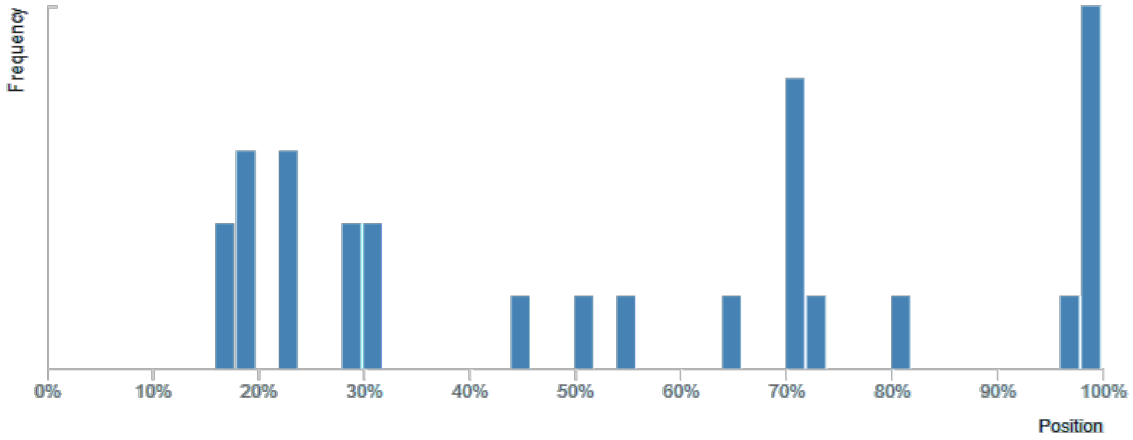

Figure 2.2: Dispersion of *Fairie*/*Fairy* in *MND*

But as explored through the percentages provided in Table 2.2, these spikes in *Fairie*/*Fairy* usage aren't due entirely to the acknowledged presence (through dialogue) of the primary fairy characters themselves but are more likely on average to be due to adjectival modification – thus the description of where fairies live ("Fairy L/land," [II.1.440; II.1.498; IV.1.1576;] "Fairy Kingdome" [II.1.520]), what fairies occupy themselves with or how they organize themselves ("Fairie fauors" [II.1.382], "a Fairy song," [II.2.651], "Fairy toyes" [V.1.1795], "our Fairy band" [III.2.1134]), and the realities of otherworld existence ("Fairy time" [V.1.2146], "Fairie grace" [V.1.2182]) account for much of the /ˈfɛə̯ɹi/ discussion in the play.

2.3 – WIGHTS AND MOONLIT NIGHTS

SkE offers several methods for sorting through "association patterns" which highlight how words and phrases behave within their environments (Biber 5). One such tool is the keyword search function, which extracts single and multi-word units which define a corpus' content by comparing the first corpus (the FOCUS corpus) to a REFERENCE corpus ("Keyword and Term Extraction," Kilgarriff et al. 2021). Because keywords are extracted based on their frequency in the focus corpus contrasted with the reference corpus, the selection of the reference

corpus influences the keywords which will emerge.[50] To provide a reference corpus for *FQ*, I have compiled a small, specialized corpus of nine EME epic romance poems which reflect similar style and spelling conventions to *FQ* (see Appendix B for selection, periodization, and word count information). For keyword extraction SkE uses a keyness statistic[51] which takes into account relative corpus size and normalizes the output. Below are reproduced the first 21 keyword (Table 2.3) and bigram results (Table 2.4), along with keyness scores.

Table 2.3: Keywords in *FQ* Referencing Renaissance Poetry Reference Corpus (1593-1624)

Word	Score	Word	Score	Word	Score
knight	2,497.1	stout	223.0	weene	194.5
squire	454.5	inly	207.2	doen	188.1
dight	267.4	perill	207.2	eftsoones	185.0
aduenture	264.2	weet	200.8	towards	178.6
fiercely	245.2	damzell	200.8	quight	175.4
saluage	242.0	dismay	200.8	pas	175.4
assay	235.7	ioyous	197.6	prayse	172.3

knight, *squire*, *aduenture*, *perill*, and *damzell* as primary key nouns throughout *FQ* come as no surprise. Other items help color the defining characteristics of the text, which might be thought of in terms of emotionality (*fiercely, dismay, ioyous*), directionality in space and time (*inly* 'inner, inward,'[52] *towards, eftsoones*), physical action (*saluage, assay, pas*), and intellectual action (*weet* 'know', *weene* 'intend, think,'[53] *prayse*). The sense of *dight* is 'to be clothed'[54] ("With rich array and costly arras dight" or "trimly dight" [I.4]) or 'to arrange, prepare' ("And

[50] i.e., using a NE reference corpus full of modern internet language would cause the terminology extraction from an older text to obsess over EME/ME word forms which have fallen out of use since earlier periods of the language.
[51] "The statistic used for keywords is a variation on 'word W is so-and-so times more frequent in corpus X than corpus Y'. The keyness score of a word is calculated according to the following formula: $fpm_{rmfocus} + N / fpm_{rmref} + N$ where $fpm_{rmfocus}$ is the normalized (per million) frequency of the word in the focus corpus, fpm_{rmref} is the normalized (per million) frequency of the word in the reference corpus, N is the so-called smoothing parameter ($N = 1$ is the default value)" ("Simple maths," Kilgarriff et al. 2021).
[52] OE *inlīc* 'inward, internal' > ME *inly* 'inner, inwardly felt, heartfelt' (Bosworth and Toller 594; "inly, adj." [*OED Online*]).
[53] Hamilton 2001:34.
[54] Hamilton provides "arrayed, adorned" (63).

did himselfe to battell readie dight"[I.11], "With his faire mother he him dights to play"[II.8]). ME *dight*, along with OE *dihtan* '(to set in) order, direct, compose', OHG *dihtón* 'to dictate', MHG *tihten* 'to draw up, make up', and NHG *dichten* 'to invent, fabricate', is the result of borrowing from Latin *dictāre* 'to dictate' (Bosworth and Toller 204).[55]

Bigram analysis[56] has several relevant applications: it can semantically categorize a text based on the frequencies of word combinations, bring to the fore "latent, syntactic, and discourse features," and is well suited to evaluating literary work (Louwerse et al. 2008:5).

Table 2.4: Key Bigrams in *FQ* Referencing Renaissance Poetry Reference Corpus (1593-1624)

Bigram	Score	Bigram	Score	Bigram	Score
liuing wight	93.0	wretched man	42.2	straunger knight	32.7
gentle knight	64.4	owne deare	39.1	short space	32.7
streight way	61.3	liuing creature	35.9	gentle hart	32.7
other side	58.1	vncouth sight	35.9	armed knight	29.5
fell despight	48.6	cruell hand	32.7	mote bee	29.5
good fortune	42.2	tender hart	32.7	liuing eye	29.5
blatant beast	42.2	good knight	32.7	yron man	29.5

FQ provides its most predictable word pairings in descriptions of people or creatures. In Faërie the reader encounters *wight*s,[57] *knight*s, *beast*s, and *creature*s during the search for *way*s, *fortune*s, and *sight*s. The way these nouns are described helps set the tone for Spenser's version of Faërie – wights, creatures, and even eyes are described according to whether or not they are *liuing*. Knights, the focus of the action, can be *gentle* and *good* but also *straunge* and *armed*.

[55] Latin *dictāre* 'to dictate' appears to originate in the IE basic form **deiḱ*- 'to show, pronounce solemnly," with derivatives as seen here in Germanic "referring to the directing of words or objects" (Watkins 2000:14-15). Although these derivatives emerge from Latin borrowing, they still reflect the PIE root in their meanings. Direct Germanic outcomes of **deiḱ*- to PGmc. **tīhan* 'to point out' include Go. *ga-teihan* 'to announce, tell, report', ON *téa*, *tjá* 'to show, proclaim', OE *tēon* 'to accuse', OS *af-tīhan* 'to fail, OHG *zīhan* 'to accuse' (Kroonen 517).
[56] Louwerse et al. 2008 note that "the argument could be made that trigrams (three-word combinations) are even more powerful. However, the larger the n-gram, the more sparsity becomes a problem: word frequencies are rarer when they include a greater number of words" (5)
[57] At its most basic level *wight* can be interpreted as 'a being.' For a more discussion see Chapters 3 and 4.

Men can be either *wretched* or of *yron*, while hands can be *cruell* and harts *tender*. While the evaluation of each pairing is beyond the scope of this chapter, the top bigram *liuing wight* is particularly striking.

For more narrow analysis, SkE's flagship function, the word sketch, provides "an automatic corpus-derived summary of a word's [or phrase's] grammatical and collocational behavior" which uses a logDice score[58] to determine the typicality of strength of collocations (Kilgarriff et al. 2010:372). Word sketches provide a more holistic view of the overall usage of a given term across a text, with a collocation's distance from the center for the word sketch visualization indicating its relative typicality score, while the word's circle denotes its relative frequency.[59]

Figure 2.3 below displays several concentrations of usage for *liuing wight* in *FQ*.

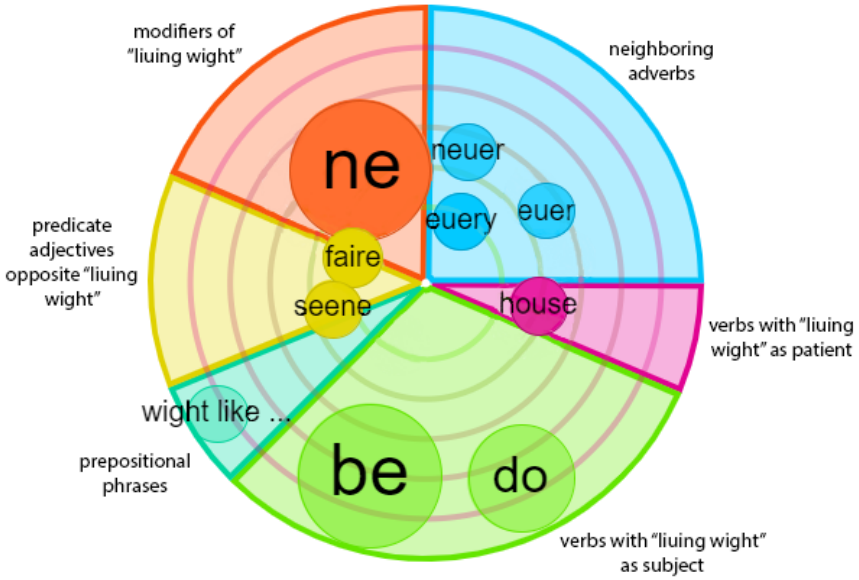

Figure 2.3: Word Sketch of Top Key Bigram *liuing wight* in *FQ*

[58] See Rychlý 2008; in short, logDice circumvents the problem of very small numbers in Dice scores, providing the researcher with a score that allows for "a reasonable interpretation, scales well on a different corpus size, is stable on subcorpora, and the values are in a reasonable range" (9).

[59] Segments and colors indicate division across grammatical relations, which are labeled outside the circle. Typicality and frequency outweigh grammatical placement, so some words will appear outside their grammatical segment, with segment sizes determined by collocations in total ("About Visualization," see Kilgarriff et al. 2021).

Negative polarity modifiers like *ne*, *neuer*, and *euer* communicate some kind of supernatural power ("On earth like neuer grew, ne liuing wight Like euer saw" [II:7], "Or euer hope to match in equall fight, Whose prowess paragon saw neuer liuing wight" [III:2]). They also create negative space to discuss the size of emptiness or desolation in a scene ("Ne euer land beheld, ne liuing wight" [II.12], "There was his wonne, ne liuing wight was seene, Saue one…" [III.8]). Rather than acting as the signifier for a particular individual, the DO or BE action of *liuing wight* has a subjunctive sense ("Though faire as euer liuing wight was faire" [I.3], "With all his power, to weet, if liuing wight Were housed therewithin"[I.8]) or a general sense for "anyone" ("Where neuer foot of liuing wight did tread"[1:7], "the dreddest day that liuing wight Did euer see" [IV:3]).

The allegorical narrative of *FQ* presents its themes in such fantasy-driven language that the features that drive the religious and monarchal imagery have stuck fast to the genre. The ideals of fierceness, joy, and sorrow seem to belong as much in Faërie as they do to the pursuits of chastity and honor while the dimensions of the otherworld amplify the boundaries of inward feeling and outward exploration through grand metaphor and symmetry between the world of the Britons and the world of the Faeries. Spenser uses the language of medieval romance narrative to paint *yron, armed*, and *gentle* knights and dangerous beasts in ways modern fantasy still hasn't forgotten; Spenser's Faërie assists in informing later mythmakers of the ways in which "fairy, and in particular the relationship between mortal and fairy, is deployed within medieval romance to represent fantasies of social, economic, and political empowerment" (Woodcock 35). In the case of *FQ*, this was a conscious reaction to the "techniques, images, and structures" used in the representation of contemporary figures which Spenser used to fashion his new romance out of an old and celebrated history (50). Added to this is the poem's usage of *wight*, which, while dealing

here with the concept of a general being or person, carries a spiritual otherworldly tone forward into the EME period and beyond from its own linguistic history. This linguistic history in Anglo-Saxon and Germanic will be explored further in Chapters 3 and 4 respectively.

A different reference corpus was selected for extracting keywords from *MND*. *A Corpus of English Dialogues 1560-1760* (*CED*)[60] compiled by Merja Kytö and Jonathan Culpepper contains 1.2 million words in 177 text files which represent real speech event transcripts and dialogue constructed in dramatic comedy, didactic works, and prose fiction (Uppsala University). *CED* is divided into five time periods, which can each be used to build a subcorpus for analysis (see Appendix B). For the reference subcorpus I created a partition narrowing the time period to 1590-1610, and limited the genre to dramatic comedy dialogue, resulting in a 36,088-word corpus comprised of 2,474 individual texts. Below are the top 21 keyword (Table 2.5) and bigram results (Table 2.6) generated from comparing *MND* with the *CED* 1590-1610 drama subcorpus.

Table 2.5: Keywords in *MND* Referencing *CED* Subcorpus

Word	Score	Word	Score	Word	Score
moone	1,378.0	mounsieur	460.0	lanthorne	358.0
fairy	1,123.0	bush	460.0	louely	358.0
athens	1,021.0	wake	460.0	hound	358.0
athenian	715.0	low	409.0	prologue	358.0
lion	715.0	dye	409.0	roare	358.0
wall/vvall	689.5	moone-shine	409.0	houre	358.0
sometime	511.0	pale	358.0	hound	358.0

Several of the top keywords here reflect the influence of *MND*'s "story within a story": references to the *moone*, *wall/vvall*, the *lion*, etc. result from the discourse surrounding the

[60] Many thanks to Drs. Kytö (Uppsala University) and Culpepper (Lancaster University) for kindly allowing me access to the corpus.

performance of *Pyramus and Thisbe*[61] throughout the main narrative and culminate in a comedic performance of the story in Act V Scene 1. The insertion of this seemingly meaningless side-story in the play carries value and helps to inform the play's interaction with the otherworld, focusing on the Ovidian concerns of "metamorphosis, love and sexuality, identity and self-knowledge, [and] art and illusion," all coming together to make *MND* a "magical tribute" to Ovid himself (Martindale & Martindale 1994:64). Although characters playing amateur actors opine about the moone as *lanthorne* [V.1.144],[62] the "Sweet Moone" possessing "sunny beames," [V.1.287], and the lunar body as "horned" [V.1.253], their words are meant to be an analogue to the experience characters are having or have had in the fairy woods of the play, who describe what they see as "the cold fruitlesse Moone," [I.1.75], "the watry Moone," [II.1.168], and "the wandering Moone" [IV.1.102]. The main difference to be noted here is the shift in tone between the actor characters (using terms such as *sunny* and *horned* and associating the moon with a *lanthorne*) and the characters of the primary plot (using terms such as *cold*, *fruitlesse*, *watry*, and *wandering*). Appearing high on *MND*'s keyword list as well are other similarly otherworld or mythologically-colored terms (*fairy*, *moone-shine*, *lion*, *roare*, *houre*), those denoting the framing environment (*Athens*, *Athenian*), and modifiers used for the description of feeling or features (*low*,[63] *pale*, *louely*).

---

[61] Related in Book IV of Ovid's *Metamorphoses*, the oldest extant version of the tale but almost certainly not the original version, which Ovid must have found in "some text now lost" (Keilan 2014:38). The story of Pyramus and Thisbe form the obvious foundation for Shakespeare's *Romeo and Juliet* (Blakeney 2009). Blakeney 2009 notes that the play overall and the story the characters perform work side by side: "The magic of the Fairies, coupled with the untamed wilderness of the forest help the two pairs of Pyramus and Thisbes find one another and cross the invisible wall that stands between them."

[62] NE *lantern*

[63] Mostly of the sense "in a poor, miserable, or unfortunate condition; not flourishing or advanced" ("low, adj. and n.2," definition 11a [*OED Online*]).

Table 2.6: Key Bigrams in *MND* Referencing *CED* Subcorpus

Bigram	Score	Bigram	Score	Bigram	Score
the moone	613.0	thou wak	256.0	an asse	256.0
the duke	409.0	to athens	256.0	follow you	205.0
this wood	409.0	a wall	256.0	morrow night	205.0
doe not	307.0	a dreame	256.0	so farre	205.0
when she	307.0	you doe	256.0	from athens	205.0
the athenian	307.0	me-thought I	256.0	his discretion	205.0
a play	307.0	enough to	256.0	swifter then	205.0

The top key bigrams of *MND* highlight many of the same terms but illuminate their most frequent usage. *moone* still receives emphasized attention but is now joined closely by discussion of *the duke*, a centering political figure of the play, and *the wood*, the controlling environmental force of the play and the most vibrant stage for Faërie in Shakespeare's work. Dreaming (*a dreame*) and waking (*you wak*) are key actions, connecting the fairy woods with the idea of shifting between worlds through the cycles of sleep and wakefulness, a way of crossing between the realm of the real (Athens) and the realm of Faërie (the woods).

As demonstrated in these relatively few corpus-based queries, *MND* combines a connection to ancient mythology, folk tradition, and legend to solidify influential cultural and linguistic aspects of the Faërie during the EME period, in a sense creating the vivid long-standing images of the diminutive fairies, comedic romance, and seemingly harmless fun appreciated in 19th and 20th century nursery fairy-book collections. Both paired with and contrasted with one another, Spenser's and Shakespeare's lexical and patterned contributions to the cauldron point to particular instances along the diachronic journey which have helped to form much of what is familiar in fantasy canon, from journeys through the empty woods and fighting beasts as metaphor for challenging one's spiritual or mental self, to waking and dreaming as a mode of transportation into the otherworld. These works in diorama also illustrate the shift

between thinking of the sequence /ˈfɛə̯ɹi/ as a land or mode of being and more increasingly as we approach the modern era imagining /ˈfɛə̯ɹi/ as primarily a diminutive winged creature, of the "flower-and-butterfly minuteness" which Tolkien criticized when introducing his arguments on the real substance of Faërie.[64]

2.4 – SHINING BRIGHTNESS, MUSICAL SPEECH

At the intersection of Renaissance and Medieval textual exploration, terms relating to fairies and to Faërie deserve some historical exploration. These involve, most importantly, the Proto Indo-European root **bhā-*, in laryngeal terms **bheh₂-* (Watkins 2000:7). **bhā-* is understood to represent two homonymic entries in the lexicon,[65] the first (**bhā-*[1]) meaning 'to shine' and the second (**bhā-*[2]) 'to speak.' NE words like *fantasy* (OF *fantasie* < Latin *phantasia* < Greek *φαντασία* 'sight, imagination, fantasy' [Beekes 1546]), and the doublets *phantom/phantasm*[66] all issue from **bhā-*[1] via an extended form **bhə-n-* reflected, with **-yᵉ/ₒ-* present, in Greek *φαίνειν* 'to bring to light, reveal' (Watkins 2000:7). Related items include Skt. *bhā́ti* 'shines', Av. *bānu-* 'splendor', OIr. *bán* 'white', and OE *bōnian* 'polish' (Beekes 1546).

**bhā-*[2] provides the IE origin for words like *fairy*, *fate*, and a tangle of associated terms like *fae*, *fée*, and *fey*, often mistaken for each other but at times distinct in usage and etymology. Beginning with the most conventional term, NE *fairy* derives from ME *fairie* 'fairyland, enchanted being.' The ME term arises from OF *fae* 'fairy' + the suffix *-erie. fae* itself stems from

---

[64] "On Fairy Stories" pg. 188. Refer to section 1.3 for more information. Tolkien's position on what "counts" as Faërie will be revisited in section 2.5.

[65] Whether these separate entries were once one unified concept encompassing both meanings we cannot know for sure. Some homonymic entries lend themselves conceptually to a supposed original root (à la Owen Barfield's ancient semantic unity. See section 1.2); Marianna Pozza 2020 argues how intuitive it would be to imagine roots like **men-* 'to think, have in mind' and **men-* 'to delay, linger, remain' as having split from a prior more abstract polysemous root **men-* encompassing the qualities of thinking/intending and lingering/waiting (235-236). It is well beyond the scope of this thesis to attempt to argue something similar for **bhā-*[1] and **bhā-*[2].

[66] "The two are by origin merely spelling variants, differentiated, but so that the differences are elusive… Both meaning roughly an illusive apparition, *phantom* stresses the fact that the thing is illusive, & *-asm* the fact that it does appear, so that they give respectively the negative & the positive aspect" (Fowler 2009:434-435).

Vulgar Latin **Fāta* 'goddess of fate', from Latin *fāta*, 'the Fates', the plural of *fātum* 'fate, what has been spoken' (Watkins 2000:7). Given that *fātum* is a second declension neuter noun, the form *fāta* shows a shift to a feminine inflection (Wartburg 1949:433). NE *fate* is a direct borrowing from the OF *fate*, with the same origins as *fae* above, and has displaced OE *wyrd* of the same approximate meaning ("fate, n." [*OED Online*]). MF *fée* is the French outcome[67] of Lat. *fāta* > OF *fae* with the modern meaning 'fairy, fay'.

fey, on the other hand, has a dual etymological history. The NE *fey*[68] (here *fey*[1]) that means 'doomed' or 'spellbound' seems to derive from PIE **peiḱ-* 'to mark, carve, paint' and not **bhā-*[2] 'to speak.' Then there is the NE *fey* (here *fey*[2] 'magical, enchanted, otherworldly') that is related to the above terms, emerging as an alternate spelling of *fay* from ME *faie, fei* < MF *feie* < OF *fae*, etc. ("fay, n.2" [*OED Online*]).

The above terms largely deriving from**bhā-*[2] 'to speak' form a complex now suggesting the magical or illusive while tracing back to the concept of fate, destiny, and power outside the control of human hands. This power, whether from the hand of a *fée* or a fairy king, plays out in Middle English fantasy texts alongside tales of Arthur and Avalon.[69]

---

[67] The Lat suffix *-ata* yields in most cases French *-ée* with a doublet ending *-ada* of the same origin (Nyrop 1979:108). Other languages better retain the original formation: cf. Italian *fata*, Spanish *hada*, etc. (Wartburg 433).

[68] NE *fey*[1] 'doomed, spellbound' < OE *fǣġe* 'doomed or destined, dead, condemned, or timid' < PGmc. **faigi-* 'bound to die,' possibly from PIE **peiḱ-* 'mark, carve, paint,' from which is also derived **faiha-* > OE *fáh* 'colored,' with cognates like Greek *ποικίλος* 'varicolored', Skt. *piṃśáti* 'carves, cuts, adorns.' Compare also OHG *feigi* 'appointed for death, ungodly'; NHG *feige* 'cowardly'; ON *feigr* 'doomed' (Bosworth and Toller 263; Kroonen 2013:123).

[69] *Avalon* itself seems to carry with it a sense of the multiple influences at work in Middle English fairy stories. Originally from PCelt. **abalo-* 'apple' > Gaul. *auallo*, Welsh *afal*, pl. *afalau*, MBret. *Avellenn*, the term for the final resting place of Arthur shows Celtic origins (Matasović 2009:23; Pokorny 1959:1-2).

For the Middle English corpus study, plain text of both *Sir Gawain and the Greene Knight*[70] (from now on *SGGK*) and *Sir Orfeo*[71] (from now on *SO*) were uploaded to SkE. The process here diverged from that of the EME portion of the analysis; because the part-of-speech annotation and lemmatization used previously is only equipped to handle a handful of modern languages, it cannot perform the same tasks with nearly the level of accuracy for ME texts as it did for EME texts.[72] SkE can, however, perform some limited tasks with "unsupported languages" outside its established database with a universal tokenizer and a universal sketch grammar. Both utilize white space between words to separate and mark tokens ("Create a Corpus in an Unsupported Language," Kilgarriff et al. 2021). This makes it possible to perform frequency, concordance, and keyword searches, collocations, and word sketches.[73] In preparing each ME text, similar to the EME stage, titles, notes, section markers, and any other extra-textual material were removed. Stopword lists were utilized when necessary.[74]

---

[70] The text for J. R. R. Tolkien and E.V. Gordon's 1967 edition of *Sir Gawain and the Greene Knight* was downloaded from the Corpus of Middle English Prose and Verse housed by the University of Michigan Library. The text reflects ME use of *Þ/þ* /θ/and *ȝ* /j/.

[71] The text of *Sir Orfeo* edited in 1995 by Anne Laskaya and Eve Salisbury was downloaded from the TEAMS Middle English Texts corpus provided by the Robbins Library Digital Project at the University of Rochester. This text retains original spellings but reflects updated *th* for *Þ/þ* and *gh*/*y* for *ȝ*.

[72] Given the lack of historical language support built into SkE, tasks performed for the EME texts were not without error. For example, when performing the word sketch on *liuing wight* in *FQ*, the software erroneously identified several terms in the AND/OR category as being shown in conjunction or comparison with the search phrase, like the term *wearie* in "wearie days" occurring in a separate clause or *ouer* in "couered ouer" in a similar grammatical situation. For this reason, this category was omitted from the word sketch visualization. Given enough time and knowledge, a SkE user could build their own sketch grammar and upload it to the website for more accurate results. Accounting for the constant changes in vocabulary in historical corpus-based studies is difficult and research is ongoing to incorporate automated techniques such as variant spelling detection and natural language processing in order to streamline the process and make goals of historical corpus study more possible for smaller research projects and teams (see Rayson et al. 2007 and Kulick and Ryant 2020).

[73] Lemmatization and part-of-speech tagging, however, are impossible using white space-only tokenization.

[74] For example, when performing the keyword search for *Sir Gawain*, third-person singular ME *watz* 'was' would be over-represented, as this particular spelling does not appear even once in the reference corpus (see Appendix B), the texts of which prefer *was*. Gollancz 1940 notes that /*tȝ*/ appears in the place of *s* "at the end of a stressed monosyllable in *watȝ, betȝ, gotȝ,"* etc., and displays the use of OFr. *tz* in the place of [*ts*], offering this explanation: "when the *t* in the group *ts* was assimilated to *s*, and the *ss* simplified to *s*, the traditional spelling was sometimes kept" (lv).

In practice, frequency searches for universally-tokenized texts provide little of interest, given that SkE is not able to sift through the difference between articles, conjunctions, etc. in favor of more salient parts of speech. A keyword search therefore makes the most sense as a starting place for these texts. To search for keywords in *SGGK* and *SO*, I put together another specialized reference corpus spanning the 14th century which contains various methods for representing /θ/ (*Þ/þ* or *th*) and /i/ (*ȝ* or *gh/y*). The works comprising the reference corpus are pulled from a variety of romance poetry tones and subject matter, ME turns of phrase, and vocabulary, which provides a basis for extracting keywords from the focus texts. Beginning with *SGGK*, below are the top 21 keywords (Table 2.7) and key bigrams (Table 2.8) produced by comparing the text with the reference corpus.

Table 2.7: Keywords in *SGGK* Referencing Medieval Reference Corpus

Word	Score	Word	Score	Word	Score
þay	6,362.3	hatz	1,520.1	vnder	1,187.8
knyȝt	3,181.6	schulde	1,472.6	quen	1,045.4
quoþ	3,181.6	bryȝt	1,282.7	þaȝ	1,045.4
mony	2,612.0	much	1,282.7	luf	950.4
þen	2,184.7	þurȝ	1,282.7	wyth	883.4
myȝt	2,042.3	euer	1,235.3	þoȝt	855.5
syþen	1,615.1	vche	1,235.3	haþel	855.5

Top key nouns[75] immediately striking as quintessentially romantic fantasy while embodying utterly Germanic linguistic history are *knyȝt*, *quen* (< OE *cwēn* 'queen, woman, wife' < PGmc **kwēniz*[76]) and *luf* (< OE *lufu* < PGmc. **leubh-* [Watkins 2000:49]). Rounding out this classic hero-lady-love triad is another clear outlier, *bryȝt*, in the text used to modify

[75] *myȝt* would also be a strong contender if it were the noun form; however, in *SGGK* it seems to be used overwhelmingly in the auxiliary conditional or subjunctive.

[76] c.f. ON *kvæn* 'woman, wife, queen'; NHG *Königin* 'queen'; Gothic *qēns* 'woman, wife'; Skt. *jani* 'woman, wife, mother'; Greek *gunḗ* 'woman'; OIr. *ben* 'woman'; OCS *žena* 'woman, wife,' all from **g*^{w}*en(e)h*$_2$- 'woman' (Bosworth and Toller 178; Watkins 2000:34).

baner [117], *sworde* [2319], *stel* [426] and *stel ryngez* [580], the *sunne* [1819], Lady Bertilak's *þrote* [955], *fyr* [1368], and the colors *golde* [159, 195, 600] and *grene* [220, 2517]. Through this lens the modifier *bryȝt* can be seen as a vivid signifier of powerful images and items the reader should pay attention to in the tale.

haþel rounds out the top keyword list from *SGGK* as a crossing of the two OE words *hæleþ* 'man, hero, warrior' and *æþel* 'noble', resulting in a ME conflation meaning 'a noble man of worth' or simply 'a noble(man)' ("hathel, n. and adj." [*OED Online*]). *Haþel* is initially used to describe the strange visitor Arthur's court looks on as "fantoum and fayryȝe" [240]: "Þis haþel heldez hym in and þe halle entres"[77] [221]; "For vch mon had meruayle quat hit mene myȝt / Þat a haþel and a horse myȝt such a hwe lach"[78] [234]; 'Haþel, by heuen, þyn askyng is nys, / And as þou foly hatz frayst, fynde þe behoues"[79] [323], etc. The Green Knight uses the same term, however, not when addressing King Arthur, but when addressing Sir Gawain: "Fyrst I eþe þe, haþel, how þat þou hattes / Þat þou me telle truly, as I tryst may"[80] [379]. Throughout the narrative the usage of *haþel* is largely used to signal either Sir Gawain or the Green Knight/Lord Bertilak, with a handful of of plural instances denoting Bertilak's men and one usage pointing to the Christian God.[81]

SGGK leans away from vivid modification in its top bigrams and more towards specifying items with *þe*, *þis*, and *þat* (see Table 5.2).

---

[77] Translations here provided from A.S. Kline 2007, reproduced by *Poetry in Translation*. The author's translation of *haþel* have been omitted and replaced with the term itself in favor of retaining the ME sentiment: "This *haþel* rides in and the hall enters"

[78] "for each man marveled what it might mean / for a *haþel* and his horse to own such a hue."

[79] "'*Haþel*, by heaven you ask as a fool, / and as a folly you fain, to find it me behoves."

[80] "First I entreat you, *haþel*, how are you named, / that tell me truly, then, so trust it I may."

[81] "Ȝif þay for charyté cherysen a gest, / And halden honour in her honde, þe haþel hem ȝelde / Þat haldez þe heuen vpon hyȝe, and also yow alle": "Thus if they for charity cherish a guest, / and hold honour in their hand, the *Haþel* them reward / who upholds the heavens on high, and also you all!" [2055].

Table 2.8: Key Bigrams in *SGGK* Referencing Medieval Reference Corpus

Bigram	Score	Bigram	Score	Bigram	Score
þat i	1,710.0	and syþen	1,045.4	þat watz	760.6
þe knyȝt	1,662.5	i haf	997.9	watz þe	760.6
þe lorde	1,615.1	wyth a	997.9	fro þe	713.1
quoþ þe	1,472.6	þe best	950.4	þe wyȝe	665.6
I schal	1,425.2	þe grene	950.4	for soþe	665.6
þat oþer	1,187.8	bi þe	808.0	at þis	665.6
he watz	1,092.9	hit watz	808.0	wyth þe	665.6

þe knyȝt occupies much the same position in the table as *knyȝt* alone, but here it is also joined by more marked usage of *þe lorde*[82] and *þe wyȝe*[83] 'warrior, hero, man,' used here for men of arms in general; this second triad highlights some of the primary focuses of the poem, which is concerned with the relationships between knights and warriors to their lord on earth and to the one above. *þe best* frequently describes both men or companies (i.e. "Þenne þe best of þe burȝ boȝed togeder"[84] [550]; "And I schal fonde, bi my fayth, to fylter wyth þe best"[85] [986]) and the gifts and luxuries offered by great men like Arthur and Bertilak (i.e. "Ryche robes… chose of þe best" [863]; "Þe best þat þer breued watz wyth þe blodhoundez"[86] [1563], etc.). Of equal statistical keyness[87] is *þe grene*, playing a primary role in the story as both modifying the strange enchanted knight at the story's core and his abode in the Green Chapel, engaging on multiple levels with the narrative framework of nature and greenery as opposed to the stone edifices and trodden yards of the courtly establishment – in other words, the otherworld vs. the real world.

[82] < ME *lourde*/*lowerd*/*laford* < OE *hlāford* < *hlāfweard* 'bread-guardian' ("lōrd n." [Middle English Compendium]).
[83] < OE *wiga* 'one who fights, a (fighting) man,' from OE *wig* 'fight, battle, war, conflict.' cf. OFr. *wích*, OHC *wíc*, ON *víg*, Go. *waihjó* (Bosworth and Toller 1219-1220).
[84] "Then the best of the burg were brought together."
[85] "And I shall swear, by my faith, to strive with the best."
[86] "the beast that was bayed at, there, by their bloodhounds."
[87] The term *keyness* here refers to the keyness statistic previously mentioned. For more see footnote 51.

Finally, *for soþe*[88] stands out as a characteristic phrase in the text compared to the reference corpus, suggesting either an honest or sarcastic emphasis on reiterating the truth (see Table 5.3; full concordance list with translations provided in Appendix B). Kline translates it almost exclusively as "forsooth," essentially retaining its shape and sound.

SO's status as an adaptation of the Orpheus myth is clear in how key *harp* is to the text (see Table 2.9), both as an object and an action: "Bifor the king he sat adoun And tok his harp so miri of soun" [435-436], "Orfeo mest of ani thing Lovede the gle of harping" [25-26], etc.

Table 2.9: Keywords in *SO* referencing Medieval Reference Corpus

Word	Score	Word	Score	Word	Score
thai	5,155.6	ichil	1,793.9	bihold	1,121.6
harp	4,931.5	liif	1,793.9	melody	1,121.6
quen	3,586.8	owhen	1,345.7	bifor	1,121.6
steward	2,690.4	yete	1,345.7	undertide	1,121.6
quath	2,466.3	sethen	1,345.7	opon	1,121.6
gle	2,018.0	wiif	1,345.7	schust	897.5
seighe	1,793.9	mani	1,121.6	oway	897.5

The keyness of *quen* in *SO* to *SGGK* (3,586.8 vs. 1,045.4) is a testament to the significance of Orpheo's kidnapped queen to the narrative, while the queen Guinevere plays a more sidelined role in *SGGK*. Queen Heurodis tethers the story to Faërie as she is stolen away by the fairy king. Other highly key nouns to the story include *steward*, *gle*, *liif*, *wiif*, and *melody*, coloring the story in an overall whimsically musical fairytale aura.[89] Table 2.10 displays key bigrams emerging from *SO*.

[88] NE *forsooth* 'indeed, really, truthfully' < OE *for* + *sōþ* 'truth' < PWGmc. **sanþa-* 'true'< PIE **hıs-ónt-*, present participle of **hıes-* 'to be.' c.f. Doric Gk. ἐντί 'being, existing', Skt. *sánt-* 'being, real, good', Hitt. *ašant-* 'true, real', Lat. *sōns, sontis 'guilty' and sont-icus 'real, genuine'*, ON *saðr, sannr* 'true, meet and proper, guilty'; see also ON *sanna* 'to affirm, prove,' and OE *sōþian* 'to prove' (Kroonen 427; Frisk 464; de Vaan 574).

[89] Orfeo certainly fares better than the Orpheus of the Greek myth; Orfeo succeeds in using his musical talents to convince the fairy king to allow him to take his wife home to Winchester, while Orpheus convinces Hades to return Eurydice to him, but ultimately fails at the last moment as they emerge from the underworld by breaking Hades' condition of not looking back.

Table 2.10: Key Bigrams in *SO* referencing Medieval Reference Corpus

Bigram	Score	Bigram	Score	Bigram	Score
quath he	2,018.0	aventours that	897.5	her quen	673.3
his harp	1,793.9	and ich	897.5	thou schust	673.3
the steward	1,569.8	his gle	897.5	he toke	673.3
the quen	1,345.7	sum of	256.0	as bright	673.3
his owhen	1,121.6	ac no	897.5	mi liif	673.3
his harping	1,121.6	y no	897.5	bifor the	673.3
he seyd	1,121.6	and levedis	897.5	his berd	673.3

Much of *SO*, mirroring many works of romantic fairy legend, revolves around the concerns and exploits of one main heroic figure, reflected in the importance of the bigram *his owhen*: "at his owhen wille" [271], "His owhen quen" [322], "his owhen cite" [479], etc. This is also reflected in the focus on the protagonist's feelings as central, *his gle* denoting Orfeo's own personal feelings as well as "the efficacy of his music" (Laskaya and Salisbury 1995). *levedis* 'ladies' is a term which includes the intervocalic /-v-/ that gives away its OE origins, a combination of *hlāf* 'bread, loaf' and *dīġe*[90] 'kneader,' literally 'bread-kneader', beside *hlāf-weard* 'bread-guardian' > NE *lord* ("lady, n. [*OED Online*]). Finishing out the list of relevant top key phrases are *as bright*, *his harping*, and *aventours that*.

2.5 – DISCUSSION AND CONCLUSION

We owe much of the flavoring of the Faërie notion to the contributions made during the Early Modern and Middle English periods. On the surface level, Shakespeare's plays made diminutive and fanciful the fairies of contemporary folklore, while Spenser continued to propagate medieval visions of Faërie through the telling of his religious and monarchical allegory. Beneath these

[90] from PGmc. **daiga*- 'dough' < PIE **dʰoiǵʰo*- 'what is smeared' cf. Skt. *dégdhi* 'smears, coats, cements'(for expected **deḍhi*), Av *daēza*- 'wall (made from clay)', OIr. *dingid* 'presses, thrusts', Lat. *fingere* 'to shape' (Mayrhofer 746-747; Kroonen 87; Watkins 2000; Matasović 2009:99).

thematic aspects, however, are the underlying lexical and semantic elements that took root during the period.

As for question a) posed in section 2.1: throughout Early Modern English, the term *fairy* and its spelling variants increasingly denote a winged nymph contributing to the vision of an otherworld less as "the Faërie" and more as "the land of the fairies." The Middle English era is where many different aesthetic and cultural ideas come together to form the journey to Faërie narrative which ends up being further defined and carried forward during the Renaissance; these additive elements include the use of Celtic linguistic and cultural information to help form the sense of a native Arthurian mythology, the incorporation of the romance epic style from French and Italian poetry, and the emphasis on foundational courtly hierarchies and Germanic folklore.

Considering section 2.1's question b), these EME and ME tales tend to focus on canonizing elements of folklore and older mythologies to help their individual authors worldbuild while telling stories driven by contemporary motivations. The Faërie of the above EME texts contain ecosystems of magical creatures, sorcery, and inhuman elements that transcend and transform the human experience, whether the protagonists are knights on quests or lovers desperately trying to win affection. *FQ* stresses "Faerie lond" as a place existing just as signified, hallowed as obviously apart from the normal world, while *MND* connects the "fairy kingdom" to a communion between a setting like the woods and the way nature and its inhabitants interact with it, i.e. who lives there (the fairies) and how it is characterized (by magic flowers, a wandering watery moon, etc.). The ME texts examined show a clear distinction between normal life and Faërie, but here the boundaries seem generally permeable, with the Green Knight freely entering King Arthur's court and the fairy king emerging from his underworld-like kingdom to take away Heurodis. The most key terms in these texts set themes

readers now automatically identify with stories about Faërie: kings, queens, and knights, the pursuit of love, melodies, and glee, bright gifts and armor, and heroes known by their truth and status as noble. Often this terminology pulls vocabulary from further back in linguistic time such as in the case of *haþel* from OE *hæleþ* and *æþel*. As we turn back the clock on the cauldron, it seems that some elements solidify and are seldom removed, such as the quest or adventure into Faërie to seek someone or something out or to take something back that was taken, while other ingredients, like the use of fairy language to signal the general sense of otherworldliness, can almost completely fall out due to the overwhelming potency of subsequently added elements, such as in the case of the making of the modern fairy by Shakespeare overshadowing previously held notions of fairies.

Through corpus-based literary inquiry, this chapter has sought to do three things: 1) to focus on subtle linguistic details which reveal the relationship between the literary text and significant linguistic signs; 2) to examine how points of contradiction internal to and between each text and other subsequent Faërie narratives emerge; and 3) to use Sketch Engine to research etymological gaps and to find unexpected connections that produce meaning and allow for a contrastive-comparative approach. Corpus-based stylistic analysis provides tangible tools for describing what Tolkien called the "peculiar mood and power" of Faërie.[91]

[91] "On Fairy Stories" 122.

CHAPTER 3

OLD ENGLISH

3.1 – AGENTS OF FAËRIE

The stereotypically tall, pointy-eared elf is the modern terminus of a figure that may represent in one being both the fancies and the dangers of Germanic Faërie. Tolkien's elf characters[92] and representations found in *Dungeons & Dragons*[93] and online role-playing games dominate the elf aesthetic of popular fantasy stories. Even so, historically this well-defined aesthetic has had less distinct separation from a collection of otherworld creatures, such as dryads, fairies, dwarves, and wights.[94] The category of *mǣre,*[95] supernatural creatures hostile to human beings and prone to causing affliction such as night terrors and paralysis, could be applied in some instances to any one of these Faërie inhabitants, and can be seen in the form of *incubi*,

[92] In a 1954 letter to Hugh Brogan while discussing the use of *goblin* and *orc* in his work, Tolkien added: "I now deeply regret having used Elves, though this is a word in ancestry and original meaning suitable enough. But the disastrous debasement of this word, in which Shakespeare played an unforgiveable part, has really overloaded it with regrettable tones, which are too much to overcome" (Tolkien 1981:185). While he doesn't elaborate further here, it seems likely he is referring to Shakespeare's portrayal of elves, similar to fairies, as "decorative and comic entities," not the frightening forces of Anglo-Saxon charm literature (Gibson and Esra 2014:73).

[93] Property of *Wizards of the Coast*, 1997-2021 (see Crawford et al. 2014).

[94] wight < OE *wiht* 'being, demon, thing' < PGmc. **wehti-*; cf. NHG *Wicht* 'midget', ON *véttr* 'being, thing' Far. *vaettur* 'spirit' Go. *waihts* 'thing, entity, matter', OS *wiht* 'something,' pl. 'being, demon', OCS vešть 'thing' (Kroonen 578). Kroonen cites **ueǵh-ti-*(?) as the possible PIE form. After personal communication with Jared S. Klein, **ueḱ-ti-* will be used here and further on. *Beowulf* references Grendel as *Wiht unhǣlo* 'unholy spirit' [line 120] (Chickering 2006:55)

[95] Cf. discussion of "nightmare" creatures in section 1.5, i.e. *kikimora, bakhtak*. OE *mare* < PIE **mer* 'to rub away, harm' (Watkins 2000:55).

dwarf-riding episodes,[96] the elf-shot phenomenon, etc. Cavendish 1975 calls elves the "principal Germanic and Scandinavian fairies," distinguished in the *Prose Edda* as light elves "fairer than the sun to look on" who live in Alfheim and as dark elves "blacker than pitch" who live down in the earth (239).[97] The Anglo-Saxons would not have seen any of the aforementioned creatures, or even Grendel or dragons, as inhabitants of some far-off Faërie; Neville 1999 writes that Old English contains no words or expressions for the modern idea of the natural world because the Anglo-Saxons "did not conceive of an entity defined by the exclusion of the supernatural." Their writing does, however, distinguish between what felt natural and human to them, and what felt unnatural – "strange, frightening, and alien" – which we now term "the Other" (3). This chapter will explore Anglo-Saxon linguistic lenses for viewing and discussing the strange, frightening, and alien by examining lexical items related to several ancient versions of the fairy-world experience: the elf as a fluidly-represented otherworld inhabitant, trees as purveyors of magic and connection between the natural and supernatural, and the wandering *sċop*[98] as a vehicle in the Christianized Anglo-Saxon moment for the ancient shamanic conception of psychological escape and power.

The *Oxford English Dictionary* (*OED*) provides a complex overview of *elf* in its current usage from the 1500s on ("elf, n.1" [*OED Online*]); the elf is a member of "a class of

[96] See *Wið Dweorh* in Griffiths 2003 (200-201). *dweorh/dweorg* < PGmc. **dwerga-*. cf. OHG *twerg*, NHG *Zwerg*, ON *dvergr* 'dwarf; short pillars which support the beams and rafters in a house'(possibly due to an association in pagan belief with the idea that dwarves upheld the firmament), MDu. *dwerch* 'monster, dwarf, giant,' Övdalian *dyörg*; spider, deathwatch beetle; wrinkle, crease'. Kroonen calls *dwerga- "an etymologically debated word," sometimes (doubtfully) compared to Skt. *dhváras-* 'demon' and Lith. *dvãsas* 'spirit.' The term could be related to the strong verb **dwergan-* 'to squeeze, press' (Kroonen 112). For discussion of *dweorh*'s role and relation to spider imagery, fevers, and paralysis episodes, see Griffiths 200-201 and Neville 102-105.

[97] Cavendish adds that this binary distinction may have originally been a way to look at the two sides of the elf as beautiful and good due to the connection to fertility but as dark and evil because of the connection to death (239).

[98] OE *sċop* 'poet' < PGmc**skupp/bōn-* 'to mock'; cf. OHG *skopf* 'poet', ON *skop/skaup* 'mocking', OS *sċop-līko* 'poetically'. Older etymology difficult but through a relation to **skep-* 'mock', Kroonen suggests an implied proto-form **skp-ne*$_2$ where PGmc. **-u-* represents a secondary zero-grade. Related to NE *scoff* (Kroonen 450-451).

supernatural beings, in early Teutonic belief supposed to possess formidable magical powers, exercised variously for the benefit or the injury of mankind" (1a); a "tricksy, mischievous, sometimes…spiteful and malicious creature" (2b); or something diminutive like a dwarf (3a) or child (3b). The *OED* also provides older, more obsolete meanings, such as possessing the malignancy of an imp or demon as "distinguished from a 'fairy'" (1b) or in "a vague depreciatory sense," analogous to the phrase "the poor creature/devil" (5). NE *elf* thus could mean several different things depending on context: 1) the supernatural or magical elf of high fantasy; 2) some small, tricksy creature, perhaps something like the elves identified with Christmas and Santa Claus; or 3) a different creature altogether, more like a dwarf, fairy, or nightmare creature in form. This splitting of "kinds" of elf is grounded in the fact that the modern elf is an amalgamation of multiple Germanic folk traditions as well as its ancient position as a more nebulous, mysterious figure.

elf < OE *ælf* passes down from PGmc. **albiz* < PIE **h₂elbʰós* (**albho-* 'white').[99] Cognates are numerous, from ON *álfr* 'elf,' NHG *Elb* 'elf,' Umbrian *alfu* 'white' and Lat. *albus* 'white,' to OCS *lebedь* 'swan', and Gk. ἔλαφος 'stag (white spotted)' (Pokorny 30-31). As mentioned previously, EME *Oberon* comes from OF *Alberon*, a partial loan translation from MHG *Alberich* 'elf/fairy king.' A character named Alberich makes a few MHG appearances, including in the epics *Die Nibelungenlied* and *Ortnit*, and he is known as Alfrikr in the ON *Thidreksaga* (Tally Lionarons 1998: 157).

In Anglo-Saxon we primarily find *ælf*, pl. *ælfes*, with variations *alf* or *ylf* (Bosworth and Toller 1954:14). Bosworth and Toller provide the basic definition as "genius, incubus" but it in general appears to be a "cover-all term" meaning 'spirit' (Griffiths 2003:51). The word could

[99] Watkins 2000: 3

stand alone or could be used as an affix, such as to describe one's appearance (*ælf-sċīene/sċīnu* 'of elven beauty, shining like an elf'), as an attribute (*ælf-noþ* 'elf-courage'), or to denote the race itself (*ælf-cynn* 'elf-kin';[100] *-ælfen* 'elven';[101] *ælf-fylc* 'foreign land'). The prefix *Ælf-* appears in several Anglo-Saxon famous names such as Ælfred (*ælf + rǣd* 'counsel'), Ælfðryð (*ælf + þrȳþ* 'strength'), Ælfric (*ælf + rīċe* 'power, rule'), etc, suggesting at the most a positive or at the least a benign association worthy enough to be included in the dithematic naming practices of royalty (57-58). Compare *dweorg*, the Anglo-Saxon word for 'dwarf.' This term doesn't appear as an element in names like *ælf-* does, "whether from unfamiliarity or dislike" (Griffiths 55). The use of *ælf-* is more explicitly negative when paired with terms of sickness or disease, such as *ælf-adl* 'elf-disease', *ælf-þone* 'Enchanter's nightshade', or *ælf-sogoða* 'disease ascribed to fairy influence' (Bosworth and Toller 14-15).

OE medical texts mention *ælf* more frequently than other genres of Anglo-Saxon literature (Hall 2007:96). Alaric Hall groups these references into two main categories: 1) texts which provide remedies for *ælfsīden*/*-sīdsa,*[102] and 2) texts which deal with combatting the construct of 'elf-shot' (97). *ælfsīden*/*-sīdsa* remedies collocate the term with notions such as *uncūþum*[103] ('unknown/strange/unusual'), *fēondes costunga*[104] ('the tribulations of the enemy'),

[100] Hall notes that *ælf* and *ōs* (cognate with ON *áss*) remained in the OE *i*-stem declension after other "monster words" like *þyrs* 'monster, demon,' *wyrm* 'snake, dragon,' and *ent* 'giant' had been reorganized into the *a*-stem declension. Since *i*-stems appear to be "a declension exclusively for words denoting people or peoples,' i.e. *Myrce* 'Mercians,' *Seaxe* 'Saxons, *ælde* 'people,' etc., this suggests that *ælfe* and *ēse* (*i*-mutated pl. of *ōs*) were considered to have more in common with humankind than with the average supernatural creature (Hall 62-63). Further discussion below.

[101] According to Griffiths, instances of *-elfen/-ælf* often "occur as interpretations of Latin peculiarities in *Ælfric's Glossary*, and may indeed correspond with the categories for 'demons'… It is not safe to assume that Anglo-Saxon elves themselves came in such neat categories – this is likelier a function of the need to find an equivalent for a Latin term" (51).

[102] c.f. ON *seiðr* 'zauber' (de Vries 1977:467) or 'the magic worked' (Hall 119). Hall claims "the main intentions behind conducting *seiðr* seem to have been divination and the manipulation of a targets' states of mind to cause them harm or to facilitate their seduction" (130).

[103] *Leechbook II*, section 65, ff.107v-108r, provided in Hall 2007:120.

[104] *Lācnunga*, section 29, ff. 137r-138r, ibid.

and *lenctenādl*[105] ('Lent-illness' i.e. some kind of spring fever or malaria) (Hall 120-121). Hall also identifies *ælfsīden* with *nihtgenġan* 'night-walkers' and riding by *mǣre,* for which Irish and Scandinavian material provide close parallels,[106] and while the term for elf-sickness is "associated but not synonymous with diabolical tribulations," it does denote a type of magic "with the evidence for *ælfe* as human-like otherworldly beings" (130).

Wið Færstice, an Anglo-Saxon charm, is the most iconic text that deals, on the other hand, with 'elf-shot.' As will be explored further in Chapter 4, ancient Germanic charms tended to contain both instructions for the charm's application and a chant or script to narrate which would often speak directly to the ailment or tell a story meant to cause an analogous effect on the suffering patient. *Wið Færstice* begins with a recipe: *Wið færstice: feferfuige and sēo reade netele, ðe þurh ærn inwyxð, and weġbrāde; wyll in buteran* 'For a sudden pain, (take) feverfew and the red nettle that grows between buildings, and plantain; boil in butter'.[107]

The "sudden pain" addressed here is unaccompanied by any other explicitly-stated symptoms so it is difficult to discern the extent of the ailment, but right from the beginning the charm establishes its central conceit as "the conception of a violent, stabbing pain in terms of a projectile inflicted by supernatural beings" (Hall 110).

Next comes the recited passage which addresses the supposed evil entities at work, narrating figures riding *Hlūde… la, hlūde… ofer þone hlǣw* 'Loud… lo, loud… over the burial mound.' The speaker exhorts the afflicted to shield themself while rebuking the pain harming them: *Ūt, lȳtel spere, gif her inne sie!* 'Out, little spear, if here (any) be within!' This passage begins to set the spiritual and physical position of the person reciting the chant and the person for

[105] *Leechbook III*, section 41, ff. 120v-121r, ibid,121.
[106] i.e. *Serglige Con Culainn* (discussed in Hall 137-140) and the *Ynglinga saga* (132-136).
[107] Translations of passages from *Wið Færstice* from Bill Griffith's translation (Griffiths 2003: 201-203).

whom it is being recited as they are tangled up in a battle with the otherworldly source of the "sudden pain" or stitch.

After an intervening stanza narrating elven *smiðas* making darts in tandem with the efforts of the charm-caster to expel the *lȳtel spere* causing pain within, the chant shifts to discussing the nature of the beings potentially responsible for the *færstice*. The speaker lists the potential methods of harm: *Gif ðu wǣre on fell sċoten oððe wǣre on flǣsċ sċoten oððe wǣre on blōd sċoten oððe wǣre on lið sċoten, nǣfre ne sy ðin lif atæsed* 'If you were in the skin shot or were in the flesh shot or were in the blood shot or were in a limb shot, never be your life jeopardised.' In a similar fashion, the potential culprits are also listed: *gif hit wǣre ēsa ġescot oððe hit wǣre ylfa ġescot oððe hit wǣre hægtessan ġescot, nū iċ wille ðin helpan* 'whether it was Æsir's shot or it was elves' shot, or it was hags' shot, now I shall help you.' The speaker invokes this list once more as they assure the patient that the charm is a remedy for each, ending by an appeal to God for assistance. The recitation itself is then followed by a final single instruction: *Nim þonne þæt seax, ado on wǣtan* 'Then take that knife, put [it] in liquid.'

The concept of *ylfa gescot* 'elf-shot' pre-dates *Wið Færstice*, seeming to be "part of a wider and presumably older tradition" with evidence mainly in West Germanic (Hall 98). Bald's Leechbook II[108] section 64, *Lǣcedōm gif hors sīe ofsċoten* 'Remedy for if a horse is *ofsċoten*', and section 65, *Gif hors ofsċoten sīe* 'If a horse is *ofsċoten*', contain other possible references to elf-shot which "has prompted most of the identifications of 'elf-shot' in our Old English corpus" (99). Hall argues that there "is no good reason to link the verb *ofsċēotan* to the agency of *ælfe*" as both of the Leechbook passages don't collocate *ofsċēotan* with *ælfe*, but simply mention elves at a later time; the concept of elf-shot is therefore purely an "ill-founded" historiographical one

[108] All Leechbook references from Hall 120-121.

(100). In the case of *Wið Færstice*, "[w]hether *aelfe* were ever supposed to use projectiles to cause illness is unclear; they are only attested in the hands of *haegtessan*," since the verb *sċēotan* and noun *ġesċot* are terms with figurative senses that respectively mean 'to pain' and 'sharp pain' (115). Therefore, in Hall's view, *ylfa ġesċot*[109] could mean 'elf pain' just as easily as 'elf-shot,' and what the charm shows is that "these words were at times incorporated into dramatic mythological narratives in which *ġesċot* was metaphorically conceived in another of the word's senses, as a magical projectile," giving the ailment an ultimate as well as proximate source (115).

Even if purely historiographical, elf-shot belief has been long-surviving, attributed in more recent centuries in England and Scotland to anything from a stricken cow to a sudden pain to sickness. In the *OED*, elf-shot is listed as "disease, supposed to be produced by the immediate agency of evil spirits" ("elf-shot, n." [*OED Online*]) The first attested instance of elf-shot in EME (*elf schot*) comes in the form of a literary curse by John Rowll targeting poultry thieves in a 16th century manuscript (Hall 103). Emma Wilby discusses "belief-transmission" of the elf-shot phenomenon in *The Vision of Isobel Gowdie: Magic, Witchcraft, and Dark Shamanism in Seventeenth-Century Scotland* (2010), connecting the activities and beliefs of "cunning folk or witches" up to and during the 1600's across the centuries to such beliefs existing alongside and expressed through "charm-texts" (349). The darkness of the elf continues to be present within modern lexical items as well; NHG *Alp*, a borrowing from English *elf*, means 'nightmare' (Bosworth and Toller 14), probably derived from the position of being "weißliche Nebelgestalten" or 'whitish misty figures' (Pokorny 30).

[109] OE *sċēotan* < PGmc. **skeutan* < PIE **skeud-* (Pokorny 955-56) or **sket-* (Kroonen 452); cf. OHG *skiozan*, NHG *schießen*, ON *skjóta*, OFr. *skiāta*. Kroonen claims a tertiary back-formation from **skut(t)on* 'to shoot, cf. ON *skotra* 'to shove or push,' Lith. *skàsti* 'to jump, hop,' Lat. *scatere*, 'to gush forth, swarm' (Kroonen 445, 452).

Yet alongside the more malignant shadows cast by *ælfe*, Old English morphology, personal and place-naming conventions, and Old Norse evidence consistently demonstrates an association of *i*-stems *ælf* (ON *alfr*) and *ōs* (ON *áss*)[110] as systematically separate from the class of *a*-stem monsters including *eotenas*,[111] *þyrsas*,[112] *wyrmas*,[113] and even *dweorgas* (Hall 66). *ælf/ōs*'s *i*-stem class status sets them beside *i*-stem pl. *ælde* 'people' (from **aldiz* 'age, generation, people < **h₂el-* 'grow, nourish')[114] and Hall writes that "a more general association with the denotation of people and peoples [suggests] that *ælfe*/*alfar* and *ēse*/*æsir* were like humans in some crucial respect(s)" (66).

Elves of the Anglo-Saxon period and of the ancient Germanic canon in general occupy a liminal space somewhere between human and strange, between beautiful and sinister. Representations of elves in modern fantasy tend to fragment this picture into singly toned species; elves of popular media are either light or dark, good or evil, powerful or playful. The OE *ælf* or *ylf,* a combination of all of the above and more, however, might serve as a conduit for making sense of the magical within the real, both in the things too lovely to describe (*ælf-scīene/scīnu, ælf-noþ,* etc.) and in the things painful and miserable (*ælf-adl*, *ælfsīden*, etc.).

---

[110] *ēse* is an *i*-mutated form synonymous with ON *Æsir*, both from PGmc.**ansiz* ~**ansuz*. cf. Go. *anses* '(pagan) god', sourced indirectly in Jordanes' *Getica*, ON *áss*, OE *ōs*, OS *as*, OHG *ansi*; Skt. *ásu* 'life ,' *ásu-ra* 'spirit, chief of spirits, etc.', Av. *ahura* 'lord' < **n̥su-* (Orel 21; Pokorny 48)

[111] OE *ent/eten/eoten* 'giant' < PGmc.**etunaz* c.f. ON *jǫtunn* (Orel 86; Bosworth and Toller 252). A tentative connection with **etulaz* and **etanan* is probable: **etulaz* > ON *etall* 'consuming' OE *etol* 'voracious, gluttonous' OHG *filu-ezzal* 'greedy', while **etanan* > Goth *itan* 'to eat' ON *eta*, OE *etan*, OFr. *eta*, OS *etan*, OHG *ezzan*. Related to Hitt. *e-et-mi*, Skt. *ádmi*, Greek ἔδω, Arm. *utem*, Lat. *edo*, OIr. *ithim*, Lith. *emi* < **h₁ed-* (**ed-*), all meaning 'I eat.' (Orel 86; Watkins 2000: 22).

[112] *þyrsas* 'giant, enchanter, demon' < PGmc.**þurisa-* 'giant', c.f. OHG *durs*, *duris*, OS *thuris*, ON *þurs*. Further etymology unclear but may be related to Mod. Icel. *þursi* 'quarrel, anger, rage' (Bosworth and Toller 1086; Kroonen 552).

[113] *wyrm* 'snake/dragon' < PGmc.**wurmi-* 'worm'. cf OFr *wirm*, OS *wurm*, OHG *wurm*, NHG *Wurm*, ON *ormr*, Go. *waurms*, Lat. *vermis*, Lith. *varm̃as* 'insect, mosquito', OCS *vьrmьje* 'insects' (Kroonen 600)

[114] Bosworth and Toller 13; Watkins 2000:3; Orel 13.

3.2 – SECRETS AND TREES

Like the concept of the high-fantasy modern elf, the Germanic rune is an instant signifier of magic and mystery. This tendency isn't new; in the mind of the ancient northerner, the rune or letter seemed "to have possessed mana" (Halsall 1981:6). First emerging as a twenty-four-letter alphabet from the second century onward, what came to be known as the *futhark* (OE *futhorc*)[115] seems to have been modeled on some version of the alphabet, likely a sub-alpine Etruscan-based letter series in existence between the fifth century BCE and the first century CE, before the Roman alphabet would have extinguished it (5-6). The root *rūn-*[116] to denote rune is attested in OE *rūnstæf* 'a (runic) letter, a rune', *rūn* 'secret, advice, writing', and *gerūna* 'adviser'; OS *rúna* 'counsel, conference'; ON *rúnamal* 'the runic alphabet,' *rúnameistari* 'expert in runes,' and pl. *rúnar* 'secret, hidden lore, written characters'; OHG *rūna* '*confidential talk, advice'* and *gi-rūni* 'secret'; Go. *rūna* 'a mystery, secret, plan,' and *garūni* 'counsel, consultation' (Bosworth and Toller 804-805; Lehmann 1986:287). The root extends to verbs related to the act of whispering like OE *rūnian* 'to talk low, whisper, mutter,' OS *rūnon*, OHG *rûnen* equivalent in meaning to Lat. *mussitāre* 'to mutter, whisper'(Halsall 7; Bosworth and Toller 805). The OE *futhorc* is an extended alphabet containing twenty-nine letters that helped to modify the alphabet to better represent OE phonology (Halsall 8,12), although by the Anglo-Saxon period, runic inscriptions

---

[115] Standing for the first six letters of the Old English runic alphabet: ᚠᚢᚦᚠᚱᚳ represents the initial sounds of the mnemonics *feoh* 'wealth'; *ūr* 'aurochs'; *ðorn* 'thorn,' *ōs* 'god' (but identified with the unrelated Latin homonym for 'mouth',) *rād* 'rid(ing)'; and *ċēn* 'torch' (Halsall 3, 87, 109).

[116] Cf. OIr. *rún* 'mystery, secret.' Corresponding Germanic words possibly borrowed from Proto Celt. **rūnā* or both emerging from the source **(H)rewH-* 'roar, grumble, murmur, mumble, whisper'. Derivatives include Skt. *ráuti* 'roars,' OCS *ruti* 'roar,' Lat. *rūmor* 'noise,' OE *rēon*, ON *rymja*, etc. Matasović finds the connection of the *rune* words to the Sanskrit and OCS cognates "difficult to believe for semantic reasons," following de Vries 1977:453 (317), seemingly due to a dissonance between the concept of shouting and that of whispering or muttering. Matasović leans toward the option that both Germanic and Celtic may have borrowed the *rune* word from a non-IE source (Matasović 316-317; Pokorny 867). De Vries 1977 allows for additional possibilities, such as a relation of the word group to Gk. ἐρευνάω 'I investigate' with a subsequent word-group meaning of '(magical) investigation' (453-454). Ultimately, there is no strong evidence for any of these suggested etymologies: "linguistic evidence unavailable for solution. PIE problematic" (Lehmann 1986: 288).

were relatively scarce and appeared mainly in two rhetorical situations: 1) the "primary epigraphical usage," appearing on monuments, small objects, and occasionally referred to in written accounts, and 2) in manuscripts containing futhorc lists, "cryptographic treatises," and other situations where runes would appear alongside or instead of other alphabet systems (12-13).

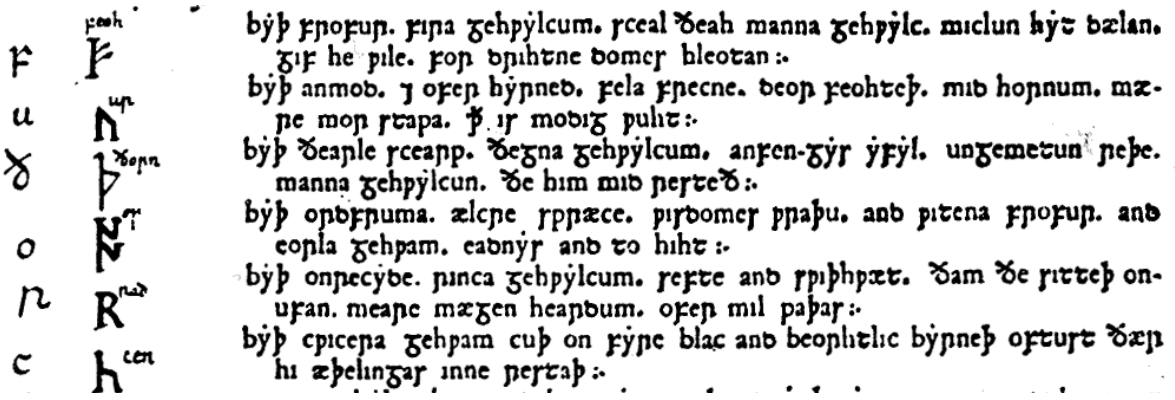

Figure 3.1: Excerpt[117] from page 135 of Hickes'
***Linguarum Veterum Septentrionalium Thesaurus*, 1705**

From this second category we have the *Old English Rune Poem* (from here on *OERP*). Organized into stanzas headed by each rune with accompanying insular letters and rune names, the poem highlights a variety of items, attitudes, and other mnemonically-fitting icons the poet wishes to vividly describe, which includes plants as objects of veneration and/or attention. There are several murky details surrounding the *OERP* which inhibit thorough examination. There are no surviving medieval copies of the manuscript, as the last known copy was destroyed in the 1731 Ashburnham House fire which almost completely incinerated Cotton ms. Otho BX. The surviving edition which can be read today is thanks to an (also no longer extant) handwritten copy made during the 18th century from which the first printed edition "and sole authoritative

[117] This scan of Hickes' 1705 printing of the *Old English Rune Poem* was uploaded to Wikimedia commons on 16 February 2012 by user Dbachmann and is in the public domain.

text of the poem" was published in volume 1 of Hickes' *Linguarum Veterum Septentrionalium Thesaurus* (21, 23). In addition, Hickes in his printing states that the insular alphabet equivalents and the rune names provided in the text were added, but he did not "indicate when or by whom they were added" (25). Given that the poem is organized into what are essentially riddles, this throws some doubt onto how genuine the relationship is between the text of the poem and the sound labels in insular letters and names ascribed to each rune.

Despite this doubt, the majority of the text is linguistically harmonious, which would not be the expected outcome if "the rune names were added to the poem by some later hand than that of the original scribe": most words in the poem show "unquestionably" West Saxon forms, with a small number such as the rune names *eh* and a possibly Kentish form *wen* (normally W. Saxon *wyn*(*n*), which is attested in other areas of the poem) deviating from the expected path (28-29). Three Kentish forms also appear within two adjoining stanzas, *sēmannum* which shows raising from [*ǣ*] to [*ē*] in line 45, *beþ* in line 46, and *brēneð* which shows loss of rounding and lowering from [*ȳ*] to [*ē*] in line 43 (29). Monopthongization of stressed vowels and falling together of unstressed vowels into [*ə*] indicate a late West Saxon hand. While there is a "dialectical and chronological variety" to the twenty-nine words written alongside the runes, suggesting "a long and chequered history of transmission," Halsall concludes that the linguistic evidence demands a fairly early composition, dating the poem to around the second half of the 10th century, noting the "correctness" and regular metre of the text (31-32).

As discussed in section 1.4, trees hold a centrally magical place in many ancient cultures – the species explored here from the *OERP* are the yew (ᛇ - EO), the birch (ᛒ - Beorc), the oak (ᚩ - Ac), and the ash (ᚫ - *Æ*sc). Reflecting their name-bearers, *yew, birch*, *oak*, and *ash* have deep linguistic roots of their own. PGmc. **iwa*-, the supposed progenitor of *yew*, produces OHG *īwa*,

NHG *Eibe*, and ON *ýr*, and PCelt. **iwo*- gives rise to OIr. *eó* 'shaft, yew' (Kroonen 271, Matasović 173). Related to the 'yew' word is Gk. οἴη 'elderberry tree,' Lat. *ūva* 'bunch of grapes, raisins,' Arm. *aygi* 'vine', Russ. *iva* 'willow'; the Latin, Greek, and Armenian words come from a pre-form **oiwā*- < PIE **Hoi-u̯eh₂* and the Germanic and Balto-Slavic forms from **īwā*- < PIE **h₁ei-Hu*-. Since deriving the PIE form is difficult due to the root ablaut, this "may point to a loanword from a non-IE language," as is often the case with terms for flora and fauna (de Vaan 2008:648; Beekes 1042; Kroonen 271). *birch*, OE *beorc*, can be traced back to IE **bʰerh₁ǵ-eh₂* (**bhereǵ*- 'to shine, bright, white'[118]) via PGmc. *berkō*-, with cognates like Skt. *bhūrjá* 'kind of birch,' OHG *bircha/birihha*, NHG *Birke,* ON *bjǫrk* , OCS *brěza* 'birch,' and Lat. *fraxinus* 'ash-tree'[119] (Kroonen 61; de Vaan 240-41). Semantically, the derivation of 'birch' from **bhereg*- 'to shine, bright, white' aligns favorably with its strikingly white bark (de Vaan 241). Cognates for *oak* < OE *āc* < PGmc.**aik* appear as OS *ēk*, OHG *eih*, NHG *Eiche*, and ON *eik*. It is possible that Gk. αἰγίλωψ and Lat. *aesculus* 'a kind of oak' are etymologically related to **aik*, but the *oak* word has no certain IE etymology, and even the Greek and Latin forms are rife with controversy and problematic derivations (Kroonen 9-10).[120] Finally, the word for 'ash' is widespread throughout the IE language family. PGmc. **aska*- from a proximate **h₃es-ko*- 'ash' yields OE *æsc,* OS *ask*, OHG *asc*, NHG *Esche*, ON *askr*, etc. Cognates include Gk. ὀξύα

[118] Watkins 2000:10.

[119] Etymologists seem to assume that **bʰerh₁ǵ*- originally possessed the meaning 'birch' but also acquired the meaning 'ash tree' in Latin (*fraxinus*) alongside Lat. *ornus* 'ash', in a scenario where "a PIE root noun **bʰerh₁ǵ-/ *bʰrh₁ǵ*- …[became] influenced by the PIE paradigm of **Heh₃-s*- 'ash'" (de Vaan 241). Schrijver 1991 points out that PIE **Heh₃-s*- was an *s*-stem, and "since *s*-stem inflection was not uncommon in PIE tree names," it's conceivable that the paradigm for **bʰerh₁ǵ-/ *bʰrh₁ǵ*- underwent analogical change (187-188). Thus *fraxinus* < **frak-s-e/ino* is derived from an extended ***bhrh₁ǵ -s-e/ino*** built to the s-stem ***bherh₁ǵ-(o)s***. de Vaan cites Schrijver 1991's vocalization rule **CRHDC* > **CraCC* (de Vaan 240-241).

[120] Kroonen acknowledges the tendency to see Gk. αἰγίλωψ as a compound of *αἴξ and λώπη 'cork,' "which opens up the possibility of unifying the Greek and Germanic words into a PIE root noun **aig-s*"; he seems to lean toward another explanation: "this root noun inflection may also be an indication that we are dealing with a non-IE item." This is compounded by the fact that the derivation of Lat. *aesculus* as 'a kind of oak' is "obscure" (9-10).

'beech,' Lat. *ornus* 'ash,' Alb. *ah* 'beech,' Arm. *hac^{c}i*, and OIr. *uinnius* < PCelt. **osno*- (Kroonen 38, Matasović 301).

Each rune and its added name in the *OERP* are followed by between three to five lines of poetic text describing in riddling fashion the identity of each symbol in the lived world. The following example is of the ᛇ (yew) stanza:

EO (eoh) byþ ūtan unsmeþe trēow,
heard, hrūsan fæst, hyrde fyres,
wyrtrumun underwreþyd, wyn[] on ēþel

The yew is a tree with rough bark,
hard and firm in the earth, a keeper of flame,
well-supported by its roots, a pleasure to have on one's land [121]

Old English draws attention to salient features of its subject matter through alliteration,[122] which is "universally associated with linguistic prominence" (Russom 274). Here, the yew is defined by its alliterative descriptors: *ūtan unsmeþe* 'rough (un-smooth) without',[123] *heard, hrūsan … hyrde* 'hard, earth… warden', *fæst… fyres* 'fast/firm… of fire', and *wyrtrumun* (*under*)*wreþyd, wyn[]* 'roots supported (under-wreathed), a joy.' In a similar way, grouped alliterations inform the way each tree is viewed: the birch *byþ bleda(leas)… bereþ* 'is blossom(less)… bears,' *tanas… tudder… telgum* 'shoots…fruit…twig', *[h]ēah on helme hrysted*

[121] Translation from Maureen Halsall's *The Old English Rune Poem: a Critical Edition* (1981:89).
[122] "Alliterative meters have been found only in languages with a fixed position for the most prominent syllable in the word. In ancient Western Europe, alliterative meters developed spontaneously when the variable Indo-European accent changed to fixed initial stress, as shown by similar meters in Celtic, Germanic, and Italic languages" (Russom 274).
[123] OE definitions unless otherwise noted or included in a larger translation are sourced from J.R. Clark Hall 1960.

'high of helm decorated', with *lēafum lyfte* 'leaves aloft'. *on eorþan… elda* 'in the land… of men' the oak *flǣsces fodor, fereþ* 'flesh's fodder, travels' over the *ganotes… gārsecġ* 'gannet's… sea'. Finally, the ash is *stiþ on staþule,* in *stede* 'stiff in its station, … [in] its place' while *feohtan on fīras* 'men attack'.

In her book *Trees in Anglo-Saxon England*, Della Hooke delves into the dispersion of tree names in charters and placenames listed in pre-1066 historical records. She writes that "[c]lose examination of pre-Conquest charters and place-names help to identify the nature" of landscape regions typified by certain plant and tree varieties (165). Though not necessarily comprehensive, place names are valuable, as are charters for the transfer of land whose boundary clauses mention trees in specific locations (165-167). Hooke has produced a number of figures showing the geographical locations attached to the place names and charters she examines, representing maps showing the dispersion of lime, holly, willow, alder and other trees, in addition to the trees focused on here. Below is an adapted figure showing the geographic makeup of pre-1066 England focusing only on the yew, birch, oak, and ash attestations in Hooke's charter and placename survey (Figure 3.2; reproduced and adapted with permission).[124]

The inclusion of these trees in records reflects a medieval veneration of these species as hallowed, both as places for gathering and notable landscape entities as boundary markers. In both Germanic and Celtic tradition, the yew, "one of the longest-lived trees… associated with death and regeneration" was thought to have protective qualities which earned it a "prized status," suggesting that its use in the *OERP* as firewood has a meaning more substantial than for some habitual warming fire (Hooke 207; Neville 59).

[124] Permission for the use of figures 14 (pg. 192), 15 (206), and 20 (256) from *Trees in Anglo-Saxon England* personally given via email by the author and copyright owner Della Hooke on 4 October 2021.

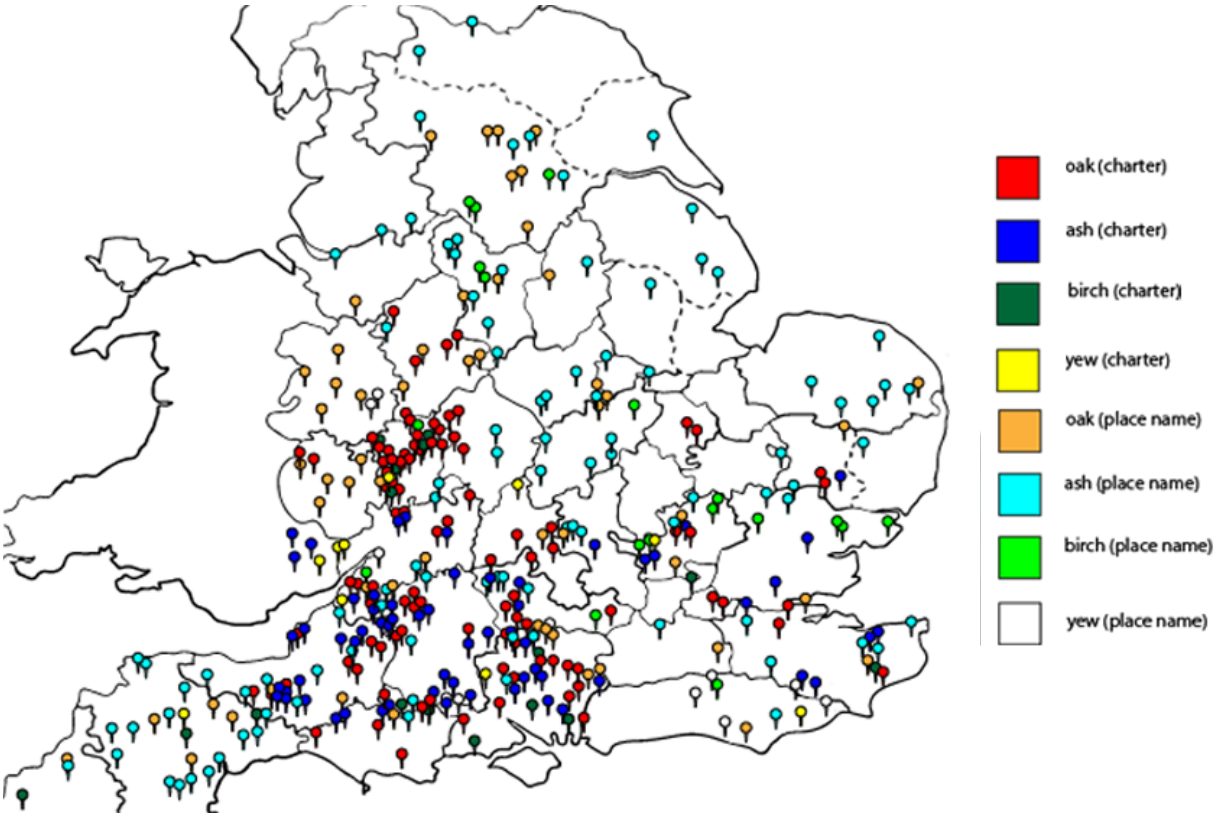

Figure 3.2 Dispersion of the Yew, Birch, Oak, and Ash in Early English Charters and Placenames

An abundant tree and "one of the first trees to colonise bare ground," the birch is associated in folklore with inception, gracefulness, and love, being *on telgum wlitiġ* 'beautiful in its branches,' *[h]ēah on helme* 'high of crown,' *hrysted fæġere* 'fairly adorned'; in addition, "the Lady of the Woods"' pale color was thought to be protective, keeping away evil spirits and often used for babies' cradles (Halsall 91; Hooke 258-260). Its identification as *geloden lēafum lyfte getenge* 'tall and leafy, it reaches up to touch the sky,' evokes a sense of identification with world tree symbology, reminding the people below of the heavens above. The riddle of the oak as *elda bearnum flǣsces fodor* 'nourishes the meat for the children of men,' describes the use of its acorns to feed pigs destined for slaughter and consumption, while its subsequent action, *fereþ*

ofer ganotes bæþ 'travels over the gannet's bath'[125] "may foreshadow the association of the oak with steadfastness and strength," through the anthropomorphic appeal of *æþele trēowe* 'keeps faith nobly'(Neville 60; Halsall 93, 153). While Neville speculates that the lack of any explicit magical aspect to the oak's description is a likely by-product of Christianization[126], the tree's use as both a symbol of cultivation and tool for war seems of equal worth to the status of the yew as protector. Similarly, the ash is described via its utility as weaponry, "especially spears," which hints at an association with battle bravery, obvious in the phrase *stede rihte hylt* 'holds its ground as it should' (Neville 60; Halsall 93).

Lucas 1963 writes that "sacred" when applied to trees held in esteem by ancient peoples is simply a tool "to describe individual trees or woods which were treated with a certain reverence which, normally, protected them from wilful [sic] damage" (16). The OIr. term "for a tree of this character" was *bile,*[127] a word still extant in Modern Irish as an archaism but appearing across the country in various place names (16). Trees as physical manifestations of tree of life symbology were appropriate burial places for those believed to have magical power, as they were thought to link the upper world with the earth and played "a fundamental role in shamanistic practices" (Hooke 98). The belief in the link of nature with the magical or holy remained within literature well into the saints' lives canon, playing out in miracle stories of flowering staffs, instantly maturing trees or trees brought back to life, and unseasonable fruiting at a saint's command; these narratives contribute to a common motif of power and wisdom

[125] kenning for 'sea' (Halsall 154).
[126] "There is little here to indicate any magical aspect but it has to be remembered that the poem was produced in a by now Christianized country" (Neville 1999:60). Halsall also points out the potential for an intended pun between *trēow* 'faith' and *trēow* 'tree, wood,' "thus offering a clear hint that the subject described so heroically in the second half of the stanza is indeed a tree" (153).
[127] OIr. *bile* 'large tree, trunk' < PCelt. **belyo*- 'tree'. Matasović lists the PIE form as **b^{h}olh$_{3}$yo*- 'leaf,' cf. Lat. *folium* 'leaf,' Gk. φύλλον 'leaf, plant'; Pokorny provides a derivation for Middle Irish *bileóc* 'little leaf' from a pro-form **bile* after PIE **bheli̯o*-, writing "hierzu wohl [OIr.] *bile* (Matasović 61; Pokorny 122).

through nature leading to cults of belief surrounding the tree-well associated with Arthurian tradition, and later on, the foliate head-inspired "Green Man," an archetype[128] more recently familiar from *Sir Gawain and the Green Knight* (98-99). The destruction of holy trees sacred to northern peoples either through the influence of or by the hands of saints also make appearances in the saints' lives canon[129] to stress just *how* nature should be viewed by Christianized peoples.

The inclusion of a selection of influential trees in the *OERP*, the practice of including the names of trees in place-naming conventions across the country, and the apparent sacred nature of trees which Christianization felt the need to adapt or overthrow points to an overarching connection in the Anglo-Saxon mind between the occupations of the living and human and the actions of the dead and divine. The yew is a long-suffering protector, the birch a bright beauty identified with a feminine grace; the oak and ash symbolize essential Anglo-Saxon ideals in their strength and faith, the oak being personified as a ship and the ash as a spear. Trees themselves might be categorized in this imagination as spirits or supernatural creatures, physically and philosophically representing the space between the ground and the heavens. The personification of the yew as "keeper of flame," the birch as "high of crown, fairly adorned," and the ash as "precious to mankind," holding "its ground as it should," are particularly evocative of a deference to trees' agency as sources of spiritual power or magic.

3.3 - WANDERERS

Underlying the belief in the strange "other" and a respect for nature so severe it renders certain varieties of trees sacred is the overall Anglo-Saxon environmental perspective which

---

[128] This archetype is also possibly touched by "the more sinister background of the Celtic head cult" and, at least in the view of the church, was as "the darkness of unredeemed nature as opposed to the shimmering light of Christian revelation" (Hooke 100; Basford 1998:20).

[129] These include a story about Martin, Bishop of Tours destroying "a heathen temple… associated with a sacred tree" (Hooke 21) and how Barbatus of Benevento destroyed a sacred tree "hung with the skin of a sacrificed wild beast and shot at by riders in the horse-games" (23).

focuses on the uncomfortable aspects of the outside world, leaning far away from the fancy of "fairy trees" and a landscape of dainty sprites. In Old English literature, "the natural world stands as a negative mirror for human capability, its power reflecting the unstated but apparent lack of human power" (Neville 21). Elegiac poetry of the period tends to invoke natural elements as entities of power expressly opposing human concerns, reflecting the Anglo-Saxon's generally "pessimistic view of the human condition" (21, 53). There was also not a clear sense of division between monstrous creatures and races and the natural world itself as a threat, as both are described "as unnatural to human tastes – unfamiliar, uncanny, and unfriendly," with the result that nature and monsters are both characterized by their hostility to humanity (53, 71).

Beowulf, consisting of "three fabulous folktale-like episodes," provides insight into the way monsters and nature interact (Klaeber xxxvi). Several terms are used to group the dark creatures outside of human society: two of them are *ġeōsċeaftgāstas* 'doomed spirits' and *untȳdras* 'bad brood, evil offspring'. These creatures include *etens*, *ylfe*, and *orc-neas*, 'hell-corpses' or 'evil spirits of the dead' (Chickering 284). The *ġeōsċeaftgāstas* of *Beowulf* are aligned by the poet with malice, but Reinhard 1976 argues that given alliterative collocational evidence, the truth of this "does not emerge so clearly and with so much emphasis" (63). After performing a survey of alliterative collocations "comprising the full line which refers" to the monsters, she found that they are "mainly associated with the elements belonging to their natural surroundings: water, rocks, moors, and also darkness" (63). The *untȳdras* may be part of a bad brood, but the focus seems to be as much about the otherworld-like landscape, "nature in its dangerous and menacing form" being their realm, and less about the abject evil of these minor monsters themselves (63).

While escaping into the forests and landscapes of an otherworld sets the tone for modern fairy-stories, exile into the wilds, away from the company of other people, is one of the worst fates an Anglo-Saxon could face, appearing widely in the Old English poetic tradition: "Exile draws attention to the sharp divisions between the inside and the outside, for exiles are forced to step outside the protective boundaries and definitions of human society into the unmastered natural world" (Neville 85). The last stanza of the *OERP* reflects the intense fear of the ultimate reunion with the inhuman earth:

EA (ēar) byþ eġle eorla gehwylcum
ðonn fæstlīċe flǣsc onginneþ,
hraw cōlian, hrusan ċēosan
blāc to ġebeddan; bleda gedrēosaþ,
wynna ġewītaþ, wera gescwicaþ.

Earth is loathsome to every man,
when irresistibly the flesh,
the dead body begins to grow cold,
the livid one to choose earth as its bedfellow;
fruits fall, joys vanish, man-made covenants are broken.

Halsall points out the "physical revulsion" carried through the poet's "choice of terminology," such as *eġle* 'hideous, loathsome'*, flǣsc,* and *hraw* 'corpse, carcass'. The word-choice is "strongly reminiscent of contemporary sermon literature" and pictorial representations

of death and Doomsday designed to encourage the mindset of *contemptus mundi* 'contempt of the world' (162).

While much of the subject matter of OE elegiac poetry is cold and dreary, coming to terms with "an acceptance of the Germanic aristocratic way of life" through a Christian lens (Dunning and Bliss 96), the position of the wandering *sċop* as wise creative agent for storytelling and philosophical inquiry takes what is lamentable in this poetry and transforms it into something more romanticized. The speaker in *The Wanderer* describes the harrowing traveling experience through vivid description: *gesihð him bifuran fealwe wegas, baþian brimfuglas brǣdan feþra, hrēosan hrim ond snāw hagle gemenged* 'He sees before him the black waves, / Sea birds bathing, feathers spreading, / Frost and snow falling with hail'.[130] The lament and the speaker's loneliness is juxtaposed opposite his own wisdom about how to look at the world around him and what to do rather than wallow in the sadness of wandering forever: *Onġietan sċeal glēaw hæle hū gǣstlīċ bið, þonne ealre þisse worulde wela weste stondeð, swa nū missenliċe ġeond þisne middanġeard winde biwaune weallas stondaþ, hrīme bihrorene, hryðge þa ederas* 'The good warrior must understand how ghostly it will be / When all this world of wealth stands wasted / As now in many places about this massive earth / Walls stand battered by the wind, / Covered by frost, the roofs collapsed'. While *gǣstlīċ* is common in the sense 'spiritual,' here it might more likely mean 'terrifying,' similar to its relative derived from the same stem, Go. *usgaisjan* 'to frighten, scare' and paralleling NE *ghastly*[131] (Dunning and Bliss 53). From descriptions of the environment the wanderer treads through to his self-reflection on its meaning, "the dominant motif is not suffering, but transience" (98).

---

[130] Translations for *The Wanderer* from Hopkins 1977.

[131] From **gaisjan*, causative to the root **gīs*-; Kroonen states that it is probable that "Germanic had an adjective identical" to Av. *zōižda*- 'terrible' < **ǵʰois-do*- (Kroonen 163)

In parallel fashion, *The Seafarer* personifies the wildness of nature and the connection between the lone traveler, the sea, and the shorebirds in remote communion. The speaker describes how he has become closer to the inhuman than the human: *Þæt se mon ne wat þe him on foldan fæġrost limpeð, hū iċ earmċearig isċealdne sǣ wræċċan lastum, winemæġum bidroren, bihōngen hrimgicelum; hægl scurum fleag* 'The man who thrives on land cannot fathom / how I survived each winter / wretched on the freezing sea / hung with icicles and scoured by hail / deprived of friend and folk / following paths of exile'.[132]

Gordon 1966 notes that *earmċearig* only occurs twice in the OE corpus, here, and in *The Wanderer*, line 20 (34): *swa iċ mōdsefan minne sċēolde, oft earmċearig, eðle bidǣled, freomægum feor feterum sǣlan* 'Wretched, I tie my heart with ropes / Far from my home, far from my kinsmen'. Defying the expected structure of the OE noun + adj compound, *earmċearig* (*earm* 'poor, wretched'[133] + *ċarig* 'sorrowful, anxious'[134]) contains two adjectives, with the "exact force of the combination" being uncertain. A translation of 'wretched and sorrowful' or 'sorrowful because of my wretched state' is recommended (Gordon 34).

The speaker compares the company of the waterfowl to the company he misses:

Hwīlum ylfete song
dyde iċ mē to gomene, ganotes hlēoþor
ond huilpan swēġ fore hleahtor wera,
mæw singende fore medodrince.

[132] Translations for *The Seafarer* from Riach 2014.
[133] > PGmc.**arma*[2] (as opposed to **arma*[1] 'arm') from PIE **h₃orbh-mo-* cf. Go. *arms*, ON *armr*, Far. *armur*, OFr. erm, OS *arm*, OHG *aram*, NHG *arm*. (Kroonen 35)
[134] > **karō-* 'worry, care'; cf. Go. *kara* 'care, worry, concern', ON *kǫr* 'bed of sickness', OS *kara* 'sorrow, lament', Gr. *γῆρυς* 'voice, speech', Lat. *garrīre* 'to chatter', OIr. *gairid* 'calls, cries' (Kroonen 281).

Stormas þær stānclifu bēotan, þær him stēarn oncwæð,
isigfeþera; ful oft þæt earn bigeal,
urigfeþra; nænig hleomæga
feascheaftig ferð frefran meahte.

At times birdsong was my only comfort
gannet's cackle and curlew's cry
I took for men's laughter
mews' singing was my sweet drink of mead.
Where tempests struck the stony cliffs
the ice-plumed tern would call
ospreys always shrieked at him
feathers stiff with spray
no kinsman to console my bleak spirit.

Despite his lament, the speaker calls this birdsong *gomene* 'mirth, pastime, joy' and gives the birds more than just animals' voices, as *oncwæð* seems to imply he hears the tern's cry through the waves upon the cliffs, as if in answer (Gordon 36).

The Seafarer describes wandering beyond one's physical form and the transcendence of the imaginative spirit with passages like *Forþon cnyssað nū heortan ġeþōhtas þæt iċ hēan strēamas, sealtȳþa ġelāc sylf cunniġe monað modes lust mæla gehwylce ferð to fēran, þæt iċ feor heonan elþēodiġra eard ġesēċe* 'Yet my heart aches again / yearning to follow the high streams / and tumult of the salt sea waves / lust drives my spirit forth / to seek out foreign lands'.

This wanderer expresses not only a desire to travel, but even more, an intense pain – *cnyssað* ‘overwhelms, oppresses’ – which is stayed by seeking *elþēodiġra eard* ‘foreign/strange/hostile lands’.

Compare a passage which follows and carries the poet’s desires to search further: *Forþon nū mīn hyġe hweorfeð ofer hreþerlocan, mīn mōdsefa mid mereflode, ofer hwæles eþel hweorfeð wide, eorþan sċēatas — cymeð eft to mē gifre ond grǣdiġ; ġielleð ānfloga, hweteð on hwælweġ hreþer unwearnum ofer holma gelagu* ‘For now my thoughts escape my heart’s enclosure / and my mind surges with the flood tide / over the whale’s world / it soars above the earth’s broad realm / and it comes back to me ravenous and greedy / The lone flier cries out / across the span of the seas / and calls the unresisting soul to the whale’s path’. It is apparently not unusual within the corpus of Anglo-Saxon poetry for words like *hyġe*[135] or *mōdsefa* “to be imagined as separable entities… even as being sent over the sea,” such as in *The Wanderer*, lines 55-57 (Gordon 41).[136]

In this passage the poem prefers to focus not on the difficulty of the physical journey but on the passing of the spirit beyond the body, and upon return being hungry “to be gone” (Gordon 41). *The Seafarer* further shows an appeal to the speaker in his wandering, even though it has brought suffering: *Bearwas blōstmum nimað, byriġ fægriað, wongas wlitigað, woruld onetteð: ealle þa gemoniað mōdes fusne sefan to siþe þam þe swa þenceð on flodwegas feor ġewītan* ‘Groves blossom and cities grow fair / fields glow and the world renews / all these things in a mind aware / impel the heart to venture to travel far on the waterways’. Both *The Wanderer* and

[135] < PGmc.**hugi-* ‘understanding, mind’ cf. Go. *hugs*, ON *hugr* ‘mind, mood, desire, wish’, OFr. *hei* ‘mind,’ OS *hugi* ‘thought, mind’, OHG *hugu* ‘mind, spirit, courage.’ Orel derives all from PGmc. *$*xuʒ^{i}/_{u}z$. Lehmann 1986 rejects any attempt for further etymology.

[136] *Ċearo bið geniwad þam þe sendan sċeal swiþe geneahhe ofer waþema ġebind wēriġne seþan* ‘Woe is renewed /For him who must send his weary heart / Way out over the prison of waves’.

The Seafarer ultimately center their narratives around a calming of the tension and pain of their elegies when coming to terms with the influence of the Christian God on their worldview, with religious allegory and analogy possibly painted throughout. For example, Gordon 1966 points out that *elþēodiġra eard* 'foreign/strange/hostile lands' could mean "a (heavenly) home" for pilgrims since *elþēodiġ* [137] has also been used to mean 'one who sojourns as an alien' (38). The tone of these elegies shifts from a focus on the relationship of the speaker with nature to the relationship held between him and the Christian faith that will see him through to the end of this cold world, and this influence should certainly not be discounted. These passages personifying the strange and unnatural, and even identifying with and desiring it, however, suggest something valued as more than a scaffolding toward an ultimate homiletic truth.

The narrator of the poem *Widsith*[138] 'far-wanderer' regales his audience with episodes of Germanic heroic history and kingship and celebrates the life of the wandering *sċop*, combining an appeal to the wisdom, age, and experience of the Anglo-Saxon bard; "no one singer ever saw or did what Widsith professes to have seen and done" (Gummere 189-190), but the narrator is unapologetic in his assertion of meeting with Huns and Goths, Swedes, Geats, and Danes, Franks and Frisians, Saracens, Greeks, and Finns, and the list goes on. Widsith claims to have received rings from kings and ladies, spent time with Caesar, witnessed the winning battles of wars, and received heaps of gifts from the men of mead-halls for his songs. The introduction to the poem sums it up best: *Widsiđ maðolade, wordhord onleac, se þe monna mǣst mǣġða ofer eorþan,*

---

[137] OE *elþēod* < *el-* 'foreign, strange' (< PGmc. **aljaz* < PIE **h₂el-* 'beyond, other') and *þēod* 'nation (< PGmc. **þeudō* < **teutéh₂*). For *el-* cf. Go. *aljis* 'other', OHG *alles* 'otherwise, else', possibly NE *el-dritch* (from OE *el* + rīċe), Gk. ἄλλος, Lat. *alius*, OIr. *aile*. For *þēod* cf. Go. *þiuda*, ON *þjoð*, OHG *diot* 'people, nation', OIr. *túath* 'tribe, people' as in the Irish pantheon, Tuatha dé Danann 'the people of the goddess Danu'. **þeudō* may have continued an old neuter collective and the IE word led to derivatives encompassing cultural and linguistic identity such as OS *thiudisk*, OHG *diutisk* 'the people's language' < **þeudiska-* (Orel 15, 423; Kroonen 23, 540; Bosworth and Toller 245; "eldritch, adj." [*OED Online*]; Watkins 2000: 2-3).

[138] Clark Hall provides 'wide, vast, broad, long' for *wīd* (407), 'going, motion, journey' for *siđ* (308).

folca, geondferde. Oft he flette ġeþāh mynelīcne maþþum ‘Widsith spake, his word-hoard unlocked, who farthest had fared among folk of earth through tribes of men, oft taking in hall rich mead of gold’. The same kind of spirit-projection seen in *The Wanderer* and *The Seafarer* might even be called upon in the case of *Widsith* to help explain the poet’s reputation for having fared the farthest; Glosecki 1989 asks: “Did Widsith walk between worlds? Did he follow inward paths to mystic realms, outward paths to halls of kings?” (69).

The tone of *Widsith* is drastically different than that of the elegiac poetry discussed above, yet they all, in celebrating for better or for worse the life of the Anglo-Saxon wanderer, point to the conflicting desires to traverse the wide world with the outcome that one is *cnōsle bidæled, freomægum feor* ‘of my kin bereft, far from my folk’ (*Widsith* 53b-54a). The isolation from society, the wanderlust, and the aptitude for describing their environment with a vividness that both intensifies its foreign elements but personifies these elements as kin makes all these characters capable of manufacturing mental imagery in the act of witnessing, an aspect that Wilby 2010 considers part of the visionary experience. In cultures which value visionary experience during waking, dreaming, hypnotic, or traditional paranormal states (such as out-of-body experiences), these transitory moments between reality and perception are “considered to be as real as the perceptions of normal waking life” (247, 250).

The Germanic canon supports the connection between euphoric themes with their visionary poetry, reflecting a psychic dissociation rather than simple “artistic introspection” (Glosecki 69) that continues a sense of perfect spiritual freedom, remaking and prolonging language from inner experience (Eliade 1989: 510). Glosecki further claims that this idea of the psychic journey is a carry-over from Germanic pre-history, “when the role of poet dovetailed with that of the shaman, the god-possessed singer/seer at the center of the tribe” (76). The

preservation of charms in OE by scribes reflects the lingering of vestiges of animistic belief (77). *The Seafarer* describes the "actual flight of the dissociated soul," while *The Wanderer* paints the "psychic flight of a spirit in despair" (79, 85). This can be compared with the ON act of *seiðr*, "the clearest reflex of shamanic ecstasy" preserved in Germanic which was a 'sitting' "to commune with the spirits" (96-97); the term stands beside the *-sīden* of *ælfsīden/-sīdsa* discussed in section 3.1.

Cross-culturally, a shaman is "a magical practitioner who enters into an altered state of consciousness characterized by the experience of visionary phenomena," and the shaman uses these experiences to search for otherworldly assistance, glimpsing "hidden supernatural realities" and bringing back information about the places they have gone and the "desires and intentions of the beings that live there" (Wilby 252, 254). The Germanic shaman through the lens of the wandering *sċop* is thus a traveler frequenting an otherworld, their soul connecting with the supernatural and making sense of the cosmic rules that most others can't comprehend. The stories of *Beowulf* entering the homes of his otherworld enemies, Una acting as a moral guide while accompanying Redcrosse into the woods, and Smith of Wooten Major being gifted the magic of the star and traversing into Faërie all resonate with this soul-traveling motif.

Near the conclusion of *Shamanism: Archaic Techniques of Ecstasy*, Mircea Eliade comments on the appeal of the collective visionary experience (511):

> Something must also be said concerning the dramatic structure of the shamanic séance. We refer not only to the sometimes highly elaborate 'staging'… But every genuinely shamanic experience ends as a spectacle unequalled in the world of daily experience. The fire tricks… the exhibition of magical feats, reveal another world – the fabulous world of the gods and magicians, the world in which *everything seems possible*… where the 'laws

> of nature' are abolished, and a certain superhuman 'freedom' is exemplified and made dazzlingly *present*.

The unequalled spectacle, the allure of endless possibility, and the concept of freedom beyond natural reality are central tenets of -*core* universe creation (discussed in Chapter 1) as well as the tradition of Faërie in literature and popular imagination. The main difference is that the ancient visionary experience was taken seriously by most people as part of everyday life, while in the modern day, -*core* universes and adventures in Faërie are by and large clearly divided from the real world in the minds of those who create them.

3.4 – DISCUSSION AND CONCLUSION

The Old English stage of this diachronic search through the Faërie cauldron of story focuses on lexemes in three primary aspects of human-otherworld relations: 1) the Anglo-Saxon perception of the multifaceted elf as beautiful and good or elusive and menacing depending on the situation, morphologically considered to be allied closely with humanity while also being recorded as a bringer of sickness; 2) the veneration of trees through a discussion of runes and the *Old English Rune Poem*, and their personified image as magical protectors; and 3) the wandering *sċop* at the center of meaningful OE poetry and his position as conduit between the human and natural worlds, wherein the visionary experience of the poet carries forward the echoes of shamanic prehistoric tradition. The thrill of adventure that often accompanies journeys to Faërie taps into the spiritual flying described in *The Wanderer* and *The Seafarer*, a distant reflex of the ecstasy of old seer-poet ritual. Looking upon trees as powerful holders of their own magic and capable of great influence in one's daily life reflects a further incorporation of the "real" world with the "other," which for the Anglo-Saxon and other ancient peoples, were one and the same. The elves mentioned in charms and remedies are exemplars of the general relationship between

otherworld inhabitants and humanity – somehow allied, with all the potential in the world for chaos and danger.

During the Early Modern and Middle English periods, we have seen layers of cultural influence from all across Europe coming together to form a cauldron consisting of knights, ladies, castles, and fairy woods. During the Old English stage, lexical items and literary works point towards a more unified system of folk tradition and Faërie belief strung together by the relationships between the human, the strange, and the sacred. How these relationships are expressed construct the most salient ingredients in the Anglo-Saxon version of the soup. These relationships have helped mold the aspects of Faërie built on lived experience, where the mood and power indicative of the fantasy world has its own kind of peculiarity in every synchronic moment.

CHAPTER 4

GERMANIC

4.1 – STORYTELLING AND THE VISIONARY EXPERIENCE IN CHARMS

Before and alongside the charms of the Anglo-Saxon period are similar magico-medicinal *Zaubersprüche*[139] from early stages of German, primarily in texts of Old High German. These short verse or prose texts, "the earliest of them oral in origin," were crafted to conjure a cure or change, often with the assistance of the appropriate deity (Murdoch 2004: 57). NE *charm* traces back to Latin *carmen*,[140] with the sense of a solemn or chanted incantation, and analogues to the Germanic charm are found in other IE cultures (Murdoch 2004:57), such as in the *Atharvaveda* (see section 4.2 for discussion of *AV* IV:12) and in the healing, harm, and love spells of the ancient classical world.[141]

Like those found in Old English, charms in early German are constructed from repetition, rhyme, and alliteration, the invocation of powerful entities, and the demonstration of the

---

[139] NHG *Zauber* 'charm, enchantment' < MHG *zouber/zouver* < OHG *zoubar* 'magic,' cf. ON *taufr* 'sorcery', OFr. *tāver*, OS *tover/tober* 'magic', OE *tēafor* 'coloring, pigment.' On the basis of OE *tēafor* Kluge claims *Zauber* may literally mean 'illusion by means of colour,' or perhaps 'secret or magic writing', if we suppose that runes were once marked with pigment. In Orel 2003 these terms are traced to a PGmc. **taufran*, questionably derived from **tawjanan*, from which Go. *taujan* 'to do, to make' and OHG *zowen* 'to prepare' emerge. We might tentatively connect this to PIE **deu/dou-* 'worthy of worship, powerful', under which Pokorny includes with an air of caution Go. *taujan*, MHG *zouwen* 'to make ready, prepare' below the more confidently listed Skt. *duvaḥ* 'worship, reverence, favour, friendship', OLat. *duenos* > Lat. *bonus* 'good', OIr. *den* 'strong'. Across the sources listed here, however, the consensus is that the older etymology of *Zauber* and its related terms is unknown (Orel 402; Kluge 403-404; Pokorny 218-219).

[140] *carmen*, *-inis* 'song,' dissimilated from **canmen* < PIE **kan-* 'to sing' or 'to make sound or noise,' although there is disagreement about the exact form of the root. cf. OIr. *canim*, 'I sing,' Umbr. *kanetu* (= Lat. *canitō*), Go. *hana*, OHG *hano* 'cock,' ON *hœna*, OHG *huon* 'hen' and possibly Lat. *ciconia* 'stork' (de Vaan 88; Pokorny 1959: 525-526).

[141] See *Antike Zaubersprüche* by Alf Önnerfors (1991) for further discussion on charms in Latin and Greek.

speaker's knowledge or power. Germanic charms, "while they may preserve elements of what we may think of as their original forms," have undergone such an assimilation into the European Christian worldview with liturgical addenda that their contexts are "more recognizably Christian" and less recognizable for traits which may have predated this change (Murdoch 2004:58). While there is a wealth of Anglo-Saxon charms worthy of discussion, including *Wið Færstice*, *Wið Dweorh*, and others not discussed in Chapter 3 such as The Old English Bee Charm, the Nine Herbs Charm, and *For Delayed Birth*, this chapter focuses on visionary aspects of pre-Christian belief via OHG charms.

Ancient charms come in several shades; there are those which act as recipes or "medical pharmaceutical approach[es] to healing" such as the OHG *Basler Rezepte* 'the Basel Prescriptions' which set out to treat fevers and tumors (Murdoch 2004:58); those which take on a heavier liturgical aura, like a collect,[142] petitioning saints or the Christian God for aid as in the case with the "worm charms" including *Contra vermes* ' Against worms' or to treat other conditions using only words, such as *Blutsegens* or charms which stop bleeding (61); and charms which represent requests or preventative measures such as the *Lorsch Bee Blessing*. In short, the records which have been identified as ancient charms are either thaumaturgic, such as in the case of recipes, claims to power (whether self-contained or, more typically, in deference to a higher power), and prayers, or prophylactic, such as in the case of a variety of blessings, including *Reisesegen* 'travel sayings' (Murdoch 2004: 58-59).

A pair of Germanic charms "of special interest" stand out because, although they appear in theological manuscripts, they invoke the names of pre-Christian deities (Murdoch 1983:50). It's not known whether we can thank "antiquarian interest, outside pressure, or genuine belief"

[142] A short prayer generally included in services such as in the Book of Common Prayer.

for their preservation in such a setting (50). The 10th century Merseburg Charms, so named from their home in the cathedral chapter of Merseburg, were written at a monastery in Fulda in a central OHG dialect on a blank codex leaf alongside Mass celebration texts (Murdoch 2004:62; Gumbrecht 2004:1). Both charms are in alliterative meter and contain two parts: "the first part describes in narrative a situation similar to the one with which the charm is to deal, and the second part is the magic formula expressed in the form of a command" (Bostock 16). These charms appear to signify "a moment in transition" as German culture underwent Christianization and political power was centralized, or in other words, at a moment when the Christian religion had not yet dispelled or at least not yet recycled the ancient fears of demons, ghosts, and devils (Gumbrecht 2). Gumbrecht 2004 argues that although 19th and 20th century historians looked to these charms as exemplars of "Germanness," there is nothing "specifically German or literary about them"; rather, they highlight the kinds of life conditions, such as attention to the well-being of horses and the flight of bees for survival, which characterize the kind of "culture we call 'archaic' – and in this sense they do not belong to any particular historical period" (2). Their primary function is not to be narrative, descriptive, or expressive, but rather they attempt to achieve something in the realm of the complex and cosmic through the "interplay of verbal morphology" such as the description of a past event with a future potential result. Part of the magic here assumes "a world where a return of the past, with all its objects, to the present and future appears quite possible" (4). The stable quality of the patterns of recurrence in these texts provide a boundedness that fuses these past and future dimensions, and in this way a charm "can point to itself and simultaneously its own environment, shaping its own identity within the same" (3).

The first Merseburg Charm is the shorter and least mythological of the two:[143]

Eiris sazun idisi sazun hera ḍuo ḍer

suma hapt heptidun suma herị ḷezidun

sumạ ḍlubodun umbị ḍuoniouuidi

insprinc hapt bandun inuar uigandun

.H.

Once the Idisi ('ladies') alighted here, settled themselves here (and) there;

some (of them) fettered the prisoners, some hindered the war-group,

some laid hold of the bonds,

Make loose the fetters, drive off the enemy!

.H.

Murdoch 2004 suggests the sign *.H.* may just be an abbreviation for "another" standing between the first and second Merseburg Charms (62). Many modern commentaries assume that the first charm is a spell for prisoner-release, but it is also plausible that both Merseburg Charms standing together are meant to be spoken to soothe "temporary traumas" like sprains, paralysis, and cramps; in the case of the above charm, the fetters from which the prisoner is to be freed or the enemy to be driven off would then be whatever ailment is causing pain or discomfort (63). The term *Idisi* translated here as 'ladies' comes from OHG *itis* < PGmc. **dīsi-* 'lady, fairy, goddess'. Germanic cognates include ON *dís* 'woman, girl; fairy, nymph; goddess', OE *ides* 'woman', and OS *idis* 'wife, woman' (Kroonen 97). The sense of the Idisi described here is thus that of powerful female figures, frequently interpreted in translation and discussed as Valkyries. The second Merseburg Charm follows:

[143] OHG text from Wipf 1992's *Althochdeutsche Poetische Texte*, page 64-66. Translation from Griffiths 2003:183-184.

Phol ende uuodan[144] *uuorun zị ḥolza*

du uuart demo balderes[145] *uolon sin uuoz birenkit*

thụ ḅiguoḷ ẹn sinthgunt[146] *sunnạ*[147] *ẹrạ ṣuister*

thụ ḅiguoḷ ẹn friia[148] *uolla erạ ṣuister*

thu biguoḷ ẹn uuodan so he uuola conda

sosẹ ḅenrenki sosẹ ḅluotrenki

sosẹ ḷidirenki

ben zị ḅena bluot zị ḅluoda

lid zị ge̩liden sosẹ ge̩limida sin.

Phol and Woden travelled to the forest.

Then was for Baldur's foal its foot wrenched.

Then encharmed it Sindgund (and) Sunna her sister,

---

[144] < **wōda-* 'delirious'. According to Kroonen, a Germanic-Celtic isogloss, with Lat *vātēs* 'prophet, seer' possibly borrowed from Celtic, where we have Gaul. *Ouáteis* pl. 'prophet', although Matasović disagrees, stating that while it is true that *vātēs* is "rather isolated in Latin, there are no compelling reasons to think it must have been borrowed from Celtic" (Matasović 404). See also Go. *wods* 'possessed', ON *oðr* (adj.) 'frantic, furious', *oðr* (noun) 'mind, feeling; song, poetry', OIr. *fáith* 'sooth-sayer, prophet', *fáth* 'prophecy', OHG *wuot*, NHG *Wut* 'rage, frenzy', OE *wōð* 'sound, noise; voice, song' (Kroonen 592)

[145] < PGmc.**balþ/da* 'brave' Go *balþs** 'bold, frank,' *balþjan* to dare' ON *ballr* 'dangerous, dire', OE *beald* 'brave', OHG *bald* 'bold, strong, intense' as well as OFr. *balde* 'soon' and NHG *bald* 'soon' (Kroonen 50).

[146] Discussing the meaning of *Sinthgunt* is difficult as it is a *hapax legomenon*. Schaffner 1999 agrees with many that there is no way to trace this figure to any north or south Germanic goddesses. Being the sister of Sunna, one might want to say Sinthgunt would be the goddess of the moon by creating complicated etymologies such as **sin-naχt-gund* 'the one walking in eternal night'. That we would get OHG *sinht-an* from **sin-naχt* via syncope is difficult to justify along with the fact that ancient Germanic peoples conceptualized the moon as masculine. Schaffner understands Sinthgunt and Sunna to be companion or auxiliary goddesses since they seem to cast the first and logically weakest spell (169-170).

[147] < PGmc.**sōel-* ~ **sunnōn-* 'sun' < PIE heteroclitic **séh₂u-l/n-,* cf. Go. *sauil*, dat. *sunnin*, ON *sol*, OE *sunne, sól*, OS *sunna*, NHG *Sonne*, Skt. *svàr-*, gen. *sū́ras*, OIr. *súil* 'eye' (semantically appropriate given that mythologically the sun has been viewed as "the eye of the sky"), Gk. ἥλιος, Lat. *sōl*, OCS *slŭnĭce* (Kroonen 464; Matasović 324).

[148] *frija* < PGmc. **fri(j)a-* 'free' < PIE **priH-o-*. Cf. Go. *freis*, OE *frēo*, *frī*, OFr., OS, and OHG *frī*, OBret. *rid*, Skt. *priyá* 'dear'. The meaning 'free' seems to have shifted from the meaning 'related', pointing "to a clan-based societal system." Being cognate with **fri(j)on* 'to love', we can also compare Go. *frijon*, ON *frjá*, OE *frēogan*, *frīgan*, OCS *prijati* 'to take care of' and Skt. *prīyate* 'is pleased' (Kroonen 155; Matasović 141).

then encharmed it Frija (and) Volla her sister,
then encharmed it Woden, as he the best could:
As the bone-wrench, so for the blood-wrench, (and) so the limb-wrench
bone to bone, blood to blood,
limb to limb, so be glued.

Identifying the gods named here can be tricky, as interpretations "are legion" (Murdoch 1983:51). A few of these include identification of *Phol* with Apollo, St. Paul and, perhaps most widely supported due to the poem's context, as another name for Balder. Whether there are two or four goddesses mentioned in the charm also depends on whether the second *thu biguoḷ* line is to be taken appositionally to the first. If the <*ph*> of *Phol* is taken as OHG /*f*/ rather than /p^h/, which is seen elsewhere in OHG writings of the period and is a common assumption when interpreting OHG texts, Phol could be the male counterpart for the goddess Volla (cognate with ON Fulla), sister of Frija, making the gods who appear in the charm divided into three categories: high gods (Woden, Frija, and Balder), next of kin (Volla and Phol) and auxiliary goddesses like Sinthgunt and Sunna (Schaffner 1999:163-165). Murdoch 2004 muses that by the time the charm was written down, "the pagan names may have become little more than magic words" (2004:62).

The trio of *-renki* '-wrenched' terms (*ḍenrenki, ḅluotrenki, ḷidirenki*) also deserves attention. The OHG weak verb *renkan* (from PGmc. **wrankjan*-) straightforwardly becomes NHG *renken* 'to twist, wring', with cognates in ON *rangr* 'wry, crooked; wrong', OE *wrencan* and *wrang* 'wrong', Du. *wrang* 'bitter' and NE *wrench* (Kroonen 594). The use of *-renki* with *ben*- and *lidi*- make sense as 'bone-wrench' and 'limb-wrench', but as Willson 1957 points out in

Modern German terms, “one cannot *verrenken* a liquid,” which has led some to assume that *þluotrenki* exists solely to round out the magic trio (233). Taking the basic meaning of *-renki* to be less about the wrenching or twisting of a solid structure and more concerned with lexically encompassing a disturbance or deviation from the body’s normal state, the standing of *þluotrenki* in the trio on its own (as opposed to being solely a product of attraction) is justified. It also helps to consider the thought process at work here in an art form which is not “prosaic, analytical, and logical,” but “poetic, synthetic, and analogical” (233-235).

The primary function of these charms, it should be remembered, was not to tell a recreational story or describe what the speakers and writers thought of as an otherworldly power reaching through the vale to assist in lowly human concerns; charms were meant to function “by producing a fusion between a mythological [often believed] past and a present full of challenges” (Gumbrecht 7). This fusion is concerned with making something better, or “the concept of amelioration,” which Murdoch 2004 claims is what brings all these types of ancient incantatory texts together (58).

4.2 – CHARMS AND HYMNS

To the magical formula of the second Merseburg Charm, “there are parallels in the Indian languages which are so close that no doubt is possible that this part at least is extremely ancient” (Bostock 20). A hymn which catches particular attention in comparison to the second Merseburg Charm is the 12th hymn of the *Atharvaveda* Book IV in which the speaker wishes to heal a broken bone or joint. Unlike the second Merseburg Charm, the recipient of the healing in *AV*

IV:12 is not specified, although "the evidence contained in the charm itself suggests a horse may be meant" (Zysk 1985:73).[149]

While Bloomfield 1897 cautions against uncritical confidence of the type which Bostock could be said to show above, writing "Any kind of genetic connection between the Hindu and the German charm is none too certain, since the situation may have suggested the same expressions independently" (386), one should not indiscriminately reject valuable clues to better understanding both versions of these charms by comparing their message and poetic delivery (Zysk 73).

Atharvaveda Book IV, Hymn 12 begins with a direct address and invocation:[150]

1. róhaṇy asi róhaṇy asthnáç chinnásya róhaṇī

roháye 'dám arundhati

Thou art the healer, making whole, the healer of the broken bone:

Make thou this whole, Arundhatī!

It is generally accepted that *Arundhatī*, alongside its denotion of the "healing plant-goddess and protectress Arundhatī" (Zysk 72), is the name of a plant or herb meant to assist in mending the broken bone. Griffith claims this plant, while not identified here, is "probably a variety of Convolvulus or bindweed which is to bind fast the injured limb as it binds the tree round which it grows" (Griffith 146). Zysk 1985 provides several possibilities for what this plant may be in modern terms (257). These include *Sida cordifolia Linn,* known in Indian medicine as *bala*, which in traditional belief is thought to have "rejuvenative (rasayana)" effects "to muscle

[149] Zysk elaborates: "according to the printed text, we have what appears to be an incantation recited by the reader, imploring a horse to stand up, boldly and strongly, and to proceed to its chariot which, for its benefit, has been fitted out with strong and sturdy parts. Likewise, at verse 7, falling into a hole and being struck by a rock suggest accidental injuries which a horse, rather than a man, would be more likely to incur" (73).

[150] Vedic text from Oliver Hellwig's *Digital Corpus of Sanskrit* (DCS); translation from Griffith 1968:146-147.

tissue and the muscular system" (Mishra et al. 25); *Sida rhombifolia Linn,* which supposedly possesses "antibacterial, anti-inflammatory, antipyretic, anti-asthmatic, hypotensive, free radical-scavenging, anti-cancer, anti-malarial," and cytotoxic properties (Kavya et al. 2-3); *Abuliton indicum Linn,* whose juice, leaves, flowers, roots, and seeds have been used in a variety of traditional medicine settings and in some studies have been correlated with antioxidant activity (Srividya et al. 164); or *Vernonia cinerea,* whose roots, stems, and leaves in herbal preparations serve as a source of antioxidant compounds traditionally used in "febrifuge, diaphoretic, diuretic, antispasmodic, and anthelmintic" settings (Goggi and Malpathak 2017:178, 182).

While it's difficult to discover what modern plant the charm is referring to, the "vegetal part of the treatment is significant" (Zysk 72). Zysk further clarifies that simply mentioning the goddess Arundhatī 's name or an epithet for her "would have the effect of deifying the plant which the healer was to use in the healing rite" (72). The hymn continues:

> *2. yát te rishṭáṃ yát te dyuttám ásti péshṭraṃ ta ātmáni*
>
> *dhātā́ tád bhadráyā púnaḥ sáṃ dadhat páruṣā páruḥ*
>
> Whatever bone of thine within they body hath been wrenched or cracked,[151]
>
> May Dhātar set it properly and join together limb by limb.

Already the rhythm begins to mirror what we see in the Second Merseburg charm*: limb to limb, so be glued.* Dhātar is the creator, "the God who ordains, establishes, fixes, and preserves" derived from **dhā*.[152]

---

[151] Possibly to be translated 'inflamed' (personal communication, Jared S. Klein).

[152] From PIE *d^heh_1- 'put, establish, create', cf. Lat. compounds in *-dō*, *-dere* (ex. *abdere* 'to conceal', *addere* 'to add', *subdere* 'to place under, subject' etc.), PCelt. **di-* 'put' from which develops OIr. *creitid* 'believes', Hitt. *dāi-/ ti-* 'lay, put, place', Av. *dā-* 'put, make', Gk. τίθημι 'I put, place, set', OCS *dĕti* 'do, say', Toch. *tā-* 'place, set' (de Vaan 175).

The next three stanzas repeat in chanting rhythm parts of the body to be reunited and allowed to grow back together in what Watkins 1995 calls "curative juxtapositions" (528): *majjā́ majjñā́*[153] 'marrow with marrow' (3 and 4), *páruṣā páruḥ* 'limb with limb' (2 and 3), *cármaṇā cárma*[154] 'skin with skin' (4), *lóma lómnā* 'hair with hair' (5), etc. In stanzas 4 and 5, the speaker intones *ásṛk te ásthi*[155] *rohatu* 'Let thy blood (and) bone grow strong,' and stanza 5 ends with *chinnáṃ sáṃ dhehy oṣadhe* 'Unite the broken part, O Plant.'

Body-part sequences from head to toe evidently appear across many IE cultures, and in Indic they appear in both healing charms and in curses such as *AV* XII:5 (Watkins 1995:528):

> *lómāni asya sáṃ chindhi, tvácam asya ví veṣṭaya*
> *māṃsā́ni asya śātaya snā́vāni asya sáṃ vṛha*
> *ásthīni asya pīḍaya, majjā́nam asya nír jahi*
> His hair cut up, his skin strip off,
> his flesh cut in pieces, his sinews wrench off,
> his bones distress, his marrow smite out

Watkins 1995 establishes a contiguous relationship between the basic SLAY (*$g^{w}hen$-) ADVERSARY formula found across IE epic texts and the MARROW to HAIR hierarchical formula seen in Atharvavedic hymns and OHG charms as part of an inherited "canonical creature" sequence where a beast is described with at least the five basic elements of marrow, bone, flesh, skin, and hair (525-527).

---

[153] From the same basic root as NE *marrow*, from PIE **moz-g/k-o.* Cf. Av. *mazga-*, OHG *mar(a)g/k*, ON *mergr*, OCS *mozgŭ* 'brain', possibly OIr. *medc* 'whey' (Pokorny 750; Matasović 270).
[154] From PIE **(s)ker-* 'cut', cf. Av. *čarəman-* 'coat, skin', Lat. *corium* 'thick hide, leather', *carō, carnis* 'flesh', Rus. *korá* 'bark', OIr. *scar(a)im* 'I separate', OHG *scar, scaro* 'ploughshare' (Pokorny 938-939).
[155] From PIE *$h_3{}^{o}/_{e}st$- 'bone', cf. Lat. *os*, *ossis*, Gk ὀστέον, YAv. *ast-* 'bone, body with bones', Middle Irish *asna* 'rib', Hitt. *ḫaštāi/ḫašti-* 'bone(s), strength' (de Vaan 436).

The sixth stanza of *AV* IV:12 presents a shift in focus. The speaker now addresses the patient and brings in another subject:

6. sá út tiṣṭha préhi prá drava ráthaḥ sucakráḥ

supavíḥ sunā́bhiḥ práti tiṣṭhordhváḥ

Arise, advance, speed forth; the car hath goodly fellies, naves, and wheels.

Stand up erect (upon thy feet).

As Zysk notes, this stanza could be taken as an invitation to a horse to return to the vehicle it is pulling: "we have what appears to be an incantation recited by the healer, imploring the horse to stand up, boldly and strongly, and to proceed to its chariot which, for its benefit, has been fitted with strong and sturdy parts" (73). Or, as might be supported by the next śloka, the healing of the patient is likened to the fixing of a vehicle by a skilled craftsman:

7. yádi kartáṃ patitvā́ saṃśaśré yádi vā́śmā práhṛto jaghā́na

ṛbhū́ ráthasyevā́ṅgāni sáṃ dadhat páruṣā páruḥ

If he be shattered, having fallen into a pit, or a cast stone have struck him,

Let the skilled leech join limb with limb, as 'twere the portions of a car.

In discussing the potential connections between the Germanic charms and the Atharvavedic hymns, Watkins 1995 stresses that "mere enumerations of sequences of body-parts… are not apt for external comparison," because these orderings are natural given "the universals of human physiology"; yet there is a kinship between these charm traditions regarding the description of the canonical creature and the use of the past, present, and future in speaking a desired outcome into being (527).

4.3 – MAGIC WORDS

The charm *Ad signandum domum contra diabolum* may not have the pagan names or storytelling parallelism that the Merseburg Charms contain, but it may present in terms of singular lexemes the most interesting and puzzling version of ancient Germanic magical belief yet discussed here. "A curious little charm," the passage, also known as the Zurich House-Blessing, is preserved in an 11th century four-part manuscript of the *Cantonalbibliothek* in Zurich (Bostock 32). Curiously, none of the four parts of the manuscript are "zurcherisch"; the first part contains Haltigar of Cambrai's *Poenitentiale* from Alsace or eastern France, the second a martyrology from the late 9th or early 10th century, and the third a canonical text from the third quarter of the 9th century (Nievergelt 2013:534). The fourth section of the manuscript is full of miscellanea, including calendars, excerpts from Bede, and then the charm itself. The Latin title informs the modern reader that the charm is to be used like an amulet, placed as an inscription over a house to keep away the devil (Murdoch 2004:67). The prophylactic quality appears to come from challenging the devil to pronounce "what is probably a magic word," via a warning that it knows its own name but doesn't know and/or can't pronounce the word *chnospinci* (67; Bostock 32). The charm follows, without translation for reasons which will be discussed below:[156]

Uuola uuiht taz tu uueist. Taz tu uuiht heizist.

Taz tụ ṇe uueist noch ne chanst cheden chnospinci.

While the first line of the charm seems to be a declarative sentence with an interjection and salutation, there has been much disagreement about the proper method of translation, particularly for the second line, which contains a number of difficulties (Nievergelt 537). The

[156] OHG text from Wipf 1992's *Althochdeutsche Poetische Texte*, page 94.

Taz in the first line could serve as either a conjunction or pronoun which would make the second line either propositional or relative; *chanst* could have two opposite interpretations, one meaning 'can' and the other meaning 'know'; and the meaning of *cheden* can potentially either be neutral ('to pronounce') or magical ('name' or 'speak') (537). For a clarifying translation, Müller 2007 suggests "Good, wight, that you know that your name is wight, that you are not able to and also cannot say: chnospinci" (my translation, Müller 2007:283);[157] Sonderegger 1970 translates it as "Well, wight, that you know that your name is wight, you neither know nor can you speak, you Spränzel"[158] (my translation, Sonderegger 1970:76);[159] and Kühnhold 1984 offers "Well, wight, you know that your name is 'wight'! But you don't know nor can you discuss 'the budding' (my translation, Kühnhold 1984:102).[160]

Helm 1950 provides a translation[161] assuming that "the second line is not an extension of the first, but is an exorcism… He takes the word *chnospinci* to be a magic formula by means of which the kobold could harm the house, but which now it is rendered unable to pronounce" (Bostock 32). Nievergelt writes that ultimately the key factor for understanding the charm's message lies with the final word *chnospinci* for without a satisfactory explanation, "der Sinn des Spruchs in der Luft hängt" (538).[162] Gumbrecht suggests that a "phonetically complex sound fits

[157] Translations from the original German are my own. NHG *Wicht* is rendered "wight" in all cases, but it can mean *wight*, *wretch*, *runt*, *little creature*, *scoundrel*, etc. Müller's original text reads: "Gut, Wicht, dass du weißt, dass du Wicht heißt, dass du nicht vermagst und auch nicht kannst sagen: chnospinci."
[158] *Spränzel* appears to be a Swiss-German dialect term for a man or boy who is very skinny or for a stick that is thin or straight (Burkard 2018); its place here signals Sonderegger's interpretation that *chnospinci* is a minimizing pejorative term meant to insult or diminish the spirit.
[159] "Wohlan Wicht, dass du weißt, dass du Wicht heiß(e)st, dass du nicht weißt noch kannst sprechen, du Spränzel."
[160] "Wohl, Wicht, dass du weißt, dass du 'Wicht' heißt! Dass du nicht weißt oder kannst besprechen die Knospung,"
[161] '(Ich) kenne Deinen Namen und sage Dir) dass Du Wicht (nach meinem Willen) heissest, das Wort 'chnospinci' nicht (mehr) sollst Wissen und aussprechen konnen.'(quoted in Bostock 32): 'I know your name and I say to you that you are called wretch (according to my will), you shall not know the word 'chnospinci' and you shall not be able to pronounce it.'
[162] "The meaning of the saying hangs in the air" (my translation).

the expectation for a magic word," and may make it more difficult for the evil spirit to learn or pronounce, essentially fulfilling the charm's intentions (6-7).

Others have attempted to connect the *chnospinci* that appears in OHG with the modern NHG term *Knospe* 'bud' or other terms close to it in phonological structure. A use approximating an early form of *Knospe* would render *chnospinci* "more or less synonymous with 'wight'," becoming another name for the devil or evil spirit being addressed (Gumbrecht 6). Sonderegger 1970 supposes *wiht* is really the subject word and *chnospinci* some kind of disparaging expression (as in a construction like *chnosp-ing- î* 'little runt'). *chnosp-* has at times from the Middle Ages on appeared to designate someone who is clumsy or obnoxious, and Swiss German *chnospen*/*chnosplen* denotes 'rumbling, heavy, walking around' – in this sense, *chnospinci* could be pointing out that the wight is some clumsy thing or something that rumbles about the house (Nievergelt 539). In this vein etymologies have been drawn to PIE **gen-* 'to press together, to clench', but as Nievergelt summarizes, "Bislang vermochte keiner der Erklärungsversuche sowohl sprachlich-etymologisch als auch inhaltlich-funktional zu überzeugen" (539).[163]

Regardless of its etymology, or the lack of knowledge thereof, the translation of *chnospinci* seems to lean in two main directions, toward its use as a banishing word or as the designation of the entity which is to be warded off. It would have been common to believe that wights and other demonic creatures would be unable to pronounce certain words, particularly if they had hallowed value, which might be the case if *chnospinci* were some kind of coded "christliches Gegenwort" (Nievergelt 538). *chnospinci* is also a good candidate to be a "rein magisches Wort," since incomprehensible, deformed, or artificial words can appear in spells and

[163] "So far, none of the attempts at explanation have been convincing, neither linguistically-etymologically nor with regard to content and function" (my translation).

charms, or it could simply be a nonsense word or riddle, something representing an impossible task which silences the being addressed (538). If this were the case, any etymological inquiries would be pointless. Pointing in the other direction, if *chnospinci* is being used to denote the thing to be warded off, it could mean the name of the wight itself, could stand as a particularly damaging word, or could designate the damage itself then inflicted on the wight.

Whether *chnospinci* is the unpronounceable name of a house pest or describes the pain which will be inflicted on it by the charm, *Ad signandum domum contra diabolum* or the Zurich House-Blessing displays a curious use of a single word within the context of a charm which continues to play with the past and present while also dealing with the relationships between the human and the strange, and the use of language to conjure positive change with the goal of protective amelioration.

4.4 – DISCUSSION AND CONCLUSION

The foundational ingredients of the Germanic cauldron of story surrounding Faërie folklore are difficult to discern clearly. This stage of Faërie's history seems to deal with modern concepts of adventuring and the otherworld through an abstraction of the ancient connection between storytelling and magic, between the visionary experience and the power of the word to evoke it. The ancient charm is a method of affecting amelioration in one's mind and hopefully in the experiential world, envisioning an outcome through the act of storytelling that one wishes to replicate in the current situation or in the future.

These charms translate to other forms across IE cultures, in blessings, hymns, and in curses. Even the concept of a "magic word," such as an apparently nonsensical *Zauberwort* with no inherent content, can become an accepted way of enacting influence through simple phonation or orthographic representation. The preservation and apparent utilization of the

Germanic charm makes the power of the ancient shamanic vision individualized, and although we can no longer see much of this connection peering through the Christian fabric sewn over whatever original oral tradition was once there, these passages provide a sense of the peculiar mood and power of the otherworld experience within the mind, called upon to enact change.

CHAPTER 5

CONCLUSION

This thesis has conducted a survey of Faërie lexical items and their cultural effects by comparing motifs, themes, and patterns across IE cultures within their contexts, with specific emphasis on the Old High German, Old English, Middle English, and Early Modern English stages of fairytale thematic development towards the modern genre of fantasy. In "On Fairy Stories" (1947), Tolkien supposed that there is a cauldron of story which can be traced across fairy-story traditions, but he claimed that it was impossible to describe Faërie, or the Perilous Realm, outright (1944:122). After examining Faërie's linguistic cauldron of story, we can state that this is due not to some vague notion of magical obscurity – the idea that Faërie is too fantastical or even sacred to be described – but to the fact that the ingredients contributing to any given Faërie moment are so complex that to attempt to separate them with enough clarity to describe them individually is fraught at best. What we can do, however, is take stock of the lexical ground we have covered across these exploratory comparative chapters and summarize how these linguistic ideas have been filtered into present fairytale narrative from their historic and pre-historic pasts, within the specific framework of Indo-European culture. The roots discussed here don't form a straightforward translation of past to present, but all are part of the process that has assisted in Faërie's brewing over time.

In an overview of IE roots in the cauldron, we'll revisit much of the material mentioned in passing or in footnotes throughout this thesis, beginning with those surrounding the sacred sentinels of nature. With trees in a position of veneration particularly in older stages of Germanic

magico-religious belief, roots or derivatives like **bʰerh₁ǵ* 'birch', and **h₃es-ko-* 'ash' figure into the shape of modern Faërie as the designated signs for the tree which speaks or provides power in fairy myth. This may include the world tree as well, with the Nordic Yggdrasil being an ash. **bʰerh₁ǵ* carries with it a meaning of shining, brightness, or whiteness, and across IE cultures this tree is associated with pale bark (cf. Skt. *bhūrjá* 'kind of birch,' OHG *bircha/birihha*, NHG *Birke*, ON *bjǫrk,* OCS *brěza* 'birch,').[164] **h₃es-ko-* is attested in a similarly widespread fashion, found in OE *æsc*, OS *ask*, OHG *asc*, NHG *Esche*, ON *askr*, and, with different suffixes, in Lat. *ornus*, OIr. *uinnius* and in words for the beech tree, in Gk. ὀξύα and Alb. *ah*.[165] The IE word for 'leaf', **bholh₃yo-*, which has derivatives in Lat. *folium* and Gk. φύλλον, may have come in Celtic to signify the sacred character of or reverence owed to trees in OIr. *bile* 'large tree, trunk' (see footnote 127 in Chapter 3 for etymological discussion).[166]

Words of a seemingly mundane quality have appeared in several terms of interest in the cauldron. The present participle of the IE basic being verb **h₁es-* (**h₁s-ónt-*) produces words for expressing what is real and true, as in Skt. *sánt-* 'being, real, good', Hitt. *ašant-* 'true, real', Lat. *sont-icus* 'real, genuine', ON *saðr, sannr* 'true, meet and proper', OE *sōþ* and NE *forsooth*, *sooth-sayer*, etc. These words by their very nature can also provide an additional shade of meeting; Lat. *sōns, sontis* means 'guilty', and ON *saðr, sannr* can additionally carry the same meaning. Still other derivatives can designate the affirmation or other sense of one's guilt or some truth, such as ON *sanna* and OE *sōþian*.[167] Truth, or what people consider to be true or provable, figures importantly into the understanding of Faërie as an imagined otherworld in an evolution from its status as part of the real experienced realm.**orbh-* (**h₃erbh-*) 'to turn', the PIE

[164] Watkins 2000: 10; Kroonen 2013:61; de Vaan 2008:241
[165] Kroonen 38; Matasović 2008:301
[166] Lucas 1963:16; Matasović 61
[167] Kroonen 427; Frisk 1960:464; de Vaan 574

root underlying forms of words in Greek and Latin with the notion of change in allegiance or status such as Gk. ὀρφᾰνός ‘orphaned’ and Lat. *orbus* ‘bereft, orphan’, may be the basis for such mythological characters as Orpheus and the later fairy-story derivative Sir Orfeo, as in ‘he who goes to the other side’ or ‘he who turns’.[168] A simple concept like putting or placing (**dheh₁*) gives rise to powerful ideas like OIr. *creitid* ‘to believe’, Lat -*dere* words like *abdere* ‘to conceal’ and *subdere* ‘to subject’, and even forms the basis for creator terms such as *Dhā́tar*, an ordainer god in Vedic lore (de Vaan 175; Griffith 147). To put or place then is to enact one’s agency on another physical or metaphysical presence, connoting visions of agency through physical prowess, magic, and even sublime or superhuman power such as we can imagine in a god known for ordaining the laws of the universe.

In several instances the IE words surveyed have been concerned with the terms that describe people groups and connections. The *wight* word, which we often conceptualize as an evil spirit at least as early as OE *wiht* ‘being, demon, thing’ and OS sg. *wiht* ‘something’, pl. ‘being, demon’, originally had the designation ‘being, thing’ (possibly PIE **ueḱ-ti-*); other related terms seem to carry the more neutral meaning such as ON *véttr* ‘being, thing’, Far. *vaettur* ‘spirit’, Go. *waihts* ‘thing, entity, matter’, and OCS *věšть* ‘thing’.[169] **teutéh₂* and its descendants encompass one’s identity with their neighbors, such as OE *þēod*, Go. *þiuda*, ON *þjóð*, and OHG *diot* ‘people, nation’ or OIr. *túath* ‘tribe, people’. The connection of a people with their linguistic identity also plays out in terms like OS *thiudisk* or OHG *diutisk* ‘the people’s language’.[170] A particularly interesting collocation of meanings is the concept of relationship and freedom found in PIE **priH-* derivatives. Examples include Go. *freis*, OE *frēo*, *frī*, OFr., OS, and

[168] Watkins 2000:60
[169] Kroonen 578
[170] Orel 2003:432; Kroonen 540.

OHG *frī* (and the goddess name *Frija*, ON *Freja*) 'free' and Skt. *priyá-* 'dear, beloved', all seeming to descend from a semantic notion of relation in a clan-based society to the concept of personal freedom and love or care for others (such as in the cognates found in Go. *frijon*, ON *frjá*, OE *frēogan*, *frīgan*, OCS *prijati* 'to take care of' and Skt. *prīyate* 'is pleased').[171] Identity seems to be an important notion when it comes to both ancient and modern understanding of Faërie, for without a concept of the self in relation to one's neighbor, how can we tell the natural from the supernatural or the human from the inhuman?

Foundational to the formulation of the Faërie narrative is the ability to create through speech. We've seen this play out not only in the forms our material has taken (charms, curses, poems, prayers, plays, etc.), but also in the ways IE cultures talk about the speaking act. From **bhā-*[2] (**bheh₂-*)'to speak' we get the very bases for the term Faërie: NE *fairy* and *fate* and MF *fée* 'fairy', derived from various romance forms such as Latin *fāta, fātum* > OF *fate* and *fae*.[172] The concept of pointing out verbally, whence pronouncing solemnly, represented in PIE **deiḱ-*, appears in ME as *dight,* with several possible senses related to cognates also passed down from the Germanic borrowing of Latin dictāre 'to dictate': OE *dihtan* '(to set in) order, direct, compose', OHG *dihtón* to dictate'; MHG *tihten* 'to draw up, make up', and NHG *dichten* 'to invent, fabricate'.[173] In EME we see this emerge as a term for preparing, or being clothed or put together in Spenser's *Faerie Queene* (1596), suggesting a sense of careful composition. The creation of Faërie, the "sub-creation" that Tolkien so hallows, is to be taken with such a solemn force, which directs, invents, and fashions.

---

[171] Kroonen 155; Matasović 141
[172] Watkins 2000:7; Wartburg 1949:433
[173] Bosworth and Toller 1954:204; Watkins 2000:14-15. For Germanic outcomes of **deiḱ-* see footnote 55.

A physicality to the human-to-otherworld experience is brought to the fore with words that connote sensory impressions or involve bodily functions. The ideas of consumption from PIE *h_1ed- lead to concepts of greed and possibly even the gluttonous nature of the OE *ent*/*eoten* 'giant', related to Go. *itan*, ON *eta*, OE *etan*, OFr. *eta,* OS *etan*, OHG *ezzan* 'to eat', Skt. *ádmi*, Gk. ἔδω, Lat. *edō*, Arm. *utem*, OIr. *ithim*, etc.[174] In much mythology and fairy-story giants are feared as man-eaters, showing a repeated motif of aversion to super-human levels of gluttony. Concerned with the act of consumption as well are derivatives of PIE **swel-* 'eat, drink', such as OE *swilian*, and ME/NE *swallow*, and the second member of the Iranian compound **martiya-khvara* which through stages of Greek, Latin, and English produces *manticore*, feeding further on the fear of the man-eater in the otherworld. An extension of the notion of consumption in the opposite direction from the human perspective is nourishment or growth, contained in **h_2el-* which generates OE *ælde* 'people'.[175] A product of otherworld belief aligning with notions of human vs. the strange as discussed particularly in Chapter 3 is the setting up of in-groups and out-groups that signal belonging and safety vs. danger and "other".

The body itself makes its way into this terminological survey. From PIE *$h_3{}^{o}/_{e}st$ – we get words denoting the very foundation of human anatomy: Lat. *os, ossis* 'bone', Gk *ὀστέον* 'bone', YAv. *ast-* 'bone, body with bones', Middle Irish *asna* 'rib', and Hitt. *ḫaštāi/ḫašti-* 'bone(s), strength'.[176] **moz-g/k-o* –, which eventually becomes NE *marrow*, produces Av. *mazga-*, OHG *mar(a)g/k*, ON *mergr,* OCS *mozgŭ* 'brain', and possibly even OIr. *medg* 'whey'.[177] While not necessarily carrying an original bodily meaning, PIE *(*s*)*ker* – 'to cut' forms the base for Av. *čarəman-* 'coat, skin', Lat. *corium* 'thick hide, leather', *carō, carnis*

[174] Orel 86; Watkins 2000: 22
[175] Watkins 2000:3; Orel 13
[176] de Vaan 436
[177] Pokorny 1959:750; Matasović 270

'flesh', and Rus. *korá* 'bark'; cognates OIr. *scar(a)im* 'I separate' and OHG *scar, scaro* 'ploughshare' adhere more closely to the original meaning.[178] Such terms foreground the physical material which makes up the human sensory experience over against the non-material visionary realm.

In addition to words of speaking, words of making also appear in the PIE linguistic cauldron. **$d^{h}oi\acute{g}^{h}$* - 'to form, build' gives us NE *lady*, an instant signifier of class and prestige similar to the concept of the princess or damsel which comes from OE *hlāf-dīġe* 'bread-kneader'; cognates of the second half of this compound include Skt. *dégdhi* 'smears, coats, cements', Av. *daēza-* 'wall (made from clay)', OIr. *dingid* 'presses, thrusts', and Lat. *fingere* 'to shape'.[179] Meanwhile, the NE *fey*, which denotes the 'doomed, spellbound' state of being (typically the meaning intended in phrases such as *the fey wilds*, *creatures of the fey*, etc.) from OE *fǣġe* could be taken to emerge alongside cognates in OE *fáh* 'colored,' Gk. ποικίλος 'varicolored', Skt. *piṃśáti* 'carves, cuts, adorns,' OHG *feigi* 'appointed for death, ungodly', NHG *feige* 'cowardly', and ON *feigr* 'doomed' from PIE **peiḱ-* 'mark, carve, paint'.[180] The NHG word for charm or enchantment is *Zauber*, cognate with ON *taufr* 'sorcery', OFr. *tāver*, OS *tover/tober* 'magic', and OE *tēafor* 'coloring, pigment', which may by several stages be connected to PIE **deu/dou-* 'worthy of worship, powerful', however tentative this connection may be; cognates under this assumption would include Skt. *dúvaḥ* 'worship, reverence, favour, friendship', OLat. *duenos* > Lat. *bonus* 'good', and OIr. *den* 'strong'.[181] Whether or not we can fully trust this etymology, it is enticing to understand the ideas of producing color, holding power, and the act of enchantment as interlinked on the historical linguistic level.

---

[178] Pokorny 938-939
[179] Mayrhofer 746; Kroonen 87; Watkins 2000:18; Matasović 99
[180] Bosworth and Toller 263; Kroonen 123
[181] Orel 402; Kluge 403-404; Pokorny 218-219.

Following ideas of in-group and out-group boundaries is a discussion of the harmful and dangerous elements to be contended with in Faërie. A term which could be applied to many of the frightening aspects of the otherworld is PIE **mer-* 'rub away, harm', from which comes the first part of the aforementioned Iranian compound **martiya-khvara* (> Gk. *martikhoras* > *manticore*) in addition to death words like Skt. *mṛtá-*, Lat. *mors*, *mortis*, OIr. *marb*, and OCS *mrěti* and the *-mare* words which play out in NHG *Mahr*, ON *merja*, and OE *mare/mǣre* with various meanings pertaining to nightmares and incubi.[182] The ways in which otherworld creatures cause harm are numerous, but one particular way encountered when analyzing charms is the shooting of poison or darts by elves or other creatures. PIE **skeud- /sket-* eventually become NE *shoot* from OE *sċēotan*, with cognates in OHG *skiozan*, NHG *schießen*, ON *skjóta*, OFr. *skiāta* and possibly also in ON *skotra* 'to shove or push,' Lith. *skàsti* 'to jump, hop,' Lat. *scatere,* 'to gush forth, swarm'.[183] Other words, while less immediately violent or malicious, possess a striking quality which helps contribute to the mood of Faërie. One of these is **gīs-/ǵhois-*(*do-*) 'terrible' from which descend OE *gǣstlīċ* > NE *ghastly*, Go. *usgaisjan* 'frighten, scare', and Av. *zōižda-* 'terrible'.[184] **h₂el-* 'beyond, other' provides a most interesting diffusion of derived terms: OE *el-* 'foreign, strange', Go. *aljis* 'other', OHG *alles* 'otherwise, else', possibly NE *el-dritch* (from OE *el* + *rīċe*), Gk. ἄλλος, Lat. *alius*, and OIr. *aile*, all denoting something "other".[185]

Finally, as we contend with elements of creation through speaking and painting, the inhabiting of the physical body alongside the positioning of oneself as human or "other," and the ability of people and gods to act upon other entities, several PIE words round out this Faërie

[182] Matasović 259; Pokorny 735-736.
[183] Kroonen 445, 452
[184] Kroonen 163
[185] Orel 15; Kroonen 23, Bosworth and Toller 245; Watkins 2000:2-3.

survey to describe things that are bright and/or white which make a clear impact on terminology swirling in the cauldron. The PIE word for 'sun', **séh₂u-l/n-*, develops into a wide variety of IE terms, including Go. *sauil*, dat./abl. *sunnin,* ON *sól*, OE *sunne, sól,* OS *sunna*, NHG *Sonne*, Skt. *svàr-,* gen. *sū́ras*, OIr. *súil* 'eye', Gk. ἥλιος, Lat. *sōl*, and OCS *slŭnĭce*.[186] Then there is the act of shining encompassed in PIE **bhā*-[1] (**bheh₂*) 'to shine', a homonym of **bhā*-[2] (**bheh₂*) 'to speak'. Another word used to describe the subject of this thesis – *fantasy*, from Lat. *phantasia* and Gk. φαντασία 'sight, imagination' – can be traced to this root, as can the NE doublets *phantom* and *phantasm*, with cognates in Skt. *bhā́ti* 'shines', Av. *bānu-* 'splendor', OIr. *bán* 'white', and OE *bōnian* 'polish'. Words which seem to instantly characterize the Faërie experience, things that glitter, sparkle, shine, illuminate, and in other ways shed physical and emotional light hark back to these concepts associated with the heavenly light and the act in which it daily takes part.

Watkins 1995 writes that "the perseveration of the word" is a manifestation of the poetic formula, from the myth of the hero slaying the dragon to the description of the canonical beast along the bodily trajectory of hair to marrow: "People say the same thing the same way when the same message is repeated and retold" (91). Watkins' "perseveration of the word" may assist in better understanding the tension between envisioning how the linguistic cauldron of story may help to lessen our inability to describe and define Faërie. Tolkien admitted that even he was tempted by the "fascination of the desire to unravel the intricately knotted and ramified history of the branches of the Tree of Tales… closely connected with the philologists' study of the tangled skein of Language" but ultimately borrows the words of Dasent: "We must be satisfied with the soup that is set before us, and not desire to see the bones of the ox out of which it has been

[186] Kroonen 464; Matasović 324

boiled" (130-131).[187] Tracking the perseveration of the word and noting its correspondences in the way we have done here, however, seems to tap into this desire, rather than repress it as Tolkien and Dasent urge.

This thesis has approached Lincoln's "weak comparison" strategy with the intention not to exhaustively analyze IE comparative evidence to come to a more clear or provable understanding of some kind of Proto Indo-European Faërie origin, but to follow, by close observation "modest in scope" a path of lexical and thematic comparanda from an ancient time when the human world was not meaningfully separated from the otherworld to the present day, when Faërie is a chosen aesthetic because it is so far removed from everyday life. *-core* universe creation as introduced in Chapter 1 and the imagining of oneself in a far-off cottage, living in a fairy wood, or inhabiting another century, is an example of a popular contemporary desire to revert back to belief in the strange "other" as a means of escape from human-centric existence and to connect back to the old vestiges of the visionary.

In the Germanic canon, Faërie terminology shows an evolution of otherworld belief, beginning with elements of a shamanic past where a trusted member of the community would serve as a conduit for communication with the non-human elements they believed held power in the world. With the use of early Germanic charms, we see a belief in a single person's abilities to call upon these powers to enact ameliorative effects on themselves and others, channeling this energy from many through one to an individualized understanding of magical interaction, whether it be through phonation or orthography. At the stage of Old English, there seem to be three elements in the world: the human, the strange, and the sacred. All are interconnected – elves and otherworld creatures can have beneficial or malevolent effects on people, trees can

[187] George Webbe Dasent, *Popular Tales from the Norse*, 1912.

serve as materials as well as protectors and symbols for Anglo-Saxon tenets of belief, and a lowly human such as a wandering *sċop* can create worlds and communicate with humans, animals, and spirits to comment on Anglo-Saxon life, engaging in the visionary experience. Moving from the elegiac visionary to the romantic literary of the Middle Ages and the Renaissance, while otherworld belief doesn't disappear, it changes shape, shifting into ways of seeing fairy-land through religious and allegorical lenses. Pulling imagery and vocabulary forward, the Middle and Early Modern English periods canonize elements of Germanic folklore and mythology, as they begin to solidify the ecosystems of magical creatures, sorcery, and the strange and inhuman elements of fantasy that captivate modern readers. Through making belief into theme, the stories told during this stage of Faërie development provide the flavoring that defines the modern fairy-tale, anticipating further diminution and fancy in later centuries before being remade again into the high fantasy of video games, role-playing adventures, and novels.

REFERENCES

ABEL, ERNEST (2009). *Death Gods: An Encyclopedia of the Rulers, Evil Spirits, and Geographies of the Dead*. eBook. Santa Barbara: ABC-CLIO, LLC. https://ebookcentral.proquest.com/lib/ugalib/reader.action?docID=3001318#.

ABRAMS, M. H. (1986). *The Norton Anthology of English Literature*. Fifth. Vol. 1. New York: W. W. Norton and Company.

ALFADDA, ASSIM A. & REEM M. SALLAM (2012). "Reactive Oxygen Species in Health and Disease." *Journal of Biomedicine and Biotechnology* 12.

ANDERSEN, CAROLYN (2009). *Tales of the Fey: The Use of Traditional Faerie Folklore in Contemporary Young Adult Fantasy Novels*. University of British Columbia (Vancouver) Master's Thesis (unpublished). https://open.library.ubc.ca/cIRcle/collections/ubctheses/24/items/1.0070814#downloadfiles.

ÆLFRIC OF EYNSHAM (1880). *Ælfric's Grammar and Glossary* (*Ælfrics Grammatik und Glossar*). Julius Zupitza (ed). Project Gutenberg edition. Berlin: Weidmann.

(1988). BAḴTAK. *Encyclopedia Iranica*. Encyclopedia Iranica Foundation, Inc. https://iranicaonline.org/articles/baktak-a-folkloric-she-creature-of-horrible-shape-personifying-a-nightmare.

BALOSSI, GIUSEPPINA (2014). *A Corpus Linguistic Approach to Literary Language and Characterization: Virginia Woolf's The Waves* (Linguistic Approaches to Literature 18). Amsterdam: Benjamins.

https://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,shib&db=e000xna&AN=771937&site=ehost-live&scope=site&custid=uga1&ebv=EB&ppid=pp_1.

BANE, THERESA (2012). *Encyclopedia of Demons in World Religions and Cultures*. Jefferson, North Carolina: McFarland and Company, Inc.

BARFIELD, OWEN (1973). *Poetic Diction*. Hanover, New Hampshire: University Press of New England.

BASFORD, KATHLEEN (1998). *The Green Man*. Revised edition. Cambridge: D.S. Brewer.

BECK, ROBERT & JILL BECK (2018). The Banyan Tree Spirits: Using Photography to Commune with the Natural World. *The International Journal of Religion and Spirituality in Society* 8(1). 13–29. https://cgscholar.com/bookstore/works/the-banyan-tree-spirits.

BEEKES, ROBERT (2010). *Etymological Dictionary of Greek* (Ed. Alexander Lubotsky, Leiden Indo-European Etymological Dictionary Series). Vol. 1. Leiden: Brill.

BENEDIKZ, B.S. (1973). Basic Themes in Icelandic Folklore. *Folklore* 84(1). 1–26.

BENEVISTE, EMILE (1973). *Indo-European Language and Society* (Miami Linguistics Series 12). (Trans.) Elizabeth Palmer. 1st edition. Miami: University of Miami Press.

BHAGWAT, DURGA (1958). *An Outline of Indian Folklore*. Bombay: Popular Book Depot.

BIBER, DOUGLAS, SUSAN CONRAD & RANDI REPPEN (1998). *Corpus Linguistics: Investigating Language Structure and Use* (Cambridge Approaches to Linguistics). Cambridge: Cambridge University Press.

BLAKENEY, KATHERINE (2009). "Ovid's Metamorphoses and the Plays of Shakespeare." *Inquiries Journal* 1(12). http://www.inquiriesjournal.com/articles/105/2/ovids-metamorphoses-and-the-plays-of-shakespeare.

BLOOMFIELD, MAURICE (1969). *Hymns of the Atharva-Veda* (Sacred Books of the East 42). Santa Barbara, California: Greenwood Press.

BORGES, JORGE (2005). *El libro de los seres imaginarios* (*The Book of Imaginary Beings*). (Trans.) Andrew Hurley. English edition. New York: Viking Penguin.

BOSTOCK, J. KNIGHT. (1955). *A Handbook of Old High German Literature*. Oxford: Clarendon Press.

BOSWORTH, JOSEPH & T. NORTHCOTE TOLLER (1954). *An Anglo-Saxon Dictionary*. London: Oxford University Press.

BREZINA, VACLAV (2018). *Statistics in Corpus Linguistics: A Practical Guide*. Cambridge: Cambridge University Press.

BURKARD, STEPHAN (ed.) (2018). *Wörterbuch Berndeutsch-Deutsch*. https://www.berndeutsch.ch/words/12662?q=spranzel&page=1

BURKE, JESSICA (2007). "'How Now, Spirit! Whither Wander You?' Dimunition: The Shakespearean Misconception and the Tolkienian Ideal of Faerie." *Tolkien and Shakespeare: Essays on Shared Themes and Language* (Critical Explorations in Science Fiction and Fantasy 2). Jefferson, North Carolina: McFarland & Company.

CASTIGLIONE, BALDASSARE (1903). *The Book of the Courtier* (*Il Libro del Cortegiano*). (Trans.) Leonard Eckstein Opdycke. Aldine Press: C. Scribner's Sons.

CAVENDISH, RICHARD (1975). *The Powers of Evil in Western Religion, Magic and Folk Belief.* London: Routledge and Kegan Paul Ltd.

CHAUCER, GEOFFREY (2007). *The Canterbury Tales* (Barnes & Noble Classics). (Trans.) Peter Tuttle. Annotated edition. New York: Barnes & Noble.

CHICKERING, HOWELL D. (2006). *Beowulf: A Dual-Language Edition*. New York: Anchor Books.

CLARK HALL, J. R. (1960). *A Concise Anglo-Saxon Dictionary* (Medieval Academy Reprints for Teaching 14). Fourth edition. Toronto: University of Toronto Press.

COX, GEORGE W. (1963). *The Mythology of the Aryan Nations* (The Chowkhamba Sanskrit Studies XXVII). Third edition. Varanasi: The Chowkhamba Sanskrit Series Office.

CRAWFORD, JEREMY, JAMES WYATT, ROBERT J. SCHWALB & BRUCE R. CORDELL. 2014. *Dungeons and Dragons Player's Handbook*. Fifth edition. Renton, Washington: Wizards of the Coast LLC.

CROSS, CAMERON (2015). "Arabic and Persian diacritics for Ubuntu keyboard." University of Michigan. https://sites.lsa.umich.edu/kchalipa/2015/09/diacritics/.

DALLAPICCOLA, ANNA (2002). *Dictionary of Hindu Lore and Legend*. London: Thames & Hudson.

DASENT, GEORGE WEBBE. (1912). *Popular Tales from the Norse*. New York: G. P. Putnam's Sons.

DBACHMANN (2012). "File: Rune poem Hickes 1705." *Wikimedia Commons*.

DERKSEN, RICK (2008). *Etymological Dictionary of the Slavic Inherited Lexicon* (Ed. Alexander Lubotsky, Leiden Indo-European Etymological Dictionary Series). Vol. 4. Leiden: Brill.

DILLON, MYLES (ed.). 1953. *Serglige Con Culainn* (Mediaeval and Modern Irish Series). First edition. Dublin: Dublin Institute for Advanced Studies.

DIXON-KENNEDY, MIKE. (1998). Encyclopedia of Russian & Slavic Myth and Legend. Santa Barbara: ABC-CLIO.

DUMÉZIL, GEORGES (1973). *The Destiny of a King*. (Trans.) Alf Hiltebeitel. Chicago: University of Chicago Press.

--- (1968). *Mythe et épopée*. Paris: Éditions Gallimard.

--- (1986). *The Plight of a Sorcerer*. (Ed.) Jaan Puhvel & David Weeks. Berkeley: University of California Press.

--- (1983). *The Stakes of the Warrior*. (Ed.) Jaan Puhvel. (Trans.) David Weeks. Berkeley: University of California Press.

DUNNING, T. P. & A. J. BLISS (eds.). (1969). *The Wanderer* (Methuen's Old English Poetry). London: Methuen and Co. Ltd.

EGERKRANS, JOHAN (2019). *Nordische Wesen*. eBook. WOOW Books. https://books.google.com/books?id=NeqkDwAAQBAJ&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false.

"elf, n.1." (2021). *OED Online*. Oxford: Oxford University Press. https://www.oed.com/view/Entry/60431?rskey=T6NhEt&result=3#eid.

"elf-shot, n." (2020). *OED Online*. Oxford University Press. https://www.oed.com/view/Entry/60442?rskey=VDz8zS&result=2&isAdvanced=false#eid

ELIADE, MIRCEA (1989). *Shamanism: Archaic Techniques of Ecstasy*. London: Penguin.

"fate, n." (2021). *OED Online*. Oxford University Press. https://www.oed.com/view/Entry/68488?rskey=Pes3tK&result=1&isAdvanced=false#eid

"fay, n.2." (2021). *OED Online*. Oxford University Press. https://www.oed.com/view/Entry/68740?rskey=SIHz9N&result=2&isAdvanced=false#eid.

FLIEGER, VERLYN (2002). *Splintered Light: Logos and Language in Tolkien's World*. Revised Edition. Kent, London: The Kent State University Press.

FORTSON, BENJAMIN W. (2009). *Indo-European Language and Culture: An Introduction*. Second edition. West Sussex, U.K.: Blackwell Publishing Ltd.

FOWLER, H.W. (2009). *A Dictionary of Modern English Usage*. The Classic First Edition. David Crystal (ed.). Oxford: Oxford University Press.

FRISK, HJALMAR (1960). *Griechisches Etymologishes Wörterbuch*. vol. 1: A-Ko. Heidelberg: Winter.

GIBSON, MARION & JO ANN ESRA (2014). *Shakespeare's Demonology: A Dictionary*. London: Bloomsbury.

GLOSECKI, STEPHEN O. (1989). *Shamanism and Old English Poetry* (The Albert Bates Lord Studies in Oral Tradition 2). New York: Garland Publishing, Ltd.

GOLLANCZ, ISRAEL (1940). *Sir Gawain and the Green Knight*. London: Early English Text Society by Humphrey Milford, Oxford University Press.

GOGGI, ARTI & MALPATHAK, NUTAN (2017). "Antioxidant Activities of Root, Stem and Leaves of Vernonia cinerea (L) Less." *Free Radicals and Antioxidants* 7(2). 178–183.

GORDON, I. L. (ed.) (1966). *The Seafarer* (Methuen's Old English Library). New York: Appleton Century Crofts.

GREEN, ROGER LANCELYN (1962). "Shakespeare and the Fairies." *Folklore* 73(2). 89–103. jstor.com/stable/1258609.

GRIFFITH, RALPH T. H. (1896). *The Hymns of the Atharvaveda: Translated with a Popular Commentary* (The Chowkhamba Sanskrit Studies series no. 66). Vol. 1. 2 vols. 1968 Reprint. Varanasi: Vidyavilas Press.

GRIFFITHS, BILL (2003). *Aspects of Anglo-Saxon Magic*. Revised edition. Norfolk, England: Anglo-Saxon Books.

GRIMM, JACOB & WILHELM GRIMM (1812). *Kinder- und Hausmärchen*. Berlin: Realschulbuchhandlung.

GROSART, ALEXANDER BALLOCH (1885). "Austin, Henry." *Dictionary of National Biography*, 1885-1900, vol. 2. London: Smith, Elder, and Co.

GUMBRECHT, HANS ULRICH (2004). "The Charm of Charms." *A New History of German Literature,* David E., Judith Ryan, Hans Ulrich Gumbrecht, Anton Kaes, Joseph Leo Koerner, and Dorothea von Mücke (eds.), 1–7. Cambridge: Harvard University Press.

GUMMERE, FRANCIS B. (1923). *Widsith*. In *The Old English Epic: Beowulf, Finnsburg, Waldere, Deor, Widsith, and the German Hildebrand*, 188–200. New York: Macmillan.

HALL, ALARIC (2009). *Elves in Anglo-Saxon England: Matters of Belief, Health, Gender and Identity* (Anglo-Saxon Studies). Rochester, New York: Boydell Press.

HALSALL, MAUREEN (1981). *The Old English Rune Poem: A Critical Edition* (McMaster Old English Studies and Texts 2). Toronto: University of Toronto Press.

HAMILTON, A.C. (2001). *The Faerie Queene*. Hiroshi Yamashita & Toshiyuki Suzuki (eds.). London: Pearson Education.

HANSEN, WILLIAM (2017). *The Book of Greek and Roman Folktales, Legends & Myths*. Princeton: Princeton University Press.

"hathel, n. and adj." (2021). *OED Online*. Oxford University Press. https://www.oed.com/view/Entry/84571?redirectedFrom=hathel#eid.

HELLWIG, OLIVER (2020). *DCS - Digital Corpus of Sanskrit*. Berlin. http://www.sanskrit-linguistics.org/dcs/index.php.

HELM, K. (1950). "Erfundene Götter." *Studien zu der Philologie des Mittelalters, Festgabe für F. Panzer,* R. Kienast (ed.), 1–11. Heidelberg: Winter.

HICKES, GEORGE (2018). *Linguarum vett. Septentrionalium Thesaurus Grammatico-Criticus et Archæologicus*. Gale Eighteenth Century Collections Online.

HOOKE, DELLA (2010). *Trees in Anglo-Saxon England: Literature, Lore, and Landscape* (Anglo-Saxon Studies). Rochester, New York: Boydell Press.

HOPKINS, JEFFREY (1977). "The Wanderer: an Anglo-Saxon Poem." *The Virginia Quarterly Review* 53(2).

HUFFORD, DAVID (1982). *The Terror that Comes in the Night: an Experience-Centered Study of Supernatural Assault Traditions*. Philadelphia: University of Pennsylvania Press.

"inly, adj." (2021). *OED Online*. Oxford University Press. https://www.oed.com/view/Entry/96212?rskey=8LRrYQ&result=1#eid. Accessed September 16, 2021.

JAKUBÍČEK, MILOŠ, ADAM KILGARRIFF, DIANA MCCARTHY & PAVEL RYCHLÝ (2010). "Fast Syntactic Searching in Very Large Corpora for Many Languages." *Pacific Asia Conference on Language, Information, and Computation* 24. 741–47.

JORDANES (1882). *Iordanis Romana et Getica*. Theodor Mommsen (ed.). Berlin: Weidmann.

KAVYA, J. B., M. MURALI, S. MANJULA, G. L. BASAVARAJ, M. PRATHIBHA, S. C. JAYARAMU, & K.N. AMRUTHESH (2020). "Genotoxic and Antibacterial Nature of Biofabricated Zinc Oxide Nanoparticles from *Sida rhomifolia linn*." *Journal of Drug Delivery Science and Technology* 60. 1–10.

KEILEN, SEAN (2014). "Shakespeare and Ovid." John F. Miller and Carole E. Newlands (eds.), *A Handbook to the Reception of Ovid*, pp. 232-245. New York: John Wiley & Sons.

KILGARIFF, ADAM, PAVEL RYCHLÝ, MICHAEL RUNDELL, VOJTĚCH KOVÁŘ, VIT SUCHOMEL, VIT BAISA, JAN BUŠTA (2021). *Sketch Engine*. sketch.engine.eu.

--- (2021). “Keyword and Term Extraction.” *Sketch Engine*. https://www.sketchengine.eu/documentation/simple-maths/

--- (2021). “Create a Corpus in an Unsupported Language.” *Sketch Engine*. https://www.sketchengine.eu/corpora-and-languages/unsupported-language/

--- (2021). “About Visualization.” *Sketch Engine*. https://app.sketchengine.eu/#wordsketch

--- (2021). “Simple Maths.” *Sketch Engine*. https://www.sketchengine.eu/documentation/simple-maths/

KILGARRIFF, ADAM, VOJTĚCH KOVÁŘ, SIMON KREK, IRENA SRDANOVIĆ & CAROLE TIBERIUS (2010). “A Quantitative Evaluation of Word Sketches.” *Proceedings of the 14th EURALEX International Congress* 372–79.

KLAEBER, FREDERICK (2008). *Klaeber’s Beowulf*. R. D. Fulk, Robert E. Bjork & John D. Niles (eds.). Fourth edition. Toronto: University of Toronto Press.

KLINE, A. S. (2007). *Sir Gawain and the Green Knight*. Poetry in Translation. https://www.poetryintranslation.com/PITBR/English/GawainAndTheGreenKnight.php.

KLUGE, FRIEDRICH (1891). *An Etymological Dictionary of the German Language*, John Francis Davis (trans.). London: George Bell and Sons.

KROONEN GUUS (2013). *Etymological Dictionary of Proto-Germanic* (Ed. Alexander Lubotsky, Leiden Indo-European Etymological Dictionary Series). Vol. 11. Leiden: Brill.

KÜHNHOLD, CHRISTA (1984). “Wortbildung und Sprachinnenraum: Zur Semantik Sprachlicher Ausdrucksformen am Beispiel Nominaler Stammbildungen.” *North-Western European Language Evolution* 3. 89–112.

KULICK, SETH & NEVILLE RYANT (2020). “Parsing Early Modern English for Linguistic Search.” *arXiv preprint*, Cornell. https://arxiv.org/abs/2002.10546.

KYTÖ, MERJA & JONATHAN CULPEPPER (2006). "A Corpus of English Dialogues 1560-1760." Uppsala University. https://engelska.uu.se/forskning/engelska-spraket/elektroniska-resurser/a-corpus/.

"lady, n." (2021). *OED Online*. Oxford University Press. https://www.oed.com/view/Entry/105011?rskey=LAwIIv&result=1&isAdvanced=false#eid

LANG, ANDREW (2013). *Andrew Lang's The Coloured Fairy Books - Complete Collection*. Melody Laughlin (ed.). Shadowfyre Publications.

--- (1887). *Myth, Ritual, and Religion*. Vol. 1. 2 vols. London: Longmans, Green, and Co.

--- (1889). *Prince Prigio*. Bristol: J.W. Arrowsmith.

--- (1884). *The Princess Nobody*. London: Longmans, Green and Co.

LASKAYA, ANNE & EVE SALISBURY (eds.) (1995). *Sir Orfeo*. Rochester: University of Rochester Robbins Literary Digital Projects. (https://d.lib.rochester.edu/teams/text/laskaya-and-salisbury-middle-english-breton-lays-sir-orfeo).

LEBLING, ROBERT (2010). *Legends of the Fire Spirits*. E-Book. London: I.B. Tauris & Co. Ltd. https://books.google.com/books?id=uxKJDwAAQBAJ&q=jinn#v=onepage&q&f=false.

LEHMANN, WINFRED P. (1986). *A Gothic Etymological Dictionary*. Leiden: Brill.

LINCOLN, BRUCE (2012). *Gods and Demons, Priests and Scholars: Critical Explorations in the History of Religions*. Chicago: University of Chicago Press.

--- (2018). *Apples and Oranges: Explorations In, On, and With Comparison*. Chicago, London: The University of Chicago Press.

LITTLETON, C. SCOTT (1982). *The New Comparative Mythology: An Anthropological Assessment of the Theories of Georges Dumézil*. Third Edition. Berkley, California: University of California Press.

"lōrd n." (2019). *Middle English Compendium*. Ann Arbor, Michigan: University of Michigan Library. https://quod.lib.umich.edu/m/middle-english-dictionary/dictionary/MED26078/track?counter=1&search_id=9442408.

"low, adj. and n.2." (2021). *OED Online*. Oxford University Press. https://www.oed.com/view/Entry/110646?rskey=EUFiMG&result=4&isAdvanced=false#eid

LOUWERSE, MAX M., GWYNETH A. LEWIS, & JIE WU (2008). "Unigrams, bigrams and LSA. Corpus linguistic explorations of genres in Shakespeare's plays." *New Directions in Literary Studies*, 108–129. Newcastle, England: Cambridge Scholars Publishing.

LUCAS, A. T. (1963). "The Sacred Trees of Ireland." *Journal of the Cork Historical and Archaeological Society* 68, 16-54. Lapps Quay, Cork: Cork Historical and Archaeological Society.

MACDONALD, GEORGE (1858). *Phantastes: A Faerie Romance for Men and Women*. United Kingdom: Smith, Elder & Co.

--- (1867). *Dealings with the Fairies*. London: Alexander Strahan.

--- (1872). *The Princess and the Goblin*. United Kingdom: Strahan & Co.

--- (1895). *Lilith: A Romance*. United Kingdom: Chatto and Windus.

MACDONELL, ARTHUR ANTHONY (1897). *Vedic Mythology*. 1974 reprint. New York: Gordon Press.

MACKILLOP, JAMES (2004). *A Dictionary of Celtic Mythology*. Reissued. New York: Oxford University Press Inc. https://ebookcentral.proquest.com/lib/ugalib/detail.action?docID=431087.

MALONE, KEMP (ed.). 1936. *Widsith*. London: Methuen and Co. Ltd.

MARTINDALE, MICHELLE & CHARLES MARTINDALE (1994). *Shakespeare and the Uses of Antiquity*. London: Routledge.

MASSÉ, HENRI (1954). Persian Beliefs and Customs. E-resource. *Human Relations Area Files - Cultural Information for Education and Research*. https://ehrafworldcultures.yale.edu/ehrafe/fullContext.do?method=fullContext&forward=searchFullContext&col=collection(%27/eHRAF/ethnography/MidEast/MA01%27)&docId=ma01-007&page=ma01-007-017058&offsetId=ma01-007-017081&tocOffsetId=tocma01007017068&resultSelect=2 (16 August, 2021).

MATASOVIĆ, RANKO (2008). *Etymological Dictionary of Proto-Celtic* (Ed. Alexander Lubotsky, Leiden Indo-European Etymological Dictionary Series). Vol. 9. Leiden: Brill.

MAYRHOFER, MANFRED (1986-96). *Etymologisches Wörterbuch Des Altindoarischen*. I. Teil, Ältere Sprache, Heidelberg: Winter.

MEILLET, ANTOINE (1957). *The Comparative Method in Historical Linguistics*. (Trans.) Gordon B. Ford, Jr. Paris: Champion.

MILLER, PAUL W (1967). *Seven Minor Epics of the English Renaissance* (1596-1624). Project Gutenberg. Gainesville, Florida: Scholars' Facsimiles and Reprints. https://www.gutenberg.org/files/29574/29574-h/29574-h.htm.

MISHRA, A. N., D. PANDEY, SHIVANI KAUSHIK, LALITA PANDEY & V. P. VERMA (2010). "Study of the Chemical Constituents and Antioxidant Activity of *Sida cordifolia Linn*." *Plant Archives* 10(1). 25–31.

MÜLLER, F. MAX (1891). *Science of Language*. Vol. I. 2 vols. New York: Charles Scribner's Sons.

MÜLLER, STEPHAN (2007). *Althochdeutsche Literatur: Eine Kommentierte Anthologie Zweisprachig*. Leipzig: Reclam.

MURDOCH, BRIAN (2004). "Charms, Recipes, and Prayers." *German Literature of the Early Middle Ages* (The Camden House History of German Literature 2), 57–72. Rochester NY: Camden House.

--- (1983). *Old High German Literature*. Boston: G. K. Hall and Company.

NEVILLE, JENNIFER (1999). *Representation of the Natural World in Old English Poetry* (Cambridge Studies in Anglo-Saxon England 27). Cambridge: Cambridge University Press.

NIEVERGELT, ANDREAS (2013). "'Zürcher Hausbesegnung'. Auch 'Alemannische Hausbesegnung' oder 'St. Galler Haussegen', *Ad signandum domum contra diabolum*." *Althochdeutsche und altsächsische Literatur*, 534–541. Berlin: DeGruyter.

NYROP, KRISTOFFER (1979). *Grammaire Historique de la Langue Française*. Revised fourth edition. Geneva: Slatkine Reprints.

OGDEN, DANIEL (2013). *Dragons, Serpents, and Slayers in the Classical and Early Christian Worlds*. New York: Oxford University Press.

OREL, VLADIMIR (2003). *A Handbook of German Etymology*. Leiden: Brill.

ÖNNERFORS, ALF (1991). *Antike Zaubersprüche*. Stuttgart: Reclam.

OVID (1993). *The Metamorphoses of Ovid*. (Ed.) Allen Mandelbaum. New York: Harcourt Brace.

PATCH, HOWARD ROLLIN (1950). *The Other World: According to Descriptions in Medieval Literature* (Smith College Studies in Modern Languages 1). Cambridge: Harvard University Press.

POKORNY, JULIUS (1959). *Indogermanisches Etymologisches Wörterbuch*. Bern: Francke.

PORTEOUS, ALEXANDER (2002). *The Forest in Folklore and Mythology*. Dover republished edition. Mineola, New York: Dover Publications, Inc.

--- (2005). *The Lore of the Forest*. Reprint. New York: Cosimo, Inc.

POZZA, MARIANNA (2020). "Traces of 'Crystallized' Conceptual Metaphors in Ancient Indo-European Languages: the Relationship of Language with Space and Body." *Studii de Lingvistica 10*. 225–241. https://www.proquest.com/scholarly-journals/traces-crystallized-conceptual-metaphors-ancient/docview/2476619091/se-2?accountid=14537

RAYSON, PAUL, DAWN ELIZABETH ARCHER, ALISTAIR BARON, JONATHAN CULPEPER, & NICOLAS SMITH (2007). "Tagging the Bard: Evaluating the Accuracy of a Modern POS Tagger on Early Modern English Corpora." Lancaster University.

REINHARD, MARIANN (1976). *On the Semantic Relevance of the Alliterative Collocations in "Beowulf."* Bern: Francke.

RIACH, AMY (2014). *The Seafarer*. London: Sylph Editions.

ROMAN, LUKE & MONICA ROMAN (2010). *Encyclopedia of Greek and Roman Mythology*. New York: Facts on File, Inc.

RUSSOM, GEOFFREY (2017). *The Evolution of Verse and Structure in Old and Middle English Poetry* (Cambridge Studies in Medieval Literature). Cambridge: Cambridge University Press.

RYCHLÝ, PAVEL (2008). “A Lexicographer-Friendly Association Score.” (Ed.) Petr Sojka & Aleš Horák. *Proceedings of Recent Advances in Slavonic Natural Language Processing* 6–9.

SCHAFFNER, STEFAN (1999). “Die Götternamen des Zweiten Merseburger Zauberspruches.” *Referate des Kolloquiums zu den Merseburger Zaubersprüchen auf der XI. Fachtagung der Indogermanischen Gesellschaft in Halle/Saale* (17-23 September 2000), Heiner Eichner and Robert Nedoma (eds.), *Die Sprache* 41. 153–205. Wiesbaden: Harrassowitz.

SCHMIDT, HELMUT (1996). *Treetagger*. Institute for Computational Linguistics, University of Stuttgart.

SCHRIJVER, PETER (1991). *The Reflexives of the Proto-Indo-European Laryngeals in Latin*. Atlanta, Georgia: Rodopi.

(2004). Selch. *Dictionary of the Scots Language*. Scottish Language Dictionaries Ltd. https://www.dsl.ac.uk/entry/snd/selch.

SHAKESPEARE, WILLIAM (2019). *A Midsummer Night’s Dream* (Folio I, 1623). Internet Shakespeare Editions. https://internetshakespeare.uvic.ca/doc/MND_F1/scene/index.html (2 September, 2021).

--- (2019). *Cymbeline* (Folio I, 1623). Internet Shakespeare Editions. Jennifer Forsyth (ed.). https://internetshakespeare.uvic.ca/doc/Cym_F1/index.html.

--- (2019). *Macbeth* (Folio I, 1623). Internet Shakespeare Editions. Anthony Dawson and Gavin Paul (eds.). https://internetshakespeare.uvic.ca/doc/Mac_F1/index.html.

--- (2019). *The Merry Wives of Windsor* (Quarto I, 1602). Internet Shakespeare Editions. Helen Ostovich (ed.). https://internetshakespeare.uvic.ca/doc/Wiv_Q1/index.html.

--- (2019). *Romeo and Juliet* (Quarto I, 1597). Internet Shakespeare Editions. Roger Apfelbaum (ed.). https://internetshakespeare.uvic.ca/doc/Rom_Q1/index.html.

--- (2019). *The Rape of Lucrece* (Quarto, 1594). Internet Shakespeare Editions. Hardy M. Cook (ed.). https://internetshakespeare.uvic.ca/doc/Luc_Q1/index.html.

--- (2019). *Venus and Adonis* (Quarto I, 1593). Internet Shakespeare Editions. Hardy M. Cook (ed.). https://internetshakespeare.uvic.ca/doc/Ven_Q1/index.html

SLONE, ISABEL (2020). "Escape into Cottagecore, Calming Ethos for our Febrile Moment." *The New York Times*. New York, sec. Style. 10 March.

SONDEREGGER, STEFAN (1970). *Althochdeutsch in St. Gallen: Ergebnisse und Probleme der althochdeutschen Sprachüberlieferung in St. Gallen vom 8. bis ins 12. Jahrhundert* (Bibliotheca Sangallensis 6). Sigmaringen: Tan Thorberke.

SPENSER, EDMUND (1993). *The Complete Works in Verse and Prose of Edmund Spenser*. Renascence Editions - Luminarium. http://www.luminarium.org/renascence-editions/fqintro.html.

SRIVIDYA, A. R., S. P. DHANABAL, S. JEEVITHA, V. J. VISHNU VARTHAN, & R. RAJESH KUMAR (2012). "Relationship between Antioxidant Properties and Chemical Composition of *Abutilon Indicum Linn*." *Indian Journal of Pharmaceutical Sciences* 74(2). 163–167.

STURLESON, SNORRI (2012). *Ynglinga Saga*. Cärl Save (ed.). Charleston, South Carolina: Nabu Press.

SUMMERS, DAVID A. 1997. *Spenser's Arthur: The British Arthurian Tradition and The Faerie Queene*. Lanham, Maryland: University Press of America.

TALLY LIONARONS, JOYCE (1998). "The Otherworld and its Inhabitants in the Nibelungenlied." *A Companion to the Nibelungenlied*. Winder McConnell (ed.). Columbia, S.C.: Camden House.

TOLKIEN, J. R. R. (1937). *The Hobbit, or, There and Back Again*. First edition. United Kingdom: George Allen & Unwin.

--- (1981). *The Letters of J.R.R. Tolkien*. Humphrey Carpenter (ed). Boston: Houghton Mifflin.

--- (1954). *The Lord of the Rings*. United Kingdom: George Allen & Unwin.

--- (1977). *The Silmarillion*. (Ed.) Christopher Tolkien. United Kingdom: George Allen & Unwin.

--- (1992). "Smith of Wootton Major." In *Poems and Stories*, 303–342. Great Britain: HarperCollins Publishers.

---. (1992). "On Fairy Stories." In *Poems and Stories*, 113–192. Great Britain: HarperCollins Publishers.

TOLKIEN, J.R.R. & E.V. GORDON (eds.) (1925). *Sir Gawain and the Green Knight*. Oxford: Clarendon Press.

VAAN, MICHIEL DE (2008). *Etymological Dictionary of Latin and the Other Italic Languages* (Ed. Alexander Lubotsky, Leiden Indo-European Etymological Dictionary Series). Vol. 7. Leiden: Brill.

VIRGIL (Maro, Publius Vergilius) (2008). *The Georgics* (*Georgicon*). Gutenberg Latin edition. Project Gutenberg. https://www.gutenberg.org/files/231/231-h/231-h.htm#liber2.

VRIES, JAN DE (1977). *Altnordisches Etymologisches Wörterbuch*. Leiden: Brill.

WARNER, ELIZABETH (2002). *Russian Myths*. Great Britain: British Museum Press.

WARTBURG, WALTHER V. (1949). *Französisches Etymologisches Wörterbuch*. Tübingen: J.C.B. Mohr.

WATKINS, CALVERT (1995). *How to Kill a Dragon: Aspects of Indo-European Poetics*. New York: Oxford University Press.

--- (ed.) (2000). *The American Heritage Dictionary of Indo-European Roots.* Second edition. Boston: Houghton Mifflin.

WILBY, EMMA (2010). *The Visions of Isobel Gowdie: Magic, Witchcraft, and Dark Shamanism in Seventeenth-Century Scotland.* Portland, Oregon: Sussex Academic Press.

WILLSON, H. B. (1957). "Bluotrenki." *The Modern Language Review* 52(2). 233–235.

WIPF, KARL A. (1992). *Althochdeutsche poetiche Texte*. Stuttgart: Reclam.

WITMORE, MICHAEL, JONATHAN HOPE & MICHAEL GLEICHER (2016). "Digital Approaches to the Language of Shakespearean Tragedy." Michael Neill & David Schalkwyk (eds*.), The Oxford Handbook of Shakespearean Tragedy*, 316–335. Oxford: Oxford University Press.

WOODCOCK, MATTHEW (2004). *Fairy in The Faerie Queene: Renaissance Elf-Fashioning and Elizabethan Myth-Making*. East Anglia: Ashgate Publishing Limited.

ZYNGIER, SONIA (2008). "Macbeth through the Computer: Literary Evaluation and Pedagogical Implications." Willie van Peer (ed.), *The Quality of Literature: Linguistic Studies in Literary Evaluation* (Linguistic Approaches to Literature 4), 169–190. Amsterdam: Benjamins.

ZYSK, KENNETH G. (1985). "Religious Healing in the Veda." *Transactions of the American Philosophical Society* 7. Philadelphia: American Philosophical Society.

APPENDIX A

ABBREVIATIONS

Alb.	Albanian
Arm.	Armenian
Av.	Avestan
EME	Early Modern English
Far.	Faroese
Gk.	Greek
Go.	Gothic
IE	Indo-European
Lat.	Latin
ME	Middle English
MF	Modern French
MHG	Middle High German
NHG	New High German (aka Mod. German)
OCS	Old Church Slavic (aka Slavonic)
OF	Old French
OFr.	Old Frisian
OHG	Old High German
OE	Old English
OIr.	Old Irish
ON	Old Norse (aka Old Icelandic)
OS	Old Saxon
PCelt.	Proto-Celtic
PGmc.	Proto-Germanic
PIE	Proto Indo-European
Skt.	Sanskrit
YAv.	Young Avestan

APPENDIX B

CORPUS STUDY DATA

KWIC RESULTS FOR *THE FAERIE QUEENE* AND *A MIDSUMMER NIGHT'S DREAM*

Results generated from Sketch Engine's "Concordance" function. Queries displayed are written in Corpus Query Language (CQL), originally developed at the Corpora and Lexicons groups, IMS, University of Stuttgart (source).

</s><s> denotes a sentence break.

The Faerie Queene. Query: [`word= "Faer.*"`]

Left Context	**KWIC**	Right Context
lye hidden still, Of	**Faerie**	knights and fairest
Glorious Queene of	**Faerie**	lond, To winne him
still, And chose in	**Faery**	court of meere goodwill
they knew: Yet the stout	**Faerie**	mongst the middest
He spide with that same	**Faery**	champions page,
flaming corage of that	**Faery**	knight, Deuizing, how
I, and all. </s><s> Soone as the	**Faerie**	heard his Ladie speake,
she came, she found the	**Faery**	knight Departed thence
, But through all	**Faery**	lond his famous worth
; But when he dyde, the	**Faerie**	Queene it brought To
Queene it brought To	**Faerie**	lond, where yet it may be
doughtie knights, whom	**Faery**	land did raise, That
streight deliuered to a	**Faery**	knight, To be vpbrought
brought you hither into	**Faery**	land, Aread Prince
said, She Queene of	**Faeries**	hight. </s><s> When I awoke, and
say; O happy Queene of	**Faeries**	, that hast found Mongst
taking by the hand that	**Faeries**	sonne, Gan him instruct
neuer yet was seene of	**Faeries**	sonne, That neuer leads
, In which that fairest	**Faerie**	Queene doth dwell, The
blood, Whom all a	**Faeries**	sonne doen nominate? </s>
: From thence a	**Faerie**	thee vnweeting reft,
call, so chaungd by	**Faeries**	theft. </s><s> Thence she thee

thee brought into this	**Faerie**	lond, And in an heaped
and thy forces pryde, To	**Faery**	court thou cam"st to
to returne to that great	**Faerie**	Queene, And her to serue
is that happy land of	**Faery**	, Which I so much do vaunt
such to some appeare. </s><s> Of	**Faerie**	lond yet if he more
owne realmes in lond of	**Faery**	, And in this antique
aduentures of this	**Faery**	knight The good Sir
king Oberon he came to	**Faerie**	land. </s><s> Him als
certes (said the	**Faerie**	knight) I read the man,
cognizance, Sith him in	**Faerie**	court he late auizd; And
, and scepter shene All	**Faery**	lond does peaceable
is, that wonnes in	**Faerie**	lond; He hath a sword,
after all was ceast, the	**Faery**	knight Besought that
& sire. </s><s> Behold, thou	**Faeries**	sonne, with mortall eye
batteill to the	**Faery**	knight; Who likewise
him before, Whereon the	**Faery**	Queenes pourtract was
is the mighty Queene of	**Faerie**	, Whose faire retrait I
to guide you through all	**Faery**	land. </s><s> Gramercy Sir (
him forth drew From	**Faery**	court. </s><s> So talked they,
aspire. </s><s> The whiles, the	**Faerie**	knight did entertaine
hight Antiquitie of	**Faerie**	lond. </s><s> In which when as he
hight, Of whom all	**Faeryes**	spring, and fetch their
aduaunce the crowne of	**Faery**	: He left two sonnes, of
faire sonne of gentle	**Faery**	, That art in mighty
what needs me fetch from	**Faery**	Forreine ensamples, it
Briton Prince and	**Faerie**	knight, After long
to preuent, And her to	**Faerie**	court safe to conuay,
his hard assay, Vnto his	**Faerie**	Queene he might present
. </s><s> He graunted: then the	**Faery**	quickly raught His
which it fell into that	**Faeries**	mind, To aske this
hath, that here in	**Faery**	lond Do many famous
they, till that to	**Faery**	lond They came, as
, As was in all the lond of	**Faery**	, or elsewheare. </s>
, the Prince, and	**Faery**	gent, Whom late in chace
dismayd, Whose like in	**Faery**	lond were seldome seene
Lady faire mote bee His	**Faery**	Queene, for whom he did
complaine: Or that his	**Faery**	Queene were such, as
<s> I lately did depart From	**Faery**	court, where I haue many
of Amphisa, who by race A	**Faerie**	was, yborne of high
doe liue on ground. </s><s> To	**Faery**	court she came, where
she lou"d none, but a	**Faerie**	knight. </s><s> Then like a
knight. </s><s> Then like a	**Faerie**	knight himselfe he
bad, Which now in	**Faerie**	court all men do tell,

Britomart and that same	**Faerie**	knight Vprose, forth on
the prowest Knights in	**Faery**	lond; And those two
. </s><s> Whilome it was (as	**Faeries**	wont report) Dame Venus
Eirena hight, Did to the	**Faery**	Queene her way addresse
by him brought againe to	**Faerie**	land; Where he her spous
thou vnto that stranger	**Faery**	Knight, Who yesterday
, When first to	**Faery**	court he saw her wend,
by that mightie	**Faerie**	Prince, Great Gloriane
ayre to beat. </s><s> So did the	**Faerie**	knight himselfe abeare
called was away, To	**Faerie**	Court, that of
still the way did hold To	**Faery**	Court, where what him
delightfull land of	**Faery**	, Are so exceeding
. </s><s> Right so in	**Faery**	court it did redound,
was there Lady found In	**Faery**	court, but him did deare
hight, Into the land of	**Faerie**	, where no wight Should
through all the land of	**Faerie**	, Though of meane
beheast, Which by the	**Faery**	Queene was on him layd,
drowne: But Nymphes and	**Faeries**	by the bancks did sit, In
Queene, Or Nymphes, or	**Faeries**	, or enchaunted show,
, The which the	**Faery**	Queene had long afore
land. </s><s> Him through all	**Faery**	land he follow"d so, As

A Midsummer Night's Dream. Query: [`lc="fairy" | lemma_lc="fairy"`]

Left	**KWIC**	Right
Moons sphere; And I serue the	**Fairy**	Queene, to dew her orbs vpon
you see, Those be Rubies,	**Fairie**	fauors, In those freckles,
wasted there. </s><s> But roome	**Fairy**	, heere comes Oberon. </s><s> And
What, iealous Oberon? </s><s>	**Fairy**	skip hence. </s><s> I haue forsworne
thou vvast stolne away from	**Fairy**	Land, And in the shape of Corin
Set your heart at rest, The	**Fairy**	land buyes not the childe of me
goe with thee. </s><s> Not for thy	**Fairy**	Kingdome. </s><s> Fairies away: We
for thy Fairy Kingdome. </s><s>	**Fairies**	away: We shall chide downe
Weed wide enough to rap a	**Fairy**	in. </s><s> And with the iuyce of this
Come, now a Roundell, and a	**Fairy**	song; Then for the third part
do no wrong, Come not neere our	**Fairy**	Queene. </s><s> Philomele with
some vile thing is neere. </s><s>	**Faire**	loue, you faint with wandring
goe with me, Ile giue thee	**Fairies**	to attend on thee; And they
remedy. </s><s> Captaine of our	**Fairy**	band, Helena is heere at hand,
that would not let him bide	**Faire**	Helena; who more engilds the
things shall be peace. </s><s> My	**Fairie**	Lord, this must be done with
fel-low. </s><s> I haue a venturous	**Fairy**	, That shall seeke the
I will winde thee in my arms,	**Fairies**	be gone, and be alwaies away. </s>

straight she gaue me, and her	**Fairy**	sent To beare him to my Bower in
sent To beare him to my Bower in	**Fairy**	Land. </s><s> And now I haue the
. </s><s> But first I will release the	**Fairy**	Queene. </s><s> Be thou as thou wast
anticke fables, nor these	**Fairy**	toyes, Louers and mad men haue
. </s><s> Louers to bed, "tis almost	**Fairy**	time. </s><s> I feare we shall
paths to glide, And we	**Fairies**	, that do runne, By the triple
drowsie fier, Euerie Elfe and	**Fairie**	spright, Hop as light as bird
note. </s><s> Hand in hand, with	**Fairie**	grace, Will we sing and blesse
day, Through this house each	**Fairy**	stray. </s><s> To the best Bride-bed
field dew consecrate, Euery	**Fairy**	take his gate, And each

PERIODIZATION AND COUNTS OF CUSTOM REFERENCE CORPORA

Renaissance Poetry Reference Corpus[188]

Author	Work	Year	Word Count
Shakespeare	*Venus and Adonis*	1593	9,756
---	*The Rape of Lucrece*	1594	14,986
Richard Lynch	*The Love of Dom Diego and Ginevra*	1596	7,448
William Barksted	*Mirrha*	1607	7,359
---	*Hiren*	1611	7,497
Samuel Page	*Amos and Laura*	1613	2,612
H.A.[189]	*The Scourge of Venus*	1613	7,778
Dustin Gale	*Pyramus and Thisbe*	1617	4,042
Anonymous	*Philos and Licia*	1624	**7,077**
		Total	**68,555**

Corpus of English Dialogues[190]

Period	Period Totals
1560-1599	200,150
1600-1639	204,470
1640-1679	259,240
1680-1719	297,090
1720-1760	222,740
Total	**1,183,690**

[188] The two Shakespeare works were scraped from Internet Shakespeare Editions and were edited by Hardy M. Cook. The remaining seven works are sourced from Paul W. Miller's *Seven Minor Epics of the English Renaissance* (1596-1624), Project Gutenberg edition (2009).

[189] The author's/editor's identity beyond their initials is uncertain. The attribution to a "Henry Austin" by Grosart (*Dictionary of National Biography*, 1885-1900, Vol. 2 entry) based on some accidental reference elsewhere has been widely rejected (Miller 1967).

[190] Reproduced from Kytö and Culpepper's "A Corpus of English Dialogues 1560-1760."

Medieval Poetry Reference Corpus[191]

Author	Work	Year	Word Count
--	*Alysoun*	~1300	259
--	*Maiden in the Mor*	~1300	121
--	*When the Nightingale Sings*	~1310	209
--	*Wynnere and Wastoure*	~1350	4,760
Chaucer	*The Legend of Good Women*	~1385	21,385
Chaucer	*Troilus and Creseyde*	~1385	65,653
William Langland	*Piers Plowman*	~1370-90	70,661
		Total	**163,048**

for soþe CONCORDANCE AND TRANSLATIONS[192]

Left	KWIC	Right
ware alle my wyt to wynne me þeder And þat I swere þe	**for soþe**	and by my seker traweþ Þat is innogh in Nwe Ȝer hit
grymme tole to þe And let se how þou cnokez Gladly sir	**for soþe**	Quoþ Gawan his ax he strokes Þe grene knyȝt vpon
on þat haþel þen on any oþer Now alle þese fyue syþez	**for soþe**	were fetled on þis knyȝt And vchone halched in oþer þat
face as þe fyre and fre of hys speche And wel hym semed	**for soþe**	as þe segge þuȝt To lede a lortschyp in lee of leudez ful
fyne fader of nurture God hatz geuen vus his grace godly	**for soþe**	Þat such a gest as Gawan grauntez vus to haue When
al his one Er þe halidayez holly were halet out of toun	**for soþe**	sir quoþ þe segge ȝe sayn bot þe trawþe A heȝe ernde
þat I bidde Wyl ȝe halde þis hes here at þys onez Ȝe sir	**for soþe**	sayd þe segge trwe Whyl I byde in yowre borȝe be bayn
I schulde keuer þe more comfort to karp yow wyth Nay	**for soþe**	beau sir sayd þat swete Ȝe schal not rise of your bedde I
worde quoþ þat wyȝt þat worst is of alle Bot I am swared	**for soþe**	þat sore me þinkkez Kysse me now comly and I schal
þing for þy luf þat I in londe welde For ȝe haf deserued	**for soþe**	sellyly ofte More rewarde bi resoun þen I reche myȝt
spied and spuryed so specially after Bot I schal say yow	**for soþe**	syþen I yow knowe And ȝe ar a lede vpon lyue þat I wel
to longe I hope þat þi hert arȝe wyth þyn awen seluen	**for soþe**	quoþ þat oþer freke so felly þou spekez I wyl no lenger
ilke wouen girdel Myn owen wyf hit þe weued I wot wel	**for soþe**	Now know I wel þy cosses and þy costes als And þe
We schal yow wel acorde Þat watz your enmy kene Nay	**for soþe**	quoþ þe segge and sesed hys helme And hatz hit of

1. (line 405) “and I shall wind all my wit to win me thither; / and that I swear you **in truth**, and by my sure honour.”

[191] Late 14th century works are certainly overrepresented in the corpus compared to the much shorter and more difficult to date works produced earlier in the century. Rather than representing these later time periods with snippets or an even sparser list of larger late 14th century works, I elected to include a more representative variety of poetic language rather than fewer words overall, even if it does skew towards a later rather than earlier time period for comparison.

[192] Translations again provided from A. S. Kline 2007, reproduced by *Poetry in Translation*.

2. (415) “Take now your grim steel to thee, / and see how you fell oaks.’ ‘Gladly, sir, **indeed**,’ quoth Gawain; his axe he strokes. / The green knight on his ground graciously stands…”
3. (656) “ – these pure five / were firmer founded in his form than another. / Now all these five-folds, **forsooth**, were fused in this knight, / and each one joined to another that none end had…”
4. (848) “face fell as the fire, and free of his speech; / and well he seemed **[ ]** to suit, as the knight thought, / the leading a lordship, along of lords full good.”
5. (920) “… since we have found this fine master of breeding. / God has given us of his goodly grace **forsooth**, / that such a guest as Gawain grants us to have…”
6. (1050) “so keenly from the king’s court to stray all alone, / before the holy holiday was haled out of town. / ‘**Forsooth** sir,’ quoth the knight, ‘you say but the truth, / a high errand…”
7. (1091) “‘You have deemed to do the deed that I bid. / Will you hold to this promise here and now?’ / ‘Yes, sire, **indeed**,’ said the knight and true, / ‘While I bide in your burg, I’m at your behest.’
8. (1222) “I should discover more comfort in speaking with you.’ / ‘Nay, **forsooth**, beau sire,’ said that sweet, / ‘You shall not rise from your bed.’”
9. (1793) “‘These words,’ said the lady, ‘are the worst words of all; / but I am answered **forsooth**, so that it grieves me. / Kiss me now gently, and I shall go hence;”
10. (1803) “the dearest thing, for your sake, I own in the world, / for you have deserved, **forsooth**, and in excess, a richer reward, by rights, than I might reckon;”

11. (2095) “that you have sought and spurred so specially after. / But I must say, **forsooth**, that since I know you, / and you are a lord full of life whom I well love…”
12. (2303) “‘it seems your heart is warring with your own self.’ / ‘**Forsooth**,’ quoth the other, ‘so fiercely you speak, I’ll not a moment longer delay your errand.’”
13. (2359) “…that same woven girdle; / my own wife gave it to you, I know it well **forsooth**. Now, know I well your kisses and conduct too…”
14. (2407) “‘we shall bring you in accord, / who was your enemy keen.’ / ‘Nay, **forsooth**,’ quoth the knight, and seized his helm / doffed it deliberately, and dealt his thanks…”

APPENDIX C

OLD ENGLISH CHARMS AND POETRY

1. **"Wið Færstice"** – translation by Bill Griffiths (2003:201-202)

   Wið færstice: feferfuige and seo reade netele, ðe þurh ærn inwyxð, and wegbrade; wyll in buteran.

   For a sudden pain, (take) feverfew and the red nettle that grows between buildings, and plaintain; boil in butter. [And recite:]

   Hlude wæran hy, la, hlude, ða hy ofer þone hlæw ridan;
   wæran anmode, ða hy ofer land ridan.
   Scyld ðu ðe nu, þu ðysne nið genesan mote.
   Ut, lytel spere, gif her inne sie!
   Stod under linde, under leohtum scylde,
   þær ða mihtigan wif hyra mægen beræddon
   and hy gyllende garas sændan;
   ic him oðerne eft wille sændan,
   fleogende flane forane togeanes.
   Ut, lytel spere, gif hit her inne sy!

Loud were they, lo, loud, when they rode over the burial mound;

they were fierce, when they rode over the land.

Shield yourself now (so that) you this evil attack might survive.

Out, little spear, if here (any) be within!

(I) stood beneath a linden(-shield), under a light shield

where the mighty women ?revealed their power,

and they, yelling, sent forth spears;

I to them another one back will send,

a flying arrow straight towards [them].

Out, little spear, if it be here within!

Sæt smið, sloh seax lytel,

[...] iserna, wund[rum] swiðe.

Ut, lytel spere, gif her inne sy!

Syx smiðas sætan, wælspera worhtan.

Ut, spere, næs in, spere!

The smith sat, hammered out a little knife,

(an article of) iron, very wondrously.

Out, little spear, if (any) here be within!

Six smiths sat, made killing-spears.

Out, little spear, not in, spear!

Gif her inne sy ise[r]nes dæl,

hægtessan geweorc, hit sceal gemyltan.

Gif ðu wære on fell scoten oððe wære on flæsc scoten

oððe wære on blod scoten

oððe wære on lið scoten, næfre ne sy ðin lif atæsed;

gif hit wære esa gescot oððe hit wære ylfa gescot

oððe hit wære hægtessan gescot, nu ic wille ðin helpan.

Þis ðe to bote esa gescotes, ðis ðe to bote ylfa gescotes,

ðis ðe to bote hægtessan gescotes; ic ðin wille helpan.

Fle[oh] þær on fyrgenh[ea]fde!

Hal westu, helpe ðin drihten!

If there be here within a portion of iron,

the work of hags, it shall melt away.

If you were in the skin shot or were in the flesh shot

or were in the blood shot

or were in a limb shot, never be your life jeopardised;

whether it was Æsir's shot or it was elves' shot,

or it was hags' shot, now I shall help you.

(Let) this (be) a remedy for you for Æsir's shot, this a remedy to you for

elves' shot,

this is a remedy to you for hags' shot; I shall help you.

Flee there to the mountain-head!

May you be healthy, may God assist you!

Nim þonne þæt seax, ado on wætan.

Then take that knife, put [it] in liquid.

2. **"Wið Dweorh"** - translation by Bill Griffiths (2003:200-201)

Wið dweorh man sceal niman VII lytle oflætan, swylce man mid ofrað, and, writtan þas naman on ælcre oflætan: Maximianus, Malchus, Iohannes, Martimianus, Dionisius, Constantinus, Serafion. Þænne eft þæt galdor, þæt her æfter cweð, man sceal singan, ærest on þæt wynstre eare, þænne an mædenman to and ho hit on his sweoran, and do man swa þry dagas; him bið sona sel.

Against a dwarf one must take seven small holy wafers, such as one makes holy communion with, and writes these names on each wafer: Maximian, Malchus, John, Martimian, Dionysius, Constantine, Serafion. Then again the charm, which hereafter is quoted, one must sing, first in the left ear, then in the right ear, then upon the top of the man's head. And then go to a maiden and (let he) hang it around his neck, and do so for three days; it will speedily be better for the patient.

Her com in gangan, in spiden wiht,

hæfde him his haman on handa, cwæð þæt þu his hæncgest wære,

leg[d]e þe his teage an sweoran. Ongunnan him of þæm lande liþan;

sona swa hy of þæm lande coman, þa ongunnan him ða liþu colian.

Þa com in gangan deores sweostar;

þa geændade heo and aðas swor

ðæt næfre þis ðæm adlegan derian ne moste,

ne þæm þe þis galdor begytan mihte,

oððe þis galdor ongalan cuþe.

Amen. Fiað.

Here came entering in a ?powerful being

he had for him his coat at hand, said that you were his steed,

laid his reins on your neck. They began to move out of the area;

as soon as they got out of the area, then his limbs began to cool.

Then came entering in the beast's sister;

then she settled it and swore oaths

that never this would harm the sick person,

nor (harm) anyone for whom this charm could be obtained,

or who knew how to intone this charm.

Amen. Fiat. (So be it.)

3. **Old English Rune Poem –** translation by Maureen Halsall 1999

F (feoh) byþ frofur fira gehwylcum.

Sceal ðeah manna gehwylc miclun hyt dælan

gif he wile for Drihtnedomes hleotan.

Wealth is a benefit to all men;

yet every man must share it freely,

if he wishes to gain glory before the Lord.

U (ur) byþ anmod, and oferhyrned,

felafrecne deor, feohteþ mid hornum,

Mære morstapa - þæt is modig wuht.

The aurochs is courageous and has huge horns,

a very fierce beast – it fights with its horns,

a notorious moor-stalker; that is a brave creature!

Đ (ðorn) byþ ðearle scearp; ðegna gehwylcum

anfeng ys yfyl, ungemetun reþe

Manna gehwylcun ðe him mid resteð.

The thorn is extremely sharp, painful

for any warrior to grasp, immeasurably fierce

to any man who rests among them.

O (os) byþ ordfruma ælcra spræce,

wisdomes wraþu and witena frofur,

and eorla gehwam eadnys and tohiht.

The mouth is the source of every utterance,

the support of wisdom and comfort to wise men

and the joy and delight of every noble.

R(rad) byþ on recyde rinca gehwlycum

sefte, and swiþhwæt ðam ðe sitteþ

onufan meare mægenheardum ofer milpaþas.

Riding is easy for warriors sitting in the hall,

and very strenuous for one who bestrides

a powerful horse travelling the long roads.

C(cen) byþ cwicera gehwam cuþ on fyre,

blac and heorhtlic, byrneþ oftust

ðær hi æþelingas inne restaþ

The torch is known to all the living by its flame,

shining and bright; most often it burns

inside where princes sit at ease.

G (gyfu) gumena byþ gleng and herenys,

wraþu and wyrþscype and wræcna gehwam

ar and ætwist ðe byþ oþra leas.

Generosity is a grace in men of position and deserving of praise,

a prop to their honour; and for all the dispossessed

it is a help and a means of survival, when they have no other.

W (wen)ne bruceþ ðe can weana lyt,

sares and sorge, and him sylfa hæfþ

blæd and blysse and eac byrga geniht.

Joy he experiences who knows little of woes,

of pain or sorrow, and has for his own

prosperity and happiness and also the contentment belonging to fortified communities.

H (hægl) byþ hwitust corna; hwyrft hit of heofones lyfte,

wealcaþ hit windes scura; weorþeþ hit to wætere syððan.

Hail is the whitest of grains; it whirls down from heaven's height,

and gusts of wind toss it about; then it is transformed to water.

Nyd byþ nearu on breostan; weorþeþ hi ðeah oft niþa bearnum

to helpe and to hæle gehwæþre, gif hi his hlystaþ æror.

Hardship oppresses the heart; yet nonetheless often it is transformed for the sons of men to a source of help and salvation, if only they heed it in time.

I (is) byþ ofercealdˌ ungemetum slidor;
glisnaþ glæshlutterˌ gimmum gelicust,
flor forste geworu[h]tˌ fæger ansyne.

Ice is extremely cold and immesurably slippery;
it glitters clear as glass, very like jewels;
it is a floor wrought by frost, fair to behold.

G (ger) byþ gumena hihtˌ ðon god læteþ,
halig heofones cyningˌ hrusan syllan
beorhte bledaˌ beornum and ðeorfum.

Harvest is a joy to men, when God,
the holy king of heaven, makes the earth bring forth
bright fruits for rich and poor alike.

EO (eoh) byþ utanˌ unsmeþe treow,
heard, hrusan fæstˌ hyrde fyres,
wyrtrumun underwreþydˌ wyn[] on eþle

The yew is a tree with rough bark,

hard and firm in the earth, a keeper of flame,

well-supported by its roots, a pleasure to have on one's land.

P (peorð) byþ symble plega and hlehter

wlancum ….., ðar wigan sittaþ

on beorsele bliþe ætsomne.

A table-game is always a source of recreation and amusement

to proud …., where warriors sit

happily together in the mead hall.

EO (eolhx) sec[g] [e]ard hæfþ oftust on fenne;

wexeð on wature, wundaþ grimme,

blode breneþ beorna gehwylcne

ðe him ænigne onfeng gedeð.

Elk-sedge usually dwells in a marsh,

growing in the water; it gives grievous wounds,

staining with blood every man

who lays a hand on it.

S (segel) semannum symble byþ on hihte,
ðonn hi hine feriaþ ofer fisces beþ
oþ hi brimhengest bringeþ to lande.

The sun is always a source of hope to seafarers,
when they row the sea-steed over the fish's bath,
until it brings them to land.

T (Tir) biþ tacna sum, healdeð trywa wel
wiþ æþelingas; a biþ on færylde
ofer nihta genipu, næfre swiceþ.

Tir is one of the guiding signs; it keeps faith well
with princes; always it holds its course
above the night-clouds; it never fails.

B (beorc) byþ bleda leas, bereþ efne swa ðeah
tanas bhutan tudder; biþ on telgum wlitig,
[h]eah on helme hrysted fægere
geloden leafum lyfte getenge.

The birch has no fruit; nonethless it bears
shoots without seed; it is beautiful in its branches,

high of crowd, fairly adorned;

tall and leafy, it reaches up to touch the sky.

E (eh) byþ for eorlum æþelinga wyn,

hors hofum wlanc, ðær him hæleþe ymb,

welege on wicgum, wrixlaþ spræce;

and biþ unstyllum æfre frofur.

The steed is the joy of princes in noble company,

the charger proud in its hoofs, when warriors,

prosperous ones on horseback, discuss its points;

and to the restless it always proves a remedy.

M (man) byþ on myrgþe his magan leof;

sceal þeah anra gehwylc o[ð]rum swican;

for ðam dryhten wyle dome sine

þæt earme flæsc eorþan betæcan.

Man rejoicing in life is cherished by his kinsmen;

yet everyone must betray his fellow,

because the Lord purposes by his decree

to commit the wretched human body to the earth.

L (lagu) byþ leodum langsum geþuht

gif hi sculun neþun on nacan tealtum,

and hi sæ yþa swyþe bregaþ,

and se brimhengest bridles ne gym[eð].

Water seems interminable to men,

if they are obliged to venture out in a tossing vessel,

and the sea-billows terrify them exceedingly,

and the sea-steed will not respond to the bridle.

NG (Ing) wæs ærest mid Eastdenum

gesewen secgun; oþ he siððan e[f]t

ofer wæg gewat, wæn æfter ran;

ðun Heardingas ðone hæle nemdun.

Ing among the East-Danes was first

beheld by men, until that later time when to the east

he made his departure over the wave, followed by his chariot;

that was the name those stern warriors gave the hero.

OE (eþel) byþ oferleof æghwylcum men,

gif he mot ðær rites and gerysena on

brucan on b[ol]de, bleadum oftast.

The family land is very dear to every man,

provided that there in his own house he may enjoy

everything that is right and proper in constant prosperity.

D (dæg) byþ Drihtnes sond, deore mannum,

mære Metodes leoht, myrgþ and tohiht

eadgum and earmum, eallum brice.

Day is sent by the Lord, beloved by mankind,

the glorious light of the Creator, a source of joy and hope

to the haves and have-nots, of benefit to everyone.

A (ac) byþ on eorþan elda bearnum

flæsces fodor, fereþ gelome

ofer ganotes bæþ; garsecg fandaþ

hwæþer ac hæbbe æþele treowe.

The oak nourishes meat on the land

for the children of men; often it travels

over the gannet's bath – the stormy sea tests

whether the oak keeps faith nobly.

Æ (æsc) biþ oferheah, eldum dyre,

stiþ on staþule, stede rihte hylt,

ðeah him feohtan on firas monige.

The ash is extremely tall, precious to mankind,

strong on its base; it holds it ground as it should,

although many men attack it.

Y (yr) byþ æþelinga and eorla gehwæs

wyn and wyrþmynd; byþ on wicge fæger,

fæstlic on færelde, fyrdgea[t]ewa sum.

The bow is a pleasure and bring honour

to all princes and nobles; it looks fine on a steed.

is reliable on a journey, a kind of army-gear.

IO (iar/io[r]) byþ eafixa [sum], and ðeah a bruceþ

fodres on faldan; hafaþ fægerne eard,

wætre beworpen, ðær he wynnum leofaþ

The eel belongs to the river-fish; and yet it always takes

its food on land; it has a beautiful dwelling-place,

surrounded by water, where it lives in delight.

EA (ear) byþ egle eorla gehwylcum

ðonn fæstlice flæsc onginneþ,

hraw colian, hrusan ceosan

blac to gebeddan; bleda gedreosaþ,

wynna gewitaþ, wera gescwicaþ.

Earth is loathsome to every man,

when irresistibly the flesh,

the dead body begins to grow cold,

the livid one to choose earth as its bedfellow;

fruits fall, joys vanish, man-made covenants are broken.

APPENDIX D

EARLY GERMANIC CHARMS AND VEDIC HYMNS

1. **First Merseburg Charm,** translation by Bill Griffiths

Eiris sazun idisi sazun hera ḍuo ḍer

suma hapt heptidun suma herị ḷezidun

sumạ ċlubodun umbị ċuoniouuidi

insprinc hapt bandun inuar uigandun

.H.

Once the Idisi ('ladies') alighted here, settled themselves here (and) there;

some (of them) fettered the prisoners, some hindered the war-group,

some laid hold of the bonds,

Make loose the fetters, drive off the enemy!

2. **Second Merseburg Charm,** translation by Bill Griffiths

Phol ende uuodan uuorun zị ḥolza

du uuart demo balderes uolon sin uuoz birenkit

thụ ḅiguoḷ ẹn sinthgunt. sunnạ ẹrạ ṣuister

thụ ḅiguoḷ ẹn friia uolla erạ ṣuister

thu biguoḷ ẹn uuodan so he uuola conda

sosẹ ḅenrenki sosẹ ḅluotrenki

sosẹ ḷidirenki

ben zị ḅena bluot zị ḅluoda

lid zị ḡeliden sosẹ ḡelimida sin.

Phol and Woden travelled to the forest.

Then was for Baldur's foal its foot wrenched.

Then encharmed it Sindgund (and) Sunna her sister,

then encharmed it Frija (and) Volla her sister,

then encharmed it Woden, as he the best could:

As the bone-wrench, so for the blood-wrench, (and) so the limb-wrench

bone to bone, blood to blood,

limb to limb, so be glued.

3. ***Atharvaveda*** **IV:12,** translation by Ralph T. H. Griffith[193]

1. róhaṇy asi róhaṇy asthnáç chinnásya róhaṇī

roháye 'dám arundhati

Thou art the healer, making whole, the healer of the broken bone:

Make thou this whole, Arundhatī!

[193] With orthographic and translation edits by Jared S. Klein

2. yát te rishṭáṃ yát te dyuttám ásti péshṭraṃ ta ātmáni

dhātā́ tád bhadráyā púnaḥ sáṃ dadhat páruṣā páruḥ

Whatever bone of thine within they body hath been wrenched or cracked,

May Dhātar set it properly and join together limb by limb.

3. sáṃ te majjā́ majjñā́ bhavatu sám u te páruṣā páruḥ

sáṃ te māṁsásya vísrastaṃ sáṃ ásthy ápi rohatu

With marrow be thy marrow joined, and thy limb united with limb.

Let what hath fallen of thy flesh, (and) the bone also grow together again.

4. majjā́ majjñā́ sáṃ dhīyatāṃ cármaṇā cárma rohatu

ásṛk te ásthi rohatu māṁsáṃ māṁséna rohatu

Let marrow be placed together with marrow, let skin grow united with skin.

Let blood (and) bone grow strong in thee, flesh grow (*united*) *with flesh.*

5. lóma lómnā sáṃ kalpayā tvacā́ sáṃ kalpayā tvácam

ásṛk te ásthi rohatu chinnáṃ sáṃ dhehy oṣadhe

Join together hair with hair, join together skin with skin.

Let blood (and) bone grow strong in thee. Unite the broken part, O Plant.

6. sá út tiṣṭha préhi prá drava ráthaḥ sucakráḥ

supavíḥ sunā́bhiḥ práti tiṣṭhordhváḥ

Arise, advance, speed forth; the car hath goodly fellies, naves, and wheels.

Stand up erect (upon thy feet).

7. yádi kartáṃ patitvā́ saṃśaśré yádi vā́śmā práhṛto jaghā́na

ṛbhū́ ráthasyevā́ṅgāni sáṃ dadhat páruṣā páruḥ

If he be shattered, having fallen into a pit, or a cast stone have struck him,

Let the skilled leech join limb with limb, as 'twere the portions of a car.

4. **Excerpt from *Atharvaveda* XII:5** (lines 68-70), translation by Calvert Watkins

lómāni asya sáṃ chindhi, tvácam asya ví veṣṭaya

māṃsā́ni asya śātaya snā́vāni asya sáṃ vṛha

ásthīni asya pīḍaya, majjā́nam asya nír jahi

His hair cut up, his skin strip off,

his flesh cut in pieces, his sinews wrench off,

his bones distress, his marrow smite out

5. ***Pro nessia***, my translation

Gang uz Nesso. Mit niun nessinchilinon

Uz fonna [demo] marge. In deo adra

Vonna den adrun in daz fleisk

Fonna demu fleiske. In daz fel.

Fonna demo velle in diz tulli.

Ter Pater noster. Similiter.

Get out, worm, with nine little worms,

Go out of the mark in the veins,

From the veins into the flesh,

From the flesh into the skin,

From the skin into the arrowhead.

Likewise pray three Lord's Prayers.