The conceptualisation of emotions in Old English: dream 'joy' as LIFE, PRIVILEGE and HEAVEN in Anglo-Saxon prose and poetry

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June 2021

Abstract

The *joy*-term *dream* has a special place in Old English semantic field studies attracting the attention because of its wide range of meanings and vague etymology. However, there has been no attempt undertaken yet either to determine the metaphorical conceptualisations of *dream,* or to explore a possible correlation between its use and the type, genre, or chronology of the texts containing it. This thesis aims to fill this lacuna and poses three research questions: 1) What feelings, states and emotions can be expressed through the Old English word *dream* and its collocation patterns, and what are their metaphorical conceptualisations? 2) How do Anglo-Saxon poetry and prose differ in the manner in which the word *dream* is used and conceptualised? 3) How do factors like genre (e.g. heroic poetry and wisdom poetry for *poetry*, and law texts and chronicles for *prose*) and religious-ness of the texts (e.g., religious texts vs. secular texts) play a role in how the word *dream* was used and conceptualised? On the basis of a close examination of 165 occurrences of *dream* in DOEC in an episodic or situational context, three conceptualisations of *dream* are discovered – LIFE, PRIVILEGE and HEAVEN, and eleven contextual meanings of *dream* related to them. The analysis of their distribution throughout OE poetic and prosaic genres shows a correlation between the use of *dream* and the type, genre, and chronology of the texts.

Table of contents

Abstract.....3

List of abbreviations used.....6

Introduction.....7

1. OE emotionology.....10

1.1. The universal emotions *anger, shame* and *fear* in OE.....11

1.2 *Joy* and its semantic field.....16

1.3. Scholarship on *dream*.....22

2. Theoretical background and methodology.....24

2.1. Approaches to emotions in linguistics and Old English studies.....24

2.2. Methodology of the current research on *dream*.....28

3. *Dream* words in the semantic field of *joy*.....34

3.1. The meaning and etymology.....34

3.1.1. *Dream* and its denotations.....34

3.1. 2. *Dream*: etymology.....40

3.2. The distribution of *dream*-expression throughout the Old English corpus...42

3.3. The conceptualisations of *dream*-expressions in Old English poetry.....45

3.3.1. *Dream* is LIFE and the contextual meaning "joy of life/ earthly pleasures/joyous sounds".....47

3.3.2. *Dream* is PRIVILEGE, "joy of a feast in a lord's hall", and "deprivation of joys because of exile/old age".....50

3.3.3. *Dream* is HEAVEN: "heavenly joy of eternal life" and "songs of angels".....53

3.3.3.4. Conclusion.....56

3.4 The conceptualisations of *dream*-expressions in Old English prose.....57

3.4.1. The conceptualisation *dream* is HEAVEN, "heavenly joy", "heavenly music" and "praise and worship songs".....60

3.4.2. The contextual meanings "music" and "loud sounds of trumpets".....63

3.4.3. The conceptualisations *dream* is LIFE and PRIVILEGE, and the contextual meanings "earthly joy", "joy of hell dwellers" and "madness".....64

3.4.4. Conclusion.....68

4. Conclusion.....70

Literature.....74

Appendix A The meanings and conceptualisations of dream in Old English poetry.....82

Appendix B. The meanings of Dream in OE Prose according to genres and chronology.....102

.....128

List of abbreviations used

ATOE – A Thesaurus of Old English

B&T – Bosworth&Toller's Anglo-Saxon Dictionary online

CMT – Conceptual Metaphor Theory

DOE – The Dictionary of Old English: A to I

DOEC – Dictionary of Old English Corpus

HTE – A Historical Thesaurus of English

IE – Indo-European language

OED – Oxford English Dictionary

OFris. – Old Frisian language

OHG – Old High German language

OI – Old Icelandic language

OS – Old Saxon language

PG – Proto-Germanic language

PIE – Proto-Indo-European language

Introduction

The way in which various languages conceptualise emotions have received close attention in anthropological, cognitive and cultural linguistics. Extensive cross-linguistic and cross-cultural research has been undertaken in order to determine the relationships between emotions, culture and emotional lexicon, and the extent to which emotional concepts as well as emotions themselves are susceptible to cultural influence (Lutz&White, 1986; Wierzbicka 1999; Sharifian et al. 2008; Ogarkova 2013).

On the basis of linguistic and ethnographic studies of various languages and cultures, Wierzbicka (1999) ascertains that all languages have ways to express "good" and "bad" feelings and employ "emotion terms" for cognitively based feelings (Wierzbicka 1999, p. 275). While all languages have specific and more or less clear emotional terms for *anger*, *fear* and *shame*, the terms for such feelings as *joy*, *happiness* and *love* tend to be expressed in many languages through vague and ambiguous terms, the meaning of which may also include *sadness* and/or *suffering* (Wierzbicka 1999, p. 292). In all languages cognitively based feelings are linked with the cognitive scenarios such as: *Something (can) happen(s) (to me); I do (not) want this to happen; I do (not) want to do something because of this.* All languages can describe emotions via "bodily events regarded as characteristic of these feelings", such as smile, tears or blush; via reference to bodily sensations such as *my heart sank*; and via figurative bodily images such as *heart-broken* (Wierzbicka 1999, p. 305). Although emotions themselves are believed to be universal, different cultures can assign different socially and/or morally loaded evaluative meanings to the words through which emotions are expressed. Moreover, Wierzbicka argues that such a culturally determined evaluative meaning affects not only the full cognitive scenario encoded in emotion terms, but also influences emotions themselves and even the bodily sensations related to them (Wierzbicka 1999, p. 306). Therefore, culture shapes the ways, in which emotions are experienced, expressed, perceived, and interpreted, and also the ways these experiences and interpretations are reflected and conceptualised in language.

The conceptualisation of emotions in the Anglo-Saxon language has also recently become an important topic area in OE studies. In his overview of the studies on semantic fields in Old English, Victor Strite (1989) noticed that emotions had received little or no attention, with the exception of 'joy' and 'grief' terms. Since then, systematic studies have been undertaken to explore such emotions as *anger*, *fear* and *shame* (Bremmer 2015; Izdebska 2015; Geeraerts&Gevaert 2008; Gevaert 2007; Gevaert 2001; Fabiszak 2002; Diaz-Vera 2011; Diaz-Vera 2015b; Diaz-Vera 2014a; Diaz-Vera 2014b). In addition, OE *joy*-terms have been revisited and studied further (Harbus 2017; Adair 2013; Heikkinen&Tissari 2002; Fabiszak 2001). These studies confirmed Wierzbicka's (1999) conclusion about the role of culture in the conceptualisation of emotions showing that Anglo-Saxon

emotion terms changed their meaning under the influence of Christianisation (this will be discussed in further details below).

In the Old English semantic field of *joy,* the term *drēam* has a special place, not only because it encoded highly important functions in Anglo-Saxon times, but also because of its polysemy, ambiguity, and vague etymology (Lindheim 1949), which raised interest. For instance, the range of meanings of *dream,* which includes heavenly and earthly joy, music, madness and suffering was observed in various studies on *joy*-terms in OE (Harbus 2017; Fabiszak 2001; Ostheeren 1964; Sasabe 1979). Meanwhile, Ehrensperger (1931) and Lindheim (1949, 1964) investigated its etymology and the diachronic development of its meaning. In addition, Karasawa (2003) explored the influence of Christianity on the change of the meaning of *dream*, while Karasawa (2006) examined OE *dream* as a term denoting 'horrible noise' in the *Vercelli Homilies*. However, it appears that no attempt has been yet undertaken to determine the conceptualisation of *dream* in Old English, or to investigate the correlation between the meanings of *dream* and the type, genre and chronology of texts, in which it appears.

The purpose of this thesis is to look into the conceptualisation of the OE *joy*-term *dream* as an expression of heavenly and earthly joy, music, madness and suffering in Anglo-Saxon prose and poetry. The thesis poses the following research questions:

1) What feelings, states and emotions can be expressed through the Old English word *dream* and its collocation patterns, and what are their metaphorical conceptualisations?

2) How do Anglo-Saxon poetry and prose differ in the manner in which the word *dream* is used and conceptualised?

3) How do factors like genre (e.g. heroic poetry and wisdom poetry for *poetry*, and law texts and chronicles for *prose*) and religiousness of the texts (e.g., religious texts vs. secular texts) play a role in how the word *dream* was used and conceptualised?

In order to answer those questions, it is necessary to consider the state of art of the OE emotionology including the methods of the research on emotions, existent studies on *dream*, and genre/ cultural-historical characteristics of the texts presented in the Old English Corpus. Therefore, the first chapter will contain a brief observation of the OE studies on emotions and the scholarship on *dream.* The second chapter will regard linguistic methodologies adopted in the research on the conceptualisation of emotions in OE, and explain the methodology employed for the purpose of this thesis. The third chapter will clarify the meaning of OE *dream*, investigate its etymology, determine its distribution between the text-types in the Old English Corpus, examine the meaning of *dream*-expressions in OE poetry and prose in relation to the genre,'religiousness' and chronology of the source-texts, and explore the conceptualisation of *dream*.

1. OE emotionology

Although a coherent emotionology for Anglo-Saxons is yet to be developed, according to Bremmer (2015), emotions have recently attracted assiduous attention in Old English studies. While Strite (1989) ascertained that there had been no research on such emotions as *anger*, *fear* and *shame,* nowadays they seem to be the most systematically studied. *Joy*-terms, which according to Strite (1989) needed further research, were also revisited and studied further, though on a lesser scale.

This chapter will observe the findings of the quickly developing OE emotionology. Section 1.1 will review studies on *anger, fear* and *shame.* Although these emotions are believed to be universal (Wierzbicka 1999; Kövecses 2005), they may have different cultural interpretations, which can undergo a diachronic shift. Section 1.2. will examine the scholarship on Old English words for *joy,* its semantic field, and its historical cultural meaning. The section 1.3. will regard the studies on OE *drēam*, as one of the central terms for Anglo-Saxon *joy*.

1.1. The universal emotions *anger, shame* and *fear* in OE

Anger

Currently, *anger* seems to be the most thoroughly studied emotion in Anglo-Saxon. Its cultural-historical meaning was explored by Bremmer (2015), who found that OE has a rich *anger* vocabulary that allows to accurately express this emotion in all aspects of its complexity, including social and religious. Thus, in its social meaning, *anger* is "the traditional attribute of warriors that enables them to perform incredible deeds of prowess in combat"; it is "typically a male prerogative" (Bremmer 2015, p. 448). From the religious perspective, *anger* is regarded either as vicious, if it is experienced by a prosecutor of a saint, or righteous if it is aimed against the prosecutor. Interestingly, expressing *anger* in curses is considered to be necessary "in order to assure the future integrity of a formal transaction"(Bremmer 2015, p. 448).

In addition to the axiological meaning of *anger* in different social contexts, Fabiszak (2002) investigated its metaphorical conceptualisation. According to her findings, there are three main causes that provoke *anger* in the Anglo-Saxons: the deprivation of joy; an enemy's presence or action; and the inadequate behaviour of the subjects or believers. Depending on its cause and intensity, *anger* can be shown through fierce looks, verbal expression or violent actions. It is a legitimate feeling if it is experienced by those in power, or God, for it is expedient to create fear or loyalty in

people. In all other cases it is viewed as inappropriate and vicious, and must be controlled and restrained. Fabiszak identified several conceptual metaphors for *anger* in Old English: (ANGER IS A) FIRE, OPPONENT, OPPRESSOR, DESTRUCTIVE FORCE (Fabiszak 2002, p. 267-270).

Izdebska (2015) conducted a case-corpus-based-study on the *anger* term *torn.* She traced its origin, identified its conceptualisation in OE, and concluded that in the Anglo-Saxon language its "kernel meaning is concerned with physical suffering and experience of mental pain caused by external events", which in their turn "can range from departure of a loved lord, through insults, to a dragon ravaging one's kingdom" (Izdebska 2015, p. 74).

The corpus-based research undertaken in Gevaert (2001, 2007) and Geeraerts&Gevaert (2008) is considered to be the most comprehensive study on the conceptualisation of *anger*. They determined the semantic field of *anger* in Old and Middle English and identified the conceptualisations of *anger*-expressions basing on their etymological origin and semasiological development, and traced the diachronic change in these conceptualisations in the period between Old English and Early Modern English times (see the full list of the conceptualisations discovered in Gevaert (2007) in Table 1. For example, such conceptualisations as DARKNESS, HEAVINESS, and UNMILDNESS disappeared, while such conceptualisations as BODY FLUIDS, DISTURBANCE, CRAB-LIKE, CELTIC, STIMULATION, and STUBBORNNESS were introduced in the ME and EModE (Gevaert 2007, p. 175).

Table № 1 ***The conceptualisations of anger: OE – 1500*** **(Gevaert 2007, p. 188-189)**

STRONG EMOTION	*anda, mod*
WRONG EMOTION	*irre, þweorh, thwert, wayward, evil part*
UNMILDNESS	*unmilts*
UNHAPPINESS	*gealh, unbliðe, mispaien, not (well) paid, displesen, evil paid, evil content, discontent, not content, not pleased gealh, sori*
STIMULATION	*provoken, irriten*
INSANITY	*ellenwod, woffung, wedan, wod, out of mind, out of witte, rage, fury, mad, furour*
AFFLICTION	*weamod, torn, sare, tirgan, geswencan, ofsettan, gebysgian, teonful, geangsumian, tene, anger (a1500), werien, harmen, greven, anoien, tarien, onfall, terren, offenden, rubben upon the gall*
FIERCENESS	*wraðe (a1200), reðe, gram, grim, brath, eie, reh,*

	fierce
CELTIC BEHAVIOUR	*irish*
BODILY BEHAVIOUR	*gryllan, grimetan, grucchen*
STUBBORNNESS	*testy*
PRIDE	*unweorþ, indignation, onscunian, disdain, despite, spite*
BODY FLUIDS	*blood arisen, mengen blood, malencolie, tempren, choler*
HEAT	*hatheort, hygewælm, onælan, wilm, onbærnan, hathige, gehyrstan, acoligan, ontendan, hete, kindelen, wallen, fire, brennen, hot, hot blood, boilen, chaufen, fervent, enflamen, frien, fumen, incensen, fervor*
SWELLING	*þindan, þrutian, bresten, swellen, gret herte, bolnen*
MOTION	*astyrian, drefan, upahafen, onræs, unstil, ahreran, hrædmod, stien, heigh, moven, amoven, rese, hastif, stiren*
DISTURBANCE	*mengen*
BITTERNESS	*bit(t)er, egre*
DARKNESS	*sweorcan*
HEAVINESS	*hefig*
CRAB-LIKE BEHAVIOUR	*crabbed, crab*

To sum up the findings of these studies, it can be concluded that Anglo-Saxon *anger* has both universal and culture-specific features. The causes and manifestations of anger appear to be universal, while, culture-specific characteristics of Anglo-Saxon *anger* are evaluative and are hidden in conceptualisations. For example, *anger* is a WRONG EMOTION when it is experienced by those who do not belong to warriors, or have no power; similarly, *anger* is INSANITY when it is exercised by the prosecutor of a saint. The change in the conceptualisation of anger is related to the historical-cultural and philosophical changes.

Shame

The culture-specific characteristics of the conceptualisation of *shame*, which stands along with *anger* and *fear* as one of the universal emotions (Wierzbicka 1999), has also attracted attention in Old English studies.

Jorgensen (2012a, 2012b) investigated *shame* in prose by Ælfric from a psychological perspective. She applied psychoanalytical concept of the 'shame-rage spiral' - "a cycle of emotions in which shame gives rise to rage, which in turn gives rise to more shame" – to Ælfric's *Life of Saint Agatha* (Jorgensen 2012a, p. 529). Jorgensen found that the confrontation of the saint and her persecutor can be seen as "the cycle of shame and anger" and "a kind of shaming contest, reminiscent of a flyting or ritual exchange of insult, in which the saint is shown to be winning because the persecutor gets increasingly angry" (Jorgensen 2012a, p. 532). The notion of *shame* in this context is related to the loss of both social status and honour.

Jorgensen (2012b) examined *shame* vocabulary in Ælfric's prose. According to her, Ælfric's concept of *shame* is based on the prototypical scenario of being humiliated or exposed before others, which is a characteristic of the ancient Germanic culture. This concept of *shame* can be divided into three areas: being (a)shamed, active shaming, and the shameful. Ælfric applies this concept of 'worldly *shame* before others' to the context of Christian confession of sins: "it is better to experience shame before one man, the confessor, than before all creation at the Judgement" (Jorgensen 2012b, p. 250). Jorgensen concludes that Ælfric shows a way in which aristocratic and heroic modes of presenting the self, based on honour and reputation, can converge with the Christian modes of preaching and confession (Jorgensen 2012b, p. 275).

In line with Jorgensen, Díaz-Vera (2014a; 2014b) and Díaz-Vera& Manrique-Antón (2015b) investigated the change in the conceptualisation of *shame* in OE under the influence of Christianisation. Having examined the whole OE corpus, Díaz-Vera came to the conclusion that the translation of Latin religious texts into Old English contributed to the transition from the ancient culture of shame to the later culture of guilt (Díaz-Vera 2015, p. 259). The conceptualisation of *shame* was also affected, especially in relation to its embodiment. For instance, all occurrences of body-related *shame* expressions, which could be conceptualised as

NAKEDNESS (*sceamu, æwisc, æpsen*);
REDNESS (*ārēodian, aryderan, āblysian*);
MOVING BACKWARDS/DOWNWARDS (*forwandian, hienþo*);
MENTAL DISTRESS (*āswæman, āfæran*);
ROTTENNESS (*fūllic, lysu*);
PIECE OF CLOTH (*oferwrigan, gegirwan*);
LIQUID SUBSTANCE(*geotan, onmētan*)

are marked in DOEC as glosses for respective Latin expressions. Díaz-Vera infers from this that the Anglo-Saxons had not conceptualised *shame* in connection to the body before Christianisation. This indicates that the culture-specific Anglo-Saxon conceptualisation of *shame* ignored the 'universal biological responses' to this emotion (Díaz-Vera 2015, p. 261).

In contrast, the common conceptualisations of *shame* independent from Latin sources were DISHONOUR (ārleas, orwirþu); SCORN (bysmor, edwīt, hux); and AMPUTATION (getawian, þurhwadan), as some wrongdoings were punished by amputation of limbs. These conceptualisations were characteristic of either religious or non-religious discourse. According to Díaz-Vera, Christianisation slowly changed the cultural meaning of *shame* as *dishonour* in OE, and developed the new moral values.

All these studies show that the OE concept of *shame* underwent the process of reinterpretation under the influence of Christianisation, and changed its cultural meaning of *shame* before others to *shame* before self, confessor and God.

Fear

Although this emotion has received less attention than *anger* and *shame* in OE studies, there are several interesting findings. According to Fabiszak (2002), who explored the conceptualisation of *fear* and its social meaning, *fear* for Anglo-Saxon had two main causes: presence or actions of an enemy, either human or supernatural; and God's or king's anger. Meanwhile, the conceptual metaphors lying at the basis of *fear* are: (FEAR IS A) BOUND SPACE, OPPONENT, COMMODITY, and CONTAINER OF EMOTION Fabiszak (2002, p. 270).

Díaz Vera (2011) reconstructed the Old English Cultural Model for *fear* basing on the methodology developed in Gevaert's studies on *anger* mentioned above (it will be viewed in more details further). He made a list of 32 OE terms for *fear* and their distribution in the semantic space, and classified them into etymological themes and degrees of literalness (literal-metonymy-metaphor). Díaz Vera found that the OE vocabulary for *fear* derives from wide variety of etymological themes or motifs including WORRY, PALENESS, ANTICIPATION, VENERATION, REVERENCE, CONTAINER, GRIEF, COLD, HEAT, SHRINKING, etc. *Fear*-expressions based on these conceptualisations range from the more literal ones (i.e. words directly inherited from Indo-European) to the more figurative ones (as in the case of the metaphor FEAR IS A SUBSTANCE) (Diaz Vera 2011, p. 99). Most of the *fear*-expressions turned out to be literal, metonymies are usually related to feelings and movements, while metaphors are limited to very broad conceptualiza-

tions of emotions in general, such as THE BODY IS A CONTAINER and EMOTIONS ARE SUBSTANCES (Diaz Vera 2011, p. 99).

Although a few conceptualisations of *fear* are used only in the glosses to Latin sources, Diaz Vera (2011) neither hypothesises on the possible influence of Christianity on the conceptualisation of *fear*, nor founds any sign of it. This might indicate that *fear* was not affected by Christianisation as much as *shame*. Interestingly, unlike the case of *anger,* no any peculiar culture-specific features of the expressing or interpreting *fear* by either Fabiszak (2002), or Diaz Vera (2011). Thus, Anglo-Saxon *fear* appears to be less susceptible to the influence of culture, and seems to be experienced more universally unlike two other universal emotions *anger* and *shame*.

Table № 2 ***The conceptualisation of fear*** **(Diaz Vera 2011, p. 99).**

THEME	OE EXPRESSION	SEMANTICS	№	
STRONG EMOTION	*ege*	literal	1731	
NEGATIVE EMOTION	*forhtu, þracian*	literal	455	
EMOTION (GENERAL)	*anda*	hyperonymy	7	2193
ANGER	*ācol*, lāþ*	metonymy	18	
GRIEF	*atol*	metonymy	121	
SADNESS	*frēorig*	metonymy	1	
MOVEMENT BACK	*eargian*, drædan*, wandian*	metonymy	181	
MOVEMENT DOWN	*feallan, creopan*	metonymy	6	
LACK OF MOVEMENT	*bidan, sittan, blycgan*	metonymy	51	
CHANGE	*scrincan, blācian, æhīw, stīþian, stīfian*	metonymy	16	
HEAT/COLD	*blysian, frēosan, cwacian, bifian*	synaesthesia	37	431
SUBSTANCE IN CONTAINER	*fyllan, dwīnan*	metaphor	23	
OPPONENT	*fōn, grīpan, cuman, flygan*	metaphor	7	30

These studies generally confirm Wierzbicka's (1999) conclusion about the role of culture in the conceptualisation of emotions. They show the culture-specific meaning of OE *anger*, and the gradual change in the interpretation and conceptualisation of the Anglo-Saxon terms for *shame* under the influence of Christianisation. At the same time, they proved the universality of these emotions, especially that of *fear*.

1.2 *Joy* and its semantic field

Although all languages have some ways to express good feelings such as *joy*, *happiness* or *love*, they do not necessarily have specific terms for these emotions, according to Wierzbicka (1999, p. 292). She argues that unlike *anger*, *fear* and *shame*, which have certain names in all languages and cultures, *joy, happiness* and *love* can be conveyed either through vague expressions, which can also connote *sadness* and/or *suffering,* or through such collocations as '*feel good'*. There might be two reasons for this: the first one is related to a culture-specific meaning of good feelings; while, the second may lie in a poor state of knowledge of a language or culture in question. Be that as it may, the observation that there are few specific terms for *joy* does not apply to Old English. The rich vocabulary with which Anglo-Saxons could express *joy* is the topic of various studies.

Harbus (2017) notes that the extant OE corpus contains around 30 terms connoting *joy*, most of which are used generally in poetry, or in poetry alone. In *ATOE,* these terms are distributed between four different meaning categories and their respective subcategories, which can be represented in the following table:

Table № 3. The semantic field of *joy* on the basis of *ATOE*

Categories	Meanings and words	Subcategories
1) Eating:		*Joy* of feasting – *symbelwynn*; *Joy* of mead-drinking, festivity – *medudrēam*; *Joy* of wine-pouring – *gytesæl*.
2) Good feeling:	**a. *joy*, happiness**: *bliss, blīþnes, drēam, ēadwela, ēstnes, fægennes, (ge)fēa, gefēannes, gefeohtsumnes, (ge)glædnes, glædscipe, glīwstæf, hyhtwynn, liss, rēotu, gesælignes, wynsummung*.	Heavenly *joy* – *lyftwynn, swegldrēam*; Everlasting *joy* – s*indrēam*; *Joy* of youth – *geogoþmyrþ*; Domestic *joy* – *ēþeldrēam*; Joy among one's own people – *lēodwynn*; Vain *joy* – *īdelbliss*.
	b. Pleasure, delight: *blēofæstnes, (ge)cwēmnes, lēof, liss, lust, (ge)lustfullung, (ge)lustfulnes, myrgen, nēod,*	Source of *joy* – *wynstaþol*; *Joy* (used of persons) – *wynn*.

	scyrtung, willa, wynn.	
	c. Exultation, *joy*: *(ge)blissung, (ge)fægnung, fēowung, hēahbliss, hyht, hyhting, ūpāhafennes, ūpāhefednes, ūphefnes, wuldrung, wynsumnes*.	
	d. Happiness, wellbeing, prosperity:	A day of *joy* – *wildæg, wyndæg*.
3) Native land:		*Joy* of ownership/country – *ēþelwynn.*
4) Landed property, ownership, possession:		*Joy* in land ownership – *ēþelwynn*.

In the table, it can be seen, that OE differentiates between fine nuances of *joy* experienced in a wide variety of contexts, which reflect existential, social and religious values of the Anglo-Saxons: living in one's motherland among one's own people; being young; being a respectable member of a community in a native country, possessing land and wealth, and enjoying domestic life; taking part in feasting and enjoying its food, drink and mirth; being a good Christian and striving for going to heaven. This differentiation also reflects the importance of *joy* for Anglo-Saxon culture, which is confirmed by the fact of existence of "w" rune, the conventional name of which is *wynn* 'joy' Harbus (2017).

According to Strite's (1989) overview of scholarship on Old English semantic fields, research on *joy*-terms began with the dissertation of Geiness (1902), who undertook a comparative study of words denoting *joy* and *grief* in the Gothic, Old English and Old Saxon. Geiness (1902) discovered that almost all *joy*- and *grief*-words in GO, OE and OS are native words developed from primitive roots with a concrete meanings, such as *to shine* for OE *bliss, glæd*; *to bind, fasten together, come together, agree* for OE *fægen, fægenian*; *to desire* for OE *lust,* etc. (Geiness1902, pp. 91-99).

Ostheeren (1964) investigated the use of *joy*-words in OE poetry and the prose of Ælfred and Ælfric. His study focused on the comparison between the use of *dream, wynn, bliss, gefea, gamen* and *glæd* in the secular and religious poetry and that of the Ælfric's and Ælfred's prose. He

came to conclusion that the meaning of the *joy*-words might depend on the 'religiousness' of the context and idiosyncratic author's word choice. Some words, such as *dream*, obtained quite different denotations in Ælfric's and Ælfred's prose. According to Strite (1989, pp. 81-82), Ostheeren's study is not comprehensive of the field of *joy* but is thorough in locating terms in context.

Fabiszak (2001) described the semantic structure of the concept of *joy* in Old and Middle English basing her description on the syntactic behaviour of the core OE *joy*-terms *bliss, bliðe, dream, glædnes, liss, mirhð* and *wynsumnesse,* and the analysis of their collocations. She identified the causes of joy, determined scenarios, which "present a generalised (prototypical) picture of the cause-emotion-reaction chain", and arrived at several important conclusions.

Firstly, the causes of *joy*-related emotions in OE and ME can be divided into three categories depending on their physical manifestations:

1) *religious beliefs* that generate "powerful, long-lasting and quiet emotions, which might be metaphorically perceived as a warm and safe place to enter… they are very close to state". This category of joy manifests itself either verbally or in singing.

2) *Social life*, which includes *interaction with others*, *romantic love* and *entertainment*, creates "a positive, high arousal emotion which provokes the experiencer to a very lively expression of emotion, such as jumping, dancing and loud behaviour".

3) The other types of causes, the physical emotional reaction to which is unknown: *family life*, *news*, *exchange of gifts*, r*uling* and *power*, and *deeds of negative value* (Fabiszak 2001, p. 91).

This categorisation is represented Table 4:

Table № 4. ***Reaction-related categories of the causes of joy in OE and ME***[1]

CAUSE	EMOTION	REACTION
Religious beliefs	prototypical label: *bliss,* other labels: OE: *bliðe, dream, gefea, liss, mirhð, wynnsumnes* ME: *bliðe, gladness, joy, mirth*	OE: verbal expression or singing;

1 Based on the Fabiszak's table 5.1. *The specification of the scenario for 'joy'* (Fabiszak 2001, p. 89) and her conclusion on the necessity to regroup the causes of *joy* according to three categories, which Fabiszak established for them, in relation to physical reaction to the emotions (Fabiszak 2001, p. 91).

<u>Social life</u>: interaction with others	OE: *bliðe* (prototypical), *gefea;* ME – a variety of words: *bliss, bliðe, joy*	
	ME: *bliss, cheer, delight, gainess, joy, mirth*	OE: kissing, embracing; ME: loud behaviour
romantic love		
	OE: *bliss, bliðe, dream, gefea, glædnes, mirhð, wynsumnes;* ME: *bliss, blithe, cheer, delight, gainess, gladness, joy, mirth*	ME: jumping, dancing, singing, speechlessness, kissing, weeping, fainting
entertainment		ME: laughter
<u>Other</u>:		
family life	OE: *bliðe* (prototypical), *gefea;* ME – a variety of words: *bliss, bliðe, joy*	not specified
	OE: *bliðe, glad;* ME: *blithe, gladness*	not specified
news		
	OE: *gefea, glad, gladness, liss;* ME: *blithe, delight, joy, gladness*	not specified
exchange of gifts		
	ME: *bliss, delight*	not specified
ruling and power		
	ME: *joy, gladness, delight*	not specified
deeds of negative value		

Interestingly, the causes for joy and the reactions to the emotions in OE and ME slightly differ. For example, OE joyous reaction to interaction with others in the form of *kissing* and *embracing* was superseded by *loud behaviour* in ME. In addition, three new types of the causes for *joy* emerged: *romantic love*, *ruling* and *power*, and *deeds of negative value*. According to Fabiszak, this is the result of changes in culture and the system of socially accepted values (Fabiszak 2001, pp. 92-93).

Secondly, Fabiszak inferred the basic values of the Anglo-Saxons from two key conceptual metaphors for *joy* – JOY IS A CONTAINER and JOY IS A COMMODITY. Thus, the JOY IS A CONTAINER metaphor is indicative of the importance of safety and close relationship with other members of the group, while JOY IS A COMMODITY shows that Anglo-Saxons understood all social relations, including emotional links in terms of exchange, which was the basic concept (Fabiszak 2001, p. 91). This shows the prevalence of the social values in Anglo-Saxon society.

Fabiszak's final conclusion is that emotions in general and *joy* in particular are closely related to the social structure and values fostered by Anglo-Saxon society. Changes in social structure, cultural interests and everyday life affected the conceptualisation of *joy* and resulted in the emergence of new causes for *joy* such as *romantic love*, *ruling*, and *"somebody else's failure"* Fabiszak (2001, p. 95).

Heikkinen&Tissari (2002) explored the development of the *joy*-word *bliss* as an expression of *happiness* from "religious and communal to implicit and personal" Heikkinen&Tissari (2002, p. 60 and p.74). Meanwhile, Adair (2013) examined the use of the OE words *estum* and *lustum* as the terms expressing the *joy of the giving of gifts*. These terms belong to the semantic field of the *emotional pleasure* and, according to Adair, function as metaphors for volition and spontaniety in a broad variety of the contexts of gift-giving, including secular, religious, social and legal. She suggests that "the public performance of this willingness played an important role in the enactment of gift-giving and in the discharge of religious and secular obligation in Anglo-Saxon England" (Adair 2013, p. 349).

On the basis of this research on *joy*-terms in OE, it can be concluded that *joy* is highly significant for Anglo-Saxon culture. OE developed a rich vocabulary to express different aspects of *joy* according to the wide range of social, religious and even legal contexts. The structure of the semantic field of *joy* reflects existential, social and religious values of the Anglo-Saxons. The conceptualisations of the *joy*-terms are based on the historical socio-cultural context and change along with this context.

1.3. Scholarship on *dream*

OE *dream* is one of the central terms in the semantic field of *joy.* Yet, because of its polysemy and ambiguity – its meanings range from *joy, joyous sounds* and *music* to *grief, lamentation, madness* and *tumultuous noise* – and rather vague etymology, it is considered to be one of the most intriguing words in Old English:

> It is a hopeless task to grasp the complete range of this word or to analyse its manifold as pects by trying to explain it etymologically. No other OE word is so distinctly expressive of the vitality and energy of the Germanic warrior, inspiring him to deeds of valour and fame, but also driving him to wear himself out in the noise and reckless mirth of the banquet. There is nothing commonplace about this word; even before it was diffused with the spirit of Christianity and accordingly modified in sense, it was a noble term, fit for usage … warrior aristocracy in whose speech it played so important a part (Lindheim, 1949, p.199).

Thus, it is not a surprise that *dream* has attracted special attention in OE studies.

As a *joy*-term, *dream* was regarded in almost all above mentioned studies on the semantic field of *joy.* Ostheeren (1964) investigated the use of *dream* in OE secular and religious poetry and the prose of Ælfred and Ælfric along with other important *joy*-terms such as *wynn, bliss, gefea, gamen* and *glæd.* He found that the secular, and especially heroic, poetry employs meanings of *dream* related to the feast in a lord's hall, while *heavenly joy* is a meaning of *dream* that is more characteristic of the religious poetry. By contrast, the prose authors Ælfred and Ælfric assigned *dream* the rare meanings of *delirium, madness* and a *demonic possession*.

Fabiszak (2001) examined 167 instances of the use of *dream* in OE on the basis of Old English corpus in order to determine the meanings in which it is used most frequently, and compared the use of it with that of ME *dream*. According to her, there are three most frequently meanings of *dream* employed in OE: *heavenly joy*, *earthly joy* and *music.* However, only *music* survived into Middle English, where *dream* obtained its PDE meaning relating to *a vision during a sleep*.

Apart from this, there are several studies devoted entirely to the investigation on *dream*. Ehrensperger (1931) explored the relationship between the semantic development of the meaning of PDE *dream* and OE *dream* as a *joy*-term, tracing their etymology. Lindheim (1949, 1969) revisited this study and elaborated on it further. Dick (1982) analysed syntactic behaviour of the *dream*-collocations and found that being used with '*to be*'-verbs *wesan* and *bēon, dream* can signify *a moment of happiness*; while being used with '*to have*'-verbs *āgan* and *habban*, it connotes *a habitual state*.

Karasawa (2003) explored how Christianisation of the Anglo-Saxons affected the meaning and the use of *dream*. Meanwhile, Karasawa (2006) investigated the use of *dream* in its negative sound-related meaning in *Vercelli Homilies*. (Their findings will be discussed in detail in Chapter 3).

This observation of the scholarship on *drēam* shows that its use in the OE heroic poetry has been studied most thoroughly. Although Ostheeren (1964) distinguishes between the denotations of *dream* represented in heroic, wisdom and religious poetry, his main focus was on the influence of the religiousness of the poetry, not its generic characteristics, on the use of *dream,* and the other Old English poetic genres do not receive his attention. As for Anglo-Saxon prose, the use of *dream* was investigated only in relation to the prose of Ælfred, Ælfric and the *Vercelli Homilies.* In addition, Karasawa (2006) underlines that very scant attention has been given to the negative meanings of *dream* in OE prose. Meanwhile, Fabiszak's corpus-based research on *dream* was aimed at determining the most frequent usages of *dream*-expressions regardless of either type, genre or 'religiousness' of the texts. In addition, it appears that the question of the metaphorical conceptualisation of *dream* has not yet been asked. Therefore, the purpose of this thesis will be to investigate the correlation between the different meanings of *dream* and text types, genres and chronology of the texts in which they occur. Furthermore, the metaphorical conceptualisation of *dream* will be assessed.

2. Theoretical background and methodology

This chapter will review the methodologies adopted in the research on the conceptualisation of emotions in linguistics and Old English studies, and explain the methodology employed in this thesis.

2.1. Approaches to emotions in linguistics and Old English studies

According to Ogarkova (2013), there are two main theoretical approaches to the conceptualisation of emotions in linguistics. The "language-first" approach suggests that the way people express emotions and think of them is determined by the languages (and lexicons) they have. According to this approach, lexical gaps in emotion terms can "limit speakers' power to manipulate the respective concepts, or impede the elaboration of these concepts in oral and written genres of a culture" (Ogarkova 2013, p. 48). However, this approach has been strongly criticised by anthropologists (Ogarkova 2013, Wierzbicka 1999, Lutz 1986). The opposite, "culture-first", approach to emotions suggests that the emotional lexicon of any language is determined by culture, i. e. rules for feelings, values, norms, salient concepts and focal concerns. As an illustration of this, Ogarkova gives the presence of the "ubiquitous lexicalisation of some emotion concepts, like "shame" in Chinese, or, conversely, the scarce lexicalisation of others, like "sadness" and "guilt" in the Tahitians, or "depression" and "anxiety" in Yoruba and Chinese". Thus, the "culture-first" approach suggests that emotional vocabulary of a language should be "directly proportionate to its cultural relevance" (Ogarkova 2013, p. 49). Both these approaches rely on the emotional terms presented in a language and their semantics. The presence of an emotion term in a language indicates the presence of the respective emotion category in a cultural group, to which the language belong. What is more, according to Ogarkova, the properties of emotion labels, can serve as evidence of the properties of respective emotion concepts.

Apart from the "language-first" approach, the "culture-first" or relativist approach is also often contrasted to universalist approach (Lutz&White 1986; Wierzbicka 1999; Izdebska 2015; Kövecses 2005; Sharifian et al. 2008; Ogarkova 2013). Universalists claim that, since emotions are related to brain functions and bodily sensations, they should be experienced and expressed by people in more or less the same way, notwithstanding culture. From the relativist perspective, not only may culture shape emotional language and the way emotions are expressed and interpreted, but it may also influence the bodily sensations related to emotions (Wierzbicka 1999). These two ap-

proaches also rely on the semantics of emotional terms, but in addition, they employ cognitive linguistic analytical tools as Conceptual Metaphor Theory (CMT) and prototype theory.

CMT was established by Lakoff and Johnson[2], who based on the idea of pervasiveness of figurative language, i.e. metaphors and metonymy. Basing on the last developments in this theory, Kövecses suggests the following definition of conceptual metaphor:

> A conceptual metaphor is a systematic set of correspondences between two domains of ex perience... Another term that is frequently used in the literature for "correspondence" is "mapping." This is because certain elements and the relations between them are said to be mapped from one domain, the "source domain," onto the other domain, the "target" (Kövecses 2020, p. 2).

Although, according to CMT, conceptual metaphors evolve from human body and brain function, and are supposed to be universal (Kövecses, 2005), they may vary considerably at a more specific cultural level. Culture-specific variations derive from the cultural context, and affect both production and understanding of metaphors, which speakers of different languages associate with their cultural values.

Another analytical tool often employed in linguistic research on emotions is prototype theory. It developed in the 1970s in the field of psycholinguistics, and Rosch's (1973, 1978) research into the internal structure of categories was a substantial contribution to its development (Geeraerts 2016; Harley 2014). The prototype is the most representative family member of a linguistic category. The category has the center, and the periphery. The further a word belonging to some category is situated from the category center, the less representative it is of this category. As an illustration to this, Izdebska (2015) uses PDE *anger* and *aggravated.* While *anger* can be considered as prototypical of the category because it shares a lot of features with other words of the category, such as *fury*, *ire*, *indignation*, and cannot be put into another category; *aggravated* might be viewed as peripheral, because it also has another meaning 'to make situation worse' and therefore can belong to a different category.

When applied to research on emotions, prototype theory suggests the existence of prototypical scenario, or cognitive script, according to which, emotions are felt and thought of. Izdebska (2015, p. 57) gives the following cognitive scenario developed for *anger* as universal by Kövecses: (1) offending event, (2) anger, (3) attempt at control, (4) loss of control, (5) act of retribution. Unlike Kövecses, Wierzbicka believes that prototypical scenarios for the same emotion in different cultures may differ. She developed the conceptual framework for the explication of the true mean-

2 Lakoff, G., & Johnson, M. (1980). *Metaphors we live by.* Chicago [etc.]: University of Chicago Press.

ing of closely related emotion terms in different languages using culturally unbiased Natural Semantic Metalanguage (NSM): (1) Something (can) happen(s) (to me); (2) I do (not) want this to happen; (3) I do (not) want to do something because of this (Wierzbicka 1999, p. 276). Within this framework, the prototypical scenarios for *anger*-terms from two different languages – PDE *anger* and Ifaluk *song* – will unfold differently (Wierzbicka 1999, p. 274):

Anger (as in *angry with*)	*Song*
X thinks something like this	X thinks something like this
(a) this person did something bad;	(a) this person did something bad;
(b) I don't want this person to do things like this;	(b) I don't want this person to do things like this;
(c) I want to do something to this person because of this.	---
---	(d) I want this person to know this.

It can be seen that although PDE *anger* and Ifaluk *song* have the same cause – someone's bad action performed against the experiencer's will – this cause triggers different reactions in the respective experiencers. The PDE concept *anger* presumes the reaction aimed directly at the offender, which has no parallel with the prototypical scenario for the Ifaluk term *song.* The reaction of the experiencer of Ifaluk *song* is not directly aimed at the offender. In order to show the offender that their behaviour is unacceptable, the experiencer may take actions aimed at him-/herself rather than at the offender: "*song* may manifest itself in sulking, refusal to eat, or even attempted suicide" (Wierzbicka 1999, p. 274). Therefore, Wierzbicka argues that the emotions expressed through PDE *anger* and Ifaluk *song* are*,* in fact, different.

Although Wierzbicka's framework and NSM have proved themselves very useful in cross-cultural linguistic research, they are not equally applicable to historical linguistics in general, and to Old English studies in particular. According to Izdebska (2015), there are two main reasons for this: 1) the authentication of an NSM explication requires conducting a substitutability test with native speakers of a language; 2) NSM is less involved with literary conventions and textual issues. While the first condition cannot be administered to Old English studies, since Old English is a dead language, the second constitutes a serious impediment, since the texts of the extant OE corpus are generally highly conventional. Therefore, the theory of semantic fields and onomasiological semantics are employed as the main tools in Old English emotionology in addition to the already mentioned CMT and prototype theory (Díaz-Vera 2015; Díaz-Vera 2014; Fabiszak 2015; Harbus 2017; Geeraerts 2015; Geeraerts& Gevaert 2008; Izdebska 2015; Locket 2011, Strite 1989).

The fundamental method of research in OE semantics is based on the theory of semantic fields developed by Trier (1934). According to Strite (1989), Trier's idea was that language constitutes both a conceptual and a lexical field that can be depicted in the image of a mosaic. This mosaic language field consists of smaller lexical fields formed by words and their conceptual cognates. The words in Trier's field acquire meaning through the neighbouring words, and a change in meaning of one word not only causes changes in meanings of the related words, but it also affects the structure of the whole system. According to Lehrer's (1974, p.1) definition, semantic fields are "group[s] of words closely related in meaning, often subsumed under a general term". Semantic field study shows the relationship between the terms in each field and serves as the basis for conceptual categorisation of terms.

The major analytical tools employed in the semantic field studies are the semasiological and onomasiological analyses. The difference between them lies in the fact that "onomasiology begins with a sense and tries to identify the terms that a language uses for that sense; whereas semantics deals more with meaning than designations or isolating terms" (Strite 1989, p. 19). Geeraerts (1997, p. 16) shows this distinction through questions asked from semasiological and onomasiological perspectives:

- semasiological: given lexical item *y*, what meaning does it express?
- onomasiological: given concept *x*, what lexical items can it be expressed with?

For diachronic research on conceptualisation of emotions onomasiological analysis is assumed to be "indispensable" (Geeraerts & Gevaert 2008, p. 319). After all, alternative expressions for target concept Y might have existed, apart from source concept X, and it is important to check whether that is the case, and if it is, – to determine how salient they are, and how they affect the target concept (Geeraerts & Gevaert 2008, p. 320). In addition, some old language expressions, which can be perceived as metaphorical by a modern researcher, might not have been used in a figurative way by historical speakers, but in a literal sense (Díaz-Vera, 2014; Díaz-Vera, 2015a, 2015 б; Lockett 2011).

According to Geeraerts, **t**here are four fallacies to be taken into account and avoided in historical linguistic research:

> *the dominant reading only fallacy*, which neglects to have a closer look at the history of words; *the semasiology only fallacy*, which neglects the relevance of the onomasiological alternatives for Target; *the natural experience only fallacy*, which neglects the cultural background of cognitive processes; and *the metaphorization only fallacy*, which neglects processes of deliteralization and reinterpretation as sources of metaphoricity (Geeraerts 2015, p. 28).

For this reason, several methods, i. e. Conceptual Metaphor theory, prototype theory, semantic field theory, semasiology and onomasiology, are often combined in Old English emotion studies.

2.2. Methodology of the current research on *dream*

This thesis's case study on the 'joy-term' *dream* was inspired by Izdebska's (2015) investigation of the OE *anger*-word *torn;* therefore, the methodology developed by Izdebska for her research will be used as a basis for this thesis.

The first step is to define the place of the word *dream* in the semantic field of *joy* on the basis of lexicographic evidence, and to trace its etymology. In order to determine the range of meanings of OE *dream* and its derivatives, as well as the conceptual categories to which they belong, *The Dictionary of Old English From A to I*, *A Thesaurus of Old English, A Historical Thesaurus, Bosworth&Toller,* and the *OED* will be consulted. Meanwhile, the etymology of OE *dream* will be investigated on the basis of etymological data from the *OED* and Pokorny's *Proto-Indo-European Etymological Dictionary* (2007) along with the findings on diachronic change in the semantics of this word made by Ehrensperger (1931) and Lindheim (1949, 1964). Following Izdebska's (2015, p. 63) argument concerning the importance of considering the etymology of cognates of a given word in closely related contemporary languages, Orel's (2003) *A handbook of Germanic etymology* and *A gothic etymological dictionary* (Lehman& Hewitt 1986) will also be used. According to Izdebska, this will allow the determination of the meaning of the root of a given word at the earlier stage of language development, and to understand possible changes in its conceptualisation.

For the second step, the distribution of *dream*-expressions will be analysed with respect to different text types – poetry and prose – and genres on the basis of textual data from the *Dictionary of Old English Corpus*. The spelling variations of *dream – dreamæs, dræme(s), dreme, drime, dræmes* – will be taken into account.

Finally, the occurrences of *dream*-expressions in OE poetry and prose will be analysed in further detail regarding the correlation between the meaning of *dream* and genre,'religiousness' and chronology of the texts. Since the number of occurrences of *dream*-expressions in DOEC, including the mentioned spelling variations, amounts to 391, and their examination would surpass the scope of this thesis, representative selection will be made for the texts for analysis. The occurrences of *dream* and its collocations in glosses will be excluded. Since the occurrences of *dream* in prose constitute only half of those in poetry (the number of occurrences are listed in the next chapter, in Table 9), all 71 of them will be examined, while the choice of poetry will be based on the distribution of

dream-words according to OE poetic genres, the probable authorship and the presumed period of its creation, where possible.

In order to make a representative selection from the poetic texts for the analysis, it has been necessary to take into consideration the following characteristics of the OE system of poetic genres. Although OE poetry generally is deeply Christian, it is, traditionally, divided into secular and religious (Möhlig-Falke 2015; Battles 2014; Momma 2012; Lehnert 1955). While the secular genres include the heroic epic, elegies, wisdom poetry, bestiary, riddles, charms and the poems of the *Anglo-Saxon Chronicle;* the OE poetic retellings of the Old and New Testaments and the Saints' Lives belong to the religious epic (Battles 2014, Lehnet 1955); and "poems of homiletic or liturgical nature" are referred to as the religious lyrics (Lehner 1955).

Despite the fact that *dream*-expressions are distributed among all OE poetry genres except charms, around two thirds of the occurrences correspond to the religious epic. The reason for this lies both in the number of poems of this genre in the extant OE corpus and their length. While an average short secular poem can contain from one to maximum three *dream*-expressions, a religious epic poem may include more than twenty of them (see Table 9 in section 3.2.). In order to make a close comparison between the use of *dream*-words in all poetic genres in which they occur, all occurrences in secular poetry, as well as all occurrences in religious lyrics, will be analysed. However, occurrences in religious epic will be limited to four poems – one from each of four extant manuscripts, – which will be chosen accordingly to two generic traditions: the Cædmon school, which might be considered as more archaic, and the Cynewulf school:

Cædmon school	Cynewulf school
1.1 *The Junius Manuscript – Genesis*	*The Exeter book – Guthlac The*
'Nowell Codex' – Judith	*The Vercelli Book – Andreas*

In addition, five occurrences in two religious epic poems from *The Vercelli Book* signed by Cynewulf – *The Fates of the Apostles* and *Elene* will be examined in order to look at the idiosyncratic use of *dream*-expressions made by the author, whose name is ascertained, and to find whether they differ in any way from other poetic usages. After this selection the set of *dream*-occurrences in poetic texts for this investigation will contain 94 examples from 31 Old English poems, while the whole set including prose will constitute 165 appearances spread through 76 texts. All these occurrences are presented in *Appendices A* (for poetry) and *B* (for prose).

With regard to chronology, the texts containing *dream*-expressions come from manuscripts written between the late ninth and the early eleventh centuries, as is the case for most of extant OE

corpus, and the dating of their composition is often uncertain, especially in the case of poetry. Although almost all Old English poetry is extant in four manuscripts from the late 10th century, the poems themselves might have been either transmitted orally for centuries before the recording, or were composed in writing employing such techniques of the oral tradition as repetition of sentence elements or the frequent use of mnemonic formulae (Scragg 2013, p. 50 – 51). For example, the suggestions about the dating of *Beowulf,* vary from the 7th to the early 11th century (Chase 2016).

However, according to Conner (1993), the poetry of the *Exeter book* might be dated with respect to the Benedictine monastic reform in England (960 – 1000) which resulted in "a major shift of a cultural paradigm" and change of literary tastes (Conner 1993, p. 149). This shift is manifested in the change of focus from a universal perspective on the contemplation of human life and its transitory nature, which included secular values and "a cosmopolitain world-view with a place for Boethius and Orosius", to the Bible and monastic pursuit of spiritual perfection. Conner argues that three booklets of the *Exeter book* were composed in the following sequence:

1. booklet II was composed presumably during the pre-reform period and contains the following poems of the *dream*-set: *The Fortune of Men*, *Vainglory*, *The Order of the World*, *The Panther*, *The Wanderer*, *The Seafarer*, *The Riming Poem*;
2. booklet III was composed during the reform period or immediately after and involves riddles, *Soul and Body II*, *Homiletic Fragment II*, *The Lord's Prayer I*, *The Husband's Message*, *The Ruin*;
3. booklet I was composed during the post-reform period and includes long religious (epic) rhetorically complex poems such as *Guthlac*.

Following this chronological division, poems from other manuscripts, the dating of which is agreed upon, can be included into the same chronological ranges:

1. the pre-reform – *Genesis* from the *Junius 11* manuscript, since all *Old Testament* poems of this manuscript had probably been composed earlier than the manuscript was written (Christie 2020); Cynewulf's poems *The Fates of Apostles* and *Elene* from the *Vercelli book,* for their probable author Cynewulf might have lived during the 9th century (Mitchell 1982);
2. the in-reform - *Soul and Body I* and *Homiletic Fragment I* from the *Vercelli book,* because they might be taken from the same source as *Soul and Body II* and *Homiletic Fragment II* of the *Exeter book* (Christie 2020, Moffat 1990); and the poem *The Death of Edgar* (975) from *Anglo-Saxon Chronicle*, the dating of which is certain.
3. the post-reform – apart from *Guthlac*, no other poem containing *dream* in the selected dataset belongs to the post-reform period.

Fortunately, the set of Old English prose containing *dream*-expressions includes 55 texts, on the approximate dating of which there is a consensus. Therefore, they can also be divided into two groups with respect to the Benedictine monastic reform (only the record in *The Anglo-Saxon Chron-*

icle from June 1023 (Killings, 1996) and *Will of Wulfric* from *Anglo-Saxon Charters* dating to1002 – 1004 (Sawyer 1979, p. xix) belong to the post-reform period). The pre-reform group includes the translations of Boethius' *Consolation of Philosophy* and Orosius' *History of the World* made by king Alfred and dating to the 880–90s, and the translation of *Gregory the Great's Dialogues* made by bishop Wærferth in Alfred's time (Möhlig-Falke 2015); *Homilies II, IX, X, XI*, and *The Live of Saint Martin* from the *Vercelli* book (Scragg 1992), which is considered to be the earliest extant collection of homilies in English, dating from the late 9th c. to mid 10th c. (Scragg 1992, Zacher 2009); *Blickling Homilies*, which might be composed, according to Getz (2008, p. 28), between the late 9th – early 10th c; and *Martyrology* composed presumably during the 9th c. (Rauer, C. 2013). The in-reform period group of texts includes translation of rules of St. Benedict from Latin into Old English, made during the second half of the 10th c. (Clayton 2013, p. 164) and the homilies of Ælfric 980 – 995 (Treharne 2010). Apart from these texts, there are also anonymous texts, which are referred to as *Anonymous Homilies,* and the dating of which is uncertain (Rudolf & Irvine 2021). They contain 15% of all prosaic *dream*-occurrences and form the fourth group of texts named "uncertain".

To summarise, the chronology of the *dream*-set is presented in the following table.

Table № 5. ***The chronological distribution of the texts of the dream-set with respect to the Benedictine reform in England.***

Type of text	The pre-reform (before 960)	The reform (960 – 1000)	The post-reform (after 1000)	Uncertain
Poetry *The Exeter book*	*The Fortune of Men*, *Vainglory*, *The Order of the World*, *The Panther*, *The Wanderer*, *The Seafarer*, *The Riming Poem*	*Soul and Body II*, *Homiletic Fragment II*, *The Lord's Prayer I*, *The Husband's Message*, *The Ruin*	*Guthlac*	
The Vercelli book	*The Fates of Apostles* *Elene*	*Soul and Body I* *Homiletic Fragment I*		
Junius 11	*Genesis*			
Anglo-Saxon Chronicle		*The Death of Edgar (975)*		

Prose *Anglo-Saxon Charters* *Anglo-Saxon Chronicle* Alfredian translations (880–90s) *The Vercelli book* *Blickling Homilies* *An Old English Martyrology* Translation of rules of St. Benedict *Ælfric's Homilies and Lives of Saints* (980 – 995)	Boethuis' *Consolation of Philosophy* Orosius' *History of the World* *Gregory the Great's Dialogues* *Homilies II, IX, X, XI The Live of Saint Martin* *Third Sunday in Lent* *An Old English Martyrology*	*Benedictine Rule* *Twenty-first Sunday after Pentecost* *Andrew* *Epiphany* *Septuagesima* *Second Sunday in Lent* *Mid-Lent* *Feria III in Letania maiore* *Alia visio* *Martyrs* *Saint Agnes* *Saint Mark* *Saint Martin* *Passion of Saint Cecilia* *De populo Israhel* *Addition to*	*Will of Wulfric* (1002 – 1004) *AD 1023*	*Anonymous Homilies*

		Catholic Homilies II no. 36 *Homily for the Nativity of the Blessed Virgin Mary* *Judith*		

In the next chapter, the analysis of occurrences will include the examination of the meaning of *dream* in episodic or situational contexts. Furthermore, the applicability of CMT to the conceptualisation of *dream* will be assessed.

3. *Dream* words in the semantic field of *joy*

3.1. The meaning and etymology

This chapter will examine the meaning of the OE *dream*, which depending on the context may range widely from 'joy', 'joyous sounds' and 'music' to 'grief', 'lamentation', 'madness' and 'tumultuous noise'; it will also explore the etymology of this word.

3.1.1. *Dream* and its denotations

As a starting point to investigate the meaning of *dream*, *DOE* will be consulted. It shows the following spelling variations: *drēam, dreamæs, dræme(s), dreme, drime, dræmes,* occurrences of which will be taken in account in this thesis. There are four meanings of *dream* and their subcategories attested in this dictionary, which can be presented in the following table:

Table № 6. ***The meanings of dream according to DOE***

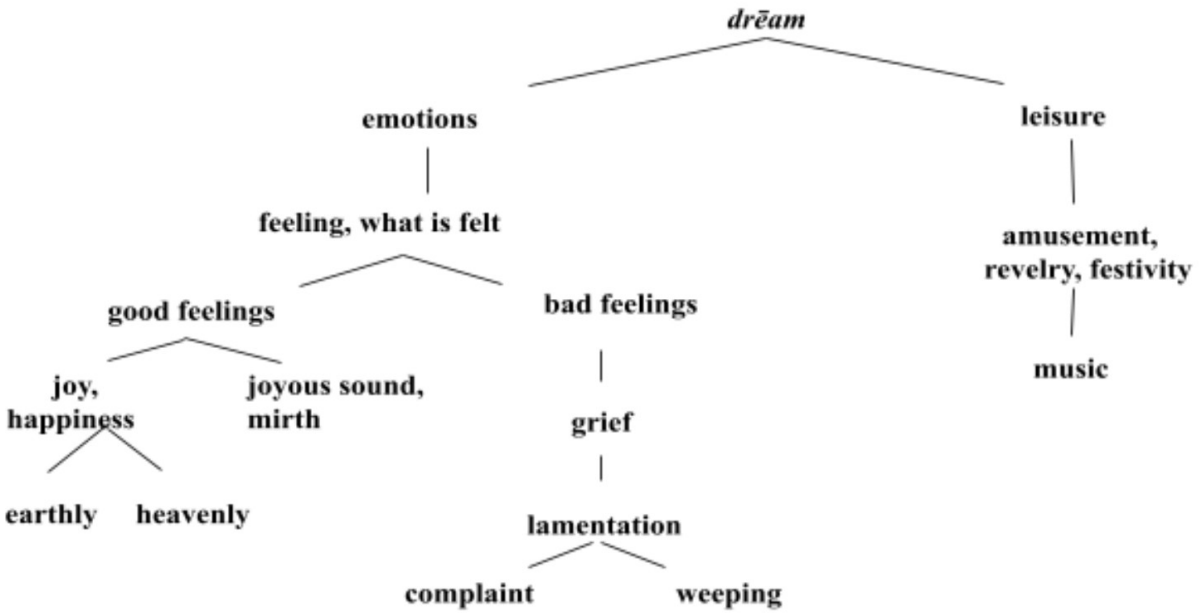
Meaning of *dream*	Category	Subcategory
1) joy, bliss	1) earthly joy or happiness, 2) spiritual or heavenly joy, bliss	→ revelry, mirth → jubilation, celebration, especially in honour of God or a saint
2) frenzy, delirium, madness, demonic possession		
3) sound, music, noise; that which produces sound or music	1) music; song, melody, harmony; metrical verse, measure; 2) tumultuous noise, blare, blast (of trumpets); 3) clamour, noise of loud wailing, lamentation (of the damned at Doomsday);	singing of psalms (as part of the liturgy); rendering *laus* '(song of) praise'; harmonious or jubilant singing of heavenly choirs (in praise of God); choir, chorus (of the heavenly hosts); glossing organum ('organ of speech, musical instrument');
4) also in proper names:		

Dreama, Dreamwulf, Dremca		

It can be seen that *DOE* shows that the meaning of *dream* is not limited to the semantic field of *joy*, although its joyful significations are prevalent. Clearly, the last meaning (its use in proper names) is beyond the scope of this thesis. Therefore, three general meanings of *drēam,* which will be examined further, are: *joy*, either earthly or heavenly, in relation to celebration; *delirium, madness, demonic possession*; and *music* and *noise* that can include revelry, clamour, wailing or lamentation.

ATOE includes *drēam* in two categories, *emotions* and *leisure*, and their subcategories, which can be represented in the following scheme:

Scheme 1. *The categories of dream according to ATOE*



On this scheme, it can be seen that all subcategories both for *emotions* and *leisure*, in which *dream* is included, are related – directly or indirectly, – to the sounds accompanying the expression of opposite feelings – i.e. *joy/happiness* and *grief*: joyous sounds; lamentation, complaint, weeping; and music, which can express both *joy* and *grief*. Interestingly, *ATOE* does not attest *delirium* among the possible meanings of *dream*.

For further clarification of the meaning of *dream*, its derivatives and compounds represented in *ATOE* and *B&T* will be examined, since not all *dream*-compounds are attested in *DOE*. The list of the 27 *dream*-words, most of which are nouns (with the exception of two adjectives and two participles), can be divided into five groups according to the categories of their meanings and presented in the following table:

Table № 7. ***Five categories of the dream-compounds***

Meaning	Dream-compounds
Music, singing, joyous sound:	*ǣfendream* (n.) - even-song *dreamcrǣft* (n.) - the art of music, music *dreamere* (n.) - a musician *dreamlic* (adj.) - joyous, musical *dreamnes* (n.) - a singing, joyous noise *dreamswingsung* (n.) - mirth-harmony, harmony *gleodream* (n.) - glee-joy, pleasure caused by music *orgeldream* (n.) - the sound of a musical instrument *pipdream* (n.) - the sound of the pipe *wyndream* (n.) - a joyful sound, jubilation
Earthly joy:	*dreamhǣbbende* (part.) - possessing bliss, joyful dreamhealdende (part.) - holding joy, joyful *eþeldream* (n.) - domestic pleasure, joy from one's country *gumdream* (n.) - the joys of men, this life *manndream* (n.) - human joy, joyous life among men, joyous noise *medudream* (n.) - joy attending mead-drinking, festivity *seledream* (n.) - mirth of the hall, joyous jubilum *worulddream* (n.) → *weorold-dream* – joy of this life
Heavenly joy:	*goddream* (n.) - a heavenly joy *heofondream* (n.) - heavenly joy, joy of heaven *sindream* (n.) - everlasting joy, joy of heaven *swegeldream* (n.) - heavenly joy *wuldordream* (n.) - joy in the glory of heaven
Madness:	*woddream* (n.) - madness, fury *wodendream* (n.) - madness, fury
Joyless:	*dreamleas* (adj.) - joyless

The largest group of *dream*-compounds is that of *music, singing,* and *joyous sound*, for it consists of ten expressions, eight of which refer to music and songs, one – to joyous sounds and jubilation, and one synthesises music and joyous sounds in *mirth-harmony*. The second largest group contains eight *dream*-words expressing *earthly joy*, two of which refer directly to the feast in the lord's hall –

medudream and *seledream.* The rest convey the feeling of enjoyment in things, which have either social, or existential value, such as *life among men* or *in one's own country,* or *being alive*; or provide physical pleasure. This can also include joyous sounds. The two participles presented in this group denote the quality of possessing this enjoyment or pleasure. The next group of *dream*-expressions with the meaning of *heavenly joy* is twice as little as the previous two, and all five words that belong to it refer to the Christian idea of heaven as paradise, where God is (Karasawa 2003). To the last two groups only three expressions with the negative meaning of *dream* belong: two refer to madness or a state of being possessed by a demon, while the last one shows a state of being deprived of joy.

The observation of the derivatives of *dream* shows the quantitative prevalence of words referring to *music, singing, joyous sounds* and *earthly joy* with its pleasures of living among men, celebration, jubilation and feasting. The *dream*-words with these meanings invoke the picture of a noble Germanic warrior 'wearing himself out in the noise and reckless mirth of the banquet' (Lindheim, 1949, p.199). According to Karasawa (2003), there is agreement among scholars on the close relation between *dream* and the feast in the lord's hall. This meaning of *dream* is also believed to be a pre-Christian ancient Germanic, and to express social values of Old Germanic aristocracy (Karasawa 2003; Lindheim 1949, 1964; Ostheeren 1964). *Joy* and *happiness*, which are attached to *dream* in this context originate from being a part of a feast in a lord's hall, or belonging to a band of warriors serving their lord. Karasawa (2003) calls it belonging to an 'ideal society'. According to him, the feast in a lord's hall embodies an ideal lord-retainer relationship, which provides one with security, high social status and privileged life in "populated, civilised, and glorious areas". The alternative to the life in an "ideal society" was a miserable and precarious existence in "unpopulated, uncivilised and inglorious areas" inhabited only by "exiles, outlaws, animals and monsters" (Karasawa 2003, p. 309).

The most famous example illustrating the contrast between these two conditions is the scene in *Beowulf*, where Grendel, the monster, sits in darkness and desolation of the moors and suffers from daily hearing *dream* coming from Heorot hall, from which he is deprived:

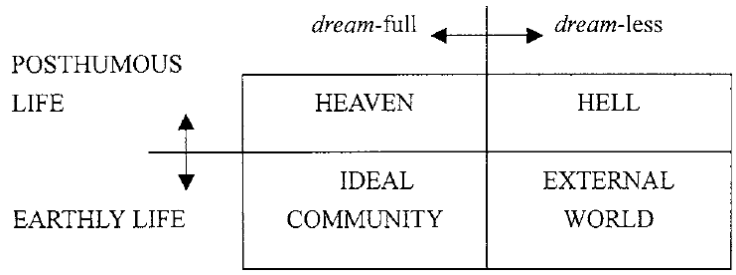
Ða se ellengæst earfoðlice
þrage geþolode, se þe in þystrun bad,
þæt he dogore gehwam *dream gehyrde*
hlude in healle. Þær wæs *hearpan sweg,*
swutol sang scopes. (*Beowulf,* ll. 86b – 90a).

Dream here means the sounds of a feast in Hrothgar's hall, where the harp is played and sweet songs are performed. However, Grendel is a monster predestined to live a desolated and inglorious life. For an Anglo-Saxon warrior, being deprived from *dream* is related to being an exile or an outlaw, and means unhappiness, grief, suffering and lamentation. What is more, *dream* can be equaled to life itself, so that *dream* can be *lost*, as in "nu se herewisa hleahtor alegde,/ gamen ond gleodream" (*Beowulf,* ll. 3020 b – 3021a), where it refers to Beowulf 's death. The use of *dream* in all these meanings, i. e. *music*, *joyous sounds* vs. *lamentation* and *joy* vs. *grief* is a characteristic of OE poetry (Karasawa 2006, 2003; Lindheim 1949, 1964; Ostheeren 1964).

Gradually, the pre-Christian meaning of *dream* imbued with Christian signification (Karasawa 2003; Lindheim 1949, 1964; Ostheeren 1964). Karasawa argues that at first the Anglo-Saxons applied the meaning of *dream* as a joy of belonging to an 'ideal society' to the idea of Christian heaven:

> ...heaven and hell can be perceived as the posthumous counterparts of an earthly ideal community and the external world, respectively... the *dream* of the Lord can be attained only in heaven (and also in Paradise), just in the same way as the earthly *dream* can be in a lord's hall or in an ideal society often represented by a lord's hall. Not only the earthly *dream* but also the *dream* of the Lord never transgresses the dividing line between the posthumous and earthly lives so as to have the dwellers of the other side under its direct in fluence (Karasawa 2003, p. 310).

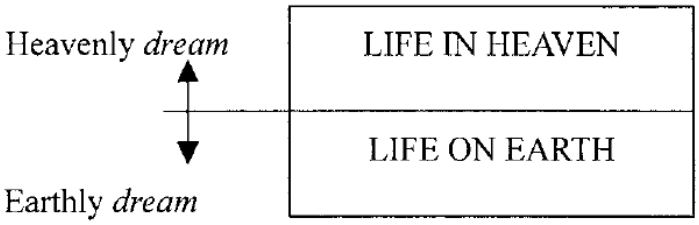
He visualises this in the following scheme:



This pre-Christian notion of *dream* in Heaven gradually transformed, according to Karasawa, into the true Christian one, which

> includes only the absolutely and eternally glorious heavenly world and the earthly world as a not bad but degraded counterpart of heaven. This Christian idea of *dream* has nothing to do with hell as the posthumous, inglorious, external world because everybody who has given up earthly *dream* is to be received in heaven automatically… (Karasawa 2003, p. 314).

The scheme for this Christian notion of *dream*, Karasawa draws up as follows:



However, in both cases, *dream* as a *heavenly joy* refers to heaven as Paradise where God is. In this Christian meaning *dream* is used both in prose and in poetry (Karasawa 2003; Lindheim 1949, 1964; Ostheeren 1964).

The *sound* and *musical* meaning of *dream* also obtained Christian connotations, for *dream* became to be used for *heavenly music, singing of angels in praise of God* (Karasawa 2006, Ostheeren 1964). Meanwhile, the denotation of *dream* related to agitation, madness, delirium and/or a demon possession was developed, according to Ostheeren (1964), in religious prose. It can be concluded that *dream* changed its meaning during Anglo-Saxon times under the influence of Christianity (Karasawa (2006, 2003). It underwent the journey from its ancient Germanic meaning, related to a feast in a lord's hall – either in a case of sharing its joy caused by music, songs, and revelry, or in a case of being deprived from it, experiencing grief and lamenting, – used in poetry; to eternal joy of heaven and songs of angels, used both in poetry and prose; and finally, to madness, delirium and a demon possession, used in the OE religious prose.

In order to take a preliminary look at the chronology of these changes in the meaning of *dream* in OE, *HTE* and *OED* were consulted. Interestingly, except for *joy/pleasure/merriment/jubilation* and *music/joyous sounds/noise*, which are attested in both, the dictionaries show different meanings. While *AHT* suggests *suffering* and *cry of grief*, *OED* shows *frenzy*, *delirium*, *demonic possession* with a label *rare*. Both dictionaries make no distinction between *earthly* and *heavenly joys*. As to the period of the use of the meanings, both dictionaries date the emergence of the meanings as OE without further differentiation, although the continuity of the use of the meanings differs (see Table 8).

Table № 8. ***The periods of the use of different meanings of dream in HTE and OE***

dream	Joy, pleasure,	Music, melody,	Suffering/cry of	Frenzy, delirium,

	mirth, jubilation	singing/noise	grief	demon possession
A Historical Thesaurus	OE – c. 1275	OE – c. 1330	OE	
OED	OE – c. 1275	OE – c. 1600		eOE – OE

It can be seen that further investigation on the chronology of the change in the meaning of OE *dream* is needed, and an attempt to conduct it will be undertaken in section 3.3. The next section of this chapter will first look at the etymology of this word.

3.1. 2. *Dream*: etymology

There are several hypotheses on the origin of *dream* in the OE reflected in dictionaries (*OED*, Lehman 1986, Orel 2003, Pokorny 2007), and discussed critically in Ehrenspenger (1931) and Lindheim (1949, 1964), whose studies on the semantic development of *dream* from Old English to Present Day English remain the most comprehensive. Their suggestions can be summed up as follows:

1) the origin of OE *drēam* is onomatopoeic and goes back either to ancient Greek *θρῦλος – noise* as of many voices, *murmur,* or *θρεῖσθαι* – to 'cry aloud', 'shriek' (or both) (*OED*); or IE root **dher-*, **dhereu-*, or **dhren-* - 'grumble', 'mumble', 'boom' (Pokorny 2007); in this context only OS *drōm* is attested as a cognate to OE *dream*. This assumption refers to the meaning of OE *dream* related to the feast in a lord's hall, i.e. 'joy'/'revelry' and 'music'/'noise'.

2) OE *drēam* derives from the PG root **dreug-/draug-* - 'perform', 'carry out', which is also reflected in OE *drēogan* – 'carry out energetically', 'perform', 'endure', 'suffer'; OI *drȳgja* – 'carry out'; OFris. *driech* – 'enduring' (Lehman 1986; *OED*). Lehman (1986) traces the origin of PG **dreug-* to PIE**dher-* - 'hold'. In the context of human society, **dreug-* was applied to such relationships as marriage, friendship, companionship and in part military functions (Lehman 1986, p. 95). According to Karasawa (2003, p. 307), such military terms as OE *dryht* 'a band of warriors' and *dryhten* 'the lord of a band of warriors' are based on this root. This suggestion might point at either the relationship between the lord and his retainers, or the meaning of *dream* related to suffering.

3) OE *drēam* originates from the PIE root **dreugh* – to 'deceive', to 'harm' (Ehrenspenger 1931; Lindheim 1949; Pokorny 2007). From this root also descend words like OS *bi-driogan*, OHG

triogan – ‘deceive’; OI *draugr* – ‘ghost’; OS *gi-drōg* – ‘mirage’; OHG *gi-trog* – ‘deception’; OI *draumr*, OFris *drām*, OS *drōm*, OHG *troum* – all of which mean ‘dream’ (in its PDE meaning – from *deceptive image)*. Lehman (1986) links this meaning with the discussed above PIE *dher-* - ‘hold’ and PG **dreug-* with the meaning ‘carry out’. The connection between these roots and OE *dream* might refer to its meaning related to ‘delirium’/‘madness’ and ‘demon possession’.

It can be seen that although each of these three hypotheses contains keys to one or two meanings of OE *dream*, neither of them can explain the full range of meanings in which OE *dream* was used. According to Ehrenspenger (1931) and Lindheim (1949), only OE *dream* and OS *drōm* denote j*oy/joyous sounds/mirth* and *music* and therefore might be related to the onomatopoeic origin, while their equivalents in all the rest of Old Germanic dialects express only meanings related to *deceive* and PDE ‘dream’. However, OS *drōm* can have this ‘traditional’ Old Germanic meaning too, which means that it must have been connected to the respective PIE root. This puts OE *dream* in a unique position: it is the only one among its Old Germanic counterparts that was used to express the meaning of *joy/mirth/music* or lack of it, but not the meaning of modern ‘dream’, which appears first only in the 14th century (Ehrenspenger 1931; Lindheim 1949). It is possible that the denotations of OE *dream* related to *suffering* and *delirium* might fit into the hypothesis of their originating from the PG roots **dreug-/draug- - perform*, *carry out* (with reference to *enduring* and *suffering*), and the IE root **dreugh* – to *deceive.* However, there is too little evidence both to prove and reject it (Lindheim 1949). It is also difficult to confirm or deny the onomatopoeic origin of OE *dream*. Furthermore, if the origin were onomatopoeic, the derivation of such meanings of *dream* as *suffering/lamentation* and *delirium/madness* would require further explanation. Were they developed as a simple opposition to the ‘onomatopoeic’ *joy/revelry/music* (i.e. the deprivation of it); or as a metonymy/metaphor (*frenzy → delirium/madness/demon possession*)? Or did they originate from different IE roots? Ehrenspenger (1931) suggests that they did. To this, Lindheim (1949) answers that the extant Old English corpus provides too little evidence to make it possible to determine.

In conclusion to this section, it can be said that three out of four meanings of dream in OE, i.e. related to ‘music’/ ‘singing/noise’, ‘joy’/ ‘pleasure’/ ‘mirth’/ ‘jubilation’, and ‘suffering’/ ‘cry of grief’, are pertained to the feast in the lord’s hall, whereby the social values of Anglo-Saxon aristocracy are symbolised. In the context of deprivation of *dream*, the collocations with this word can express ‘suffering’/‘cry of grief’, which could be understood not only as deprivation of the joys of a warrior’s privileged life, but also as the deprivation of life as a physical existence, and denoting ‘death’. Under the influence of Christianity, the meanings of *dream* related to music and joy obtained new connotations related to Heaven – songs of angels, heavenly joy, - while *dream* as ‘suffering/‘cry of grief’ developed an attachment with the wailing of the damned on Doomsday, and

'terrible noise'. In addition, *dream* developed its fourth meaning of 'agitation', 'delirium', 'demon possession'. All these meanings characterise OE *dream* as a culture-specific term holding the central place in the semantic field of Anglo-Saxon *joy*.

As to the etymology of *dream*, there is no agreement among the researchers on its origin. Although it is determined that OE *dream* was unique among its cognates from all the other Old Germanic languages because it lacked the meaning of PDE *dream* and instead referred to *joy* in the Early Middle period, DOEC provides too little evidence to support any hypotheses on its etymology. The question of whether OE *dream* descends from the same source as its counterparts from the other Old Germanic languages, or has an onomatopoeic origin, is not decided.

3.2. The distribution of *dream*-expression throughout the Old English corpus

This section will look at the general distribution of *dream* and its derivatives between the different text-types and genres in the Old English corpus.

DOEC (2009) shows 391 occurrences of all expressions containing *dream* and its spelling variations *drim-, drǣm-, drem-,* which are unequally distributed between poetry, prose and glosses. 19 appearances of *dream-* and its spelling variations turned out to be parts of proper names, numerals or different grammatical forms of the adjective *ge·drȳme, or* the verb *drȳman*. They were excluded from analysis leaving for further examination 372 occurrences. The attestations of the spelling variations are minor and appear mostly in glosses. The examples of the use of *dream* attested in poetry constitute almost half of all occurrences of *dream*, which is nearly twice as much as in prose. Some of *dream*-expressions, such as *dream-habbende, dreamheldende, ēþeldream, gleodream, glĭwdream and gumdream*, appear only in poetry. Meanwhile, the occurrences of *dream* in glosses make up nearly one third of all its attestations. It can be concluded that the use of *dream* was more characteristic for poetry. Table 9 shows the distribution of *dream*-expressions and their spelling-variations between the different text types in the Old English corpus:

Table № 9. ***The distribution of dream-expressions throughout the Old English corpus according to text-types***

Spelling variation	*dream-*	*drim-*	*drǣm-*	*drem-*	Total number of occurrences
Occurrences in DOEC	321	10	2	58	372

In poetry	141				141
In prose	70		1		71
In glosses	103	9	1	47	160

The distribution of *dream* and its derivatives throughout OE poetic corpus is also uneven. Out of the 141 occurrences in OE verse, only 39 falls on secular poetry. Half of these 'secular' usages appear in wisdom poetry with 19 occurrences. The other half is divided between heroic epic – 14 occurrences in *Beowulf,* – and short poems of four different genres – *Anglo-Saxon Chronicle* poems, elegies, riddles, and bestiary. In each of these four genres, *dream* occurs no more than 1 or 2 times. In contrast, appearances of *dream* in religious poetry constitute two thirds of all poetic occurrences – 102, and the biggest share of them – 92 – appear in religious epic, while the rest 12 belong to the religious lyrics. Table 10 shows the distribution of *dream* and its derivatives in extant Old English poetry.

Table № 10. ***The occurrences of dream in DOEC according to OE poetic genres*****:**

Genre	Source	Poem	DOEC code	Number of occurrences	Total number
Chronicles	*Cambridge, Corpus, Christi College/Manuscript A*	*The Death of Edgar* (975)	DEdg A10.4	1	1
Wisdom poetry	*The Exeter book*	*The Wanderer*	Wan A3.6	2	19
		The Seafarer	Sea A3.9	3	
		Vainglory	Vain A3.10	1	
		The Fortunes of Men	Fort A3.12	2	
		The Order of the World	OrW A3.14	1	
		The Riming Poem	Rim A3.15	2	
		Soul and Body II	Soul II A3.19	2	
		Resignation	Res A3.25	2	
	Vercelli Book	*Homiletic Fragment I*	HomFr I A2.4	1	
		Soul and Body I	Soul I A2.3	3	
Elegies[3]	The Exeter book	The Ruin	Ruin A3.33	1	

		The Husband's Message[4]	Husb A3.32	1	2
Bestiary/Physiologus	The Exeter book	The Panther	Pan A3.16	1	1
Riddles	*The Exeter book*	*Riddles* 28 *Riddles* 63	Rid 28 A3.22.28 Rid 63 A3.34.3	1 1	2
The heroic epic[5]	*The 'Nowell Codex'*	Beowulf	Beo A4.1	14	14
Total for secular poetry					39
The religious epic					
1) Cædmon and his school[6]	*The Junius Manuscript*	Genesis Exodus Daniel Christ and Satan	Gen A, B A1.1 Ex A1.2 Dan A1.3 Sat A1.4	10 4 6 18	38
	The 'Nowell-Codex'	*Judith*	Jud A4.2	1	1
2) Cynewulf and his school[7]	*The Exeter book*	*Guthlac* *The Phoenix* Christ Azarias	GuthA, B A3.2 Phoen A3.4 ChristA, B, C A3.1 Az A3.3	23 5 12 1	41
	The Vercelli Book	*Andreas* *The Fates of the Apostles* (Cynewulf) *Dream of the Rood* *Elene* (Cynewulf)	And A2.1 Fates A2.2 Dream A2.5 El A2.6	6 3 1 2	12

3 Lehnert (1955)
4 Treharne (2010, p. 92) refers to this poem as to "arguably elegiac".
5 The heroic epic, the religious epic and religious lyrics are based on Lehnert (1955).
6 Lehnert (1955)
7 Lehnert (1955)

					92
Religious lyrics[8]/ homiletic poetry[9]	*The Exeter book*	The Lord's Prayer I	LPr I A3.29	1	
		Homiletic Fragment II	HomFr II A3.30	1	
	The Paris Psalter	The Paris Psalte	PPs A5	3	
	Anglo-Saxon Minor poems	The Menologium	Men A14	1	
		The Gloria I	Glor I A21	1	
		The Kentish Hymn	KtHy A25	2	
		Psalm 50	KtPs A26	1	12
Total					141

Unlike Old English poetry serving not only didactic and religious purposes, but also entertaining, the extant Anglo-Saxon prose has a distinctive religious, academic and highly literate character and "predominantly instructive or expository function" Möhlig-Falke (2015, p. 407). The non-religious prose includes historical chronicles, charters, law texts, various manuals, and scientific and medical texts, while the religious ones involve hagiographic, homiletic and liturgical pieces. There are only two examples of the use of *dream* in non-religious prose: one in *Anglo-Saxon Charters*, and one in *The Anglo-Saxon Chronicle*. The rest 69 prose occurrences appearing in 45 religious texts, which include homilies, lives of saints, and monastic rules. The full list of these texts is present in *Appendix B*.

3.3. The conceptualisations of *dream*-expressions in Old English poetry

This section will look at contextual meanings of *dream* and the conceptualisations of *dream*-expressions in poetry in relation to the poetic genre, and chronology.

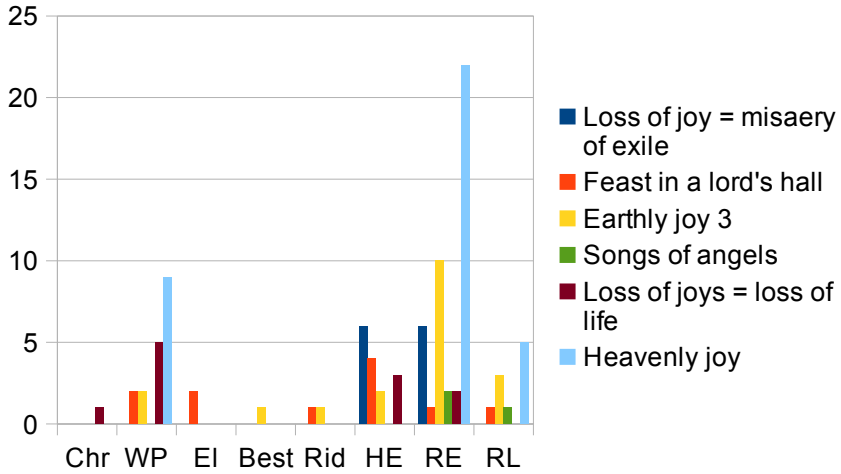
In order to determine the conceptualisations of *dream* in Old English poetry and explore the relationship between contextual meanings of *dream*, poetic genres and chronology, a set of 94 occurrences of *dream*-expressions was formed on the basis of DOEC. It contained all occurrences found in secular poetry: chronicle poems, wisdom poetry, elegies, bestiary, riddles and heroic epic; all examples from religious lyrics; and also occurrences from the selected poems of religious epic (cæd-

8 Lehnert (1955)
9 Momma (2012)

mian *Genesis* and *Judith,* and cunewulfian *Andreas, Fates of Apostles*, *Elene* and *Guthlac*). Chronologically, the poems containing *dream*-expressions were divided (when possible) between three periods with respect to the Benedictine reform (960 – 1000), which caused cultural and literary shift from cosmopolitan world-view and appreciation of the secular values to a particular focus on the Bible and a monastic understanding of Christianity: the-pre-reform, the in-reform and the-post-reform periods (see section 2.2 and table 5).

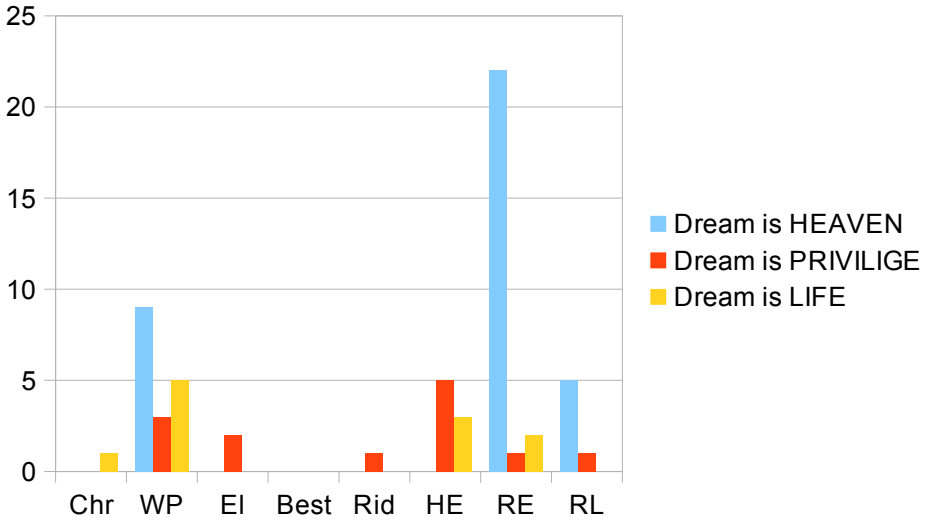
The occurrences of *dream* in this set are distributed throughout the poetic genres as follows: *dream*-expressions in religious epic account for about 46% of the set; wisdom poetry – 20%; heroic epic – 15%; religious lyrics – 13%; and the rest is divided between elegies – 2%, riddles – 2%, bestiary – 1%, and chronicle – 1%. In line with the findings of section 3.1. of this thesis, the examination of the meanings of *dream* in an episodic or situational context showed that different collocations of *dream* produce six contextually conditioned meanings: "joy of life/ earthly pleasures", "deprivation of earthly pleasures because of death", "joy of a feast in a lord's hall", "deprivation of joys because of exile", "heavenly joy of eternal life" and "songs of angels in Heaven" (see Appendix A). From these six contextual meanings, three metaphorical conceptualisations of *dream* were deduced: *DREAM* is LIFE (as physical existence), *DREAM* is PRIVILEGE, and *DREAM* is HEAVEN. These conceptualisations and contextually conditioned meanings of *dream* are differently distributed throughout Old English poetic genres (see charts 1 and 2).

Chart 1. *Distribution of the contextual meanings of dream-collocations according to Old English poetic genres*.



Chr – chronicle
WP – wisdom poetry
El – elegies
Best – bestiary
Rid – riddles
HE – heroic epic
RE – religious epic
RL – religious lyrics

Chart 2. *Distribution of the conceptualisations of dream through Old English poetic genres*.



Chr – chronicle El – elegies Rid – riddles RE – religious epic
WP – wisdom poetry Best – bestiary HE – heroic epic RL – religious lyrics

3.3.1. *Dream* is LIFE and the contextual meaning "joy of life/ earthly pleasures/joyous sounds"

The conceptualisation *dream* is LIFE (as physical existence) derives from the contextual meanings "earthly joy", when it is used to create a contrast to death, and "deprivation of earthly pleasures because of death". Based on metonymy, the conceptualisation *dream* is LIFE extends the main literal meaning of *dream* - 'joy of life/ earthly pleasures' - to life as physical existence. The proportion of the contextual meanings conceptualised as LIFE appearing in OE poetry is uneven. While *dream* in the contextual meaning "deprivation of earthly pleasures because of death" occurs 11 times in poems of different genres of the pre-Benedictine-reform period, there are only two appearances of it in the contextual meaning "earthly joy", which is contrasted to death. These appearances are found in the in-Benedictine-reform wisdom poems reflecting on the theme of separation of the body and soul.

The contextual meaning "deprivation of earthly pleasures because of death" is based on its opposition to the main denotation of *dream* - "joy of life/ earthly pleasures", and is expressed through collocations, which serve as either metaphorical reference to, or poetic formulae for death:
geendode eorðan dreamas (*Death of Edgar (975),* l.1) - 'ended all the earthly joys';
dreame bidrorene (*The Wanderer*, l.78) – 'deprived of joys';
dreamas sind gewitene (*The Seafarer*, l.86) - 'joys are departed';
dreamum biscyred (*The Fortune of men*, l.51) - 'shorn of all pleasures';
ne sindan þine dreamas wiht (*Soul and Body II*, l.60) - 'nor are your pleasures any more';

ne synt þine dreamas/ awiht (*Soul and Body I*, l.65) - *'*nor are your pleasures any more';

Deaðfæge deog, siððan dreama leas (*Beowulf*, l.850) - 'hid the doomed to death. <...>, of joys devoid';
gumdream ofgeaf (*Beowulf*, l.2468) – *'*gave up life-glees';
alegde gleodream (*Beowulf*, l.3014) – lay down gleefulness;
þa stowe beheold,/ dreama lease (*Genesis*, l.106) - 'and beheld that place, deprived of joys';
forlæteð þas lænan dreamas(*Guthlac, l.2*) - *'forsaking all earthly pleasures'.*

In this contextual meaning, *dream* appears primarily in poems which combine features of wisdom poetry and elegies, such as *The Seafearer*, *The Wanderer*, and *The Fates of Men*, and reflect on the transience of life. It occurs less in heroic and religious epic, and once in the only *dream*-containing poem of the *Anglo-Saxon Chronicle*. It is completely absent not only from Old English prose, but also from poetry of other genres, such as riddles, bestiary and religious lyrics. In all cases, except for *Beowulf* (l.850), where *dreama leas* refers to dying monster Grendel, and *Genesis* (l.106), where *dreama lease* signifies lifeless earth before the creation of all living things, the listed *dream*-expressions correspond to death of noble warriors or kings.

Taking into account that most of the poems in which *dream* occurs in this contextual meaning belong either to the pre-Benedictine reform period, or heroic and religious epic, which maintain the ancient Germanic oral poetic tradition, it can be suggested that the metaphorical conceptualisation *dream* is LIFE reflects heroic cultural and social values of Old Germanic aristocracy. The essential manifestation of these values was the code of comitatus, which regulated relationships between the lord and his band of warriors:

> While his lord lived, the warrior owed him loyalty unto death. If his lord were killed, the warrior had to avenge him or die in the attempt. The lord in his turn had the duty of protect ing his warriors. He had to be a great fighter to attract men, a man of noble character and a generous giver of feasts and treasures to hold them (Mitchell&Robinson, 1982, p. 135).

The contextual meaning "deprivation of earthly pleasures because of death" conveys the feeling of grief, reverence and anxiety about the future.

Unlike the pre-Benedictine contextual meaning of *dream* conceptualised as LIFE, its in-Benedictine reform counterpart "earthly joys", which are contrasted to death, is used to evoke the feeling of deep remorse and repentance. In this meaning, *dream* appears in two wisdom poems *Body and Soul I* (the Vercelli Book) and *Body and Soul II* (the Exeter book), which probably have the same source (Christie 2020, Moffat 1990). Since these occurrences literally repeat each other, only one is presented here as an example:

(1) Soul I A2.3 *Eart ðu nu dumb ond deaf, ne synt þine **dreamas/** awiht.*
'You are dumb and deaf nor are your **pleasures** any more' (Moffat, D. 1990, p. 54)

Here, the soul addresses the body at the moment of their separation. Because the body indulged in pleasures during its earthly life, the soul now has to go to hell. This contextual meaning expresses the idea of transience of life in a deeply religious sense, and has no heroic connotation. Thus, it can be concluded that the conceptualisation *dream* is LIFE obtained a new interpretation during the Benedictine reform.

In contrast, the *dream*-expressions conveying the contextual meaning "joy of life/ earthly pleasures/joyous sounds" unrelated to death, reiterate the basic literal meaning of *dream.* This meaning of *dream* appears to be mainly a characteristic of religious epic: two thirds out of 17 occurrences in the poetic set fall on this poetic genre, while the rest is divided between religious lyrics, wisdom poetry, riddles, bestiary and heroic epic.

The meaning "joy of life/ earthly pleasures/joyous sounds" is usually expressed either simply by the word *dream*; or different *dream*-compounds with respective meaning (see Appendix A). However, the connotations of these expressions may differ depending on the genre and context. In the wisdom poem *The Homiletic Fragment I* (l.1), *Riddle 28* (l.7), and *Beowulf* (l.1226), this meaning expressed by *manna dream* 'joys of men', *dream* 'joy', and *dreamhealdend/ dreamhæbbend* 'joyful' respectively, this meaning is absolutely positive. In the religious epic poem *Genesis,* which is considered to belong to the pre-Benedictine-reform period, the expressions *worulddreama* 'the pleasures of the world' (l.1217) and *eðeldreamas* 'the joys of one's country' (l.1606) refer to the state of life which was achieved by the venerated descendants of Adam, and maintain their positive connotation. However, in *Guthlac*, the-post-Benedictine-reform poem (Conner 1993), earthly joys are called *lænean dreamas* (l.328) 'transitory pleasures' and *dolu dreamas* (l.463) 'foolish delights'. In both religious epic poems devoted to the lives of saints *Andreas* and *Guthlac*, the saints stand against *gumena dream* 'delights of men', and *worulddreamum* 'worldly joys', so these expressions obtain a strong negative connotation. Meanwhile, in religious lyrics, for instance in *Homiletic Fragment II* (2) and *Menologium* (3) earthly joys are referred to as created by God:

(2) HomFr II A3.30 [0003 (8)] *An is geleafa, an lifgende,/ an is fulwiht, an fæder ece,/ an is folces fruma, se þas foldan gesceop,/ duguðe ond dreamas.*
'There is one heart's haven: one firm faith, One living 'Lord, one sacred baptism, One eternal Father, the precious Prince Of all peoples, our Maker who has shaped Creation and country, firmament and fields, The wonders of the world, its joys and blessings' (Williamson 2017, p. 576).

(3) Men A14 [0013 (58)] *Þænne dream gerist/ wel wide gehwær, swa se witega sang:/ þis is se dæg þæne drihten us/ wisfæst worhte, wera cneorissum,/ eallum eorðwarum eadigum to blisse.*

*'*then joy arises well-nigh everywhere, as the wise man sang: "This is the day when the Lord was fashioned wisdom-fast for our benefit, the generations of mankind,
every one of the earth-dwellers, prosperous unto their bliss*"' (Hostetter 2021n)*

Thus, the connotation of the contextual meaning "joy of life/ earthly pleasures/joyous sounds" can be influenced by the genre, chronology, and religious context of a poem: from the positive connotation in religious lyrics, the pre-Benedictine-reform wisdom poems, heroic epic, and the oldest religious epic *Genesis*, to the negative one in the in-reform wisdom poems, and the religious epic devoted to the lives of saints, including the-post-reform *Guthlac*.

3.3.2. *Dream* is PRIVILEGE, "joy of a feast in a lord's hall", and "deprivation of joys because of exile/old age"

The conceptualisation *dream* is PRIVILEGE is based on the contextual meaning "joy of a feast in a lord's hall". As it was determined in section 3.1, the meaning of *dream* associated with a feast in a lord's hall is considered to be a pre-Chrisitian ancient Germanic one. It adheres to the social values of old Germanic aristocracy, which involves belonging to a band of warriors serving their lord. Being a member of the comitatus gave a high social status and a privileged life, the symbol of which was a feast in a lord's hall. The literal meaning of *dream*-compounds in this context is 'joy of (drinking in) the hall'. This literal meaning can be regarded as a metonymy for the privileges granted by the lord to his retainers, such as feasting in his hall, possession of treasures, and living in luxury. Therefore, the *dream*-expressions conveying the meaning of 'joys of prosperous life' can also be conceptualised as PRIVILEGE.

In the examined set of poetry, the conceptualisation *dream* is PRIVILEGE appears 13 times. Twice, it is expressed by the collocations with the contextual meaning "joys of the prosperous life". In *Beowulf* (l.99), it indicates the fortunate position of the thanes: *ða drihtguman dreamum lifdon/ eadiglice…* 'the thanes thrived in luxuries happily...'. Meanwhile, in the wisdom poem *The Riming Poem* (4) and (5), the speaker teaching about the changing fortune uses *dream* to create a contrast between two states of his life – the happiness of the privileged life of a young lord and the misery of an old lord, who lost his privileged position along with his youth and strength:

(4) Rim A3.15 [0014 (38)] *wæs min dream dryhtlic, drohtað hyhtlic*
'my pleasures were lordly, my way of life pleasant' (Turner 1986, p. 13)

(5) [0020 (55)] *Dreamas swa her gedreosað, dryhtscype gehreosað...*
'Delights thus here fail, lordship falls away...' (Turner 1986, p. 15)

The conceptualisation *dream* is PRIVILEGE in collocations related to a feast in a lord's hall appears 11 times, nine of which fall under secular poetry, namely – heroic epic, wisdom poetry, elegies, and riddles. In most cases, the notion of "joy of feasting in a lord's hall" is expressed by the words *seledream* and *medudream*, whose literal meanings are 'mirth of the hall' and 'joy attending mead-drinking', respectively. Apart from these, there were found two other expressions to denote "joy of a feast in a lord's hall": *drincendra dream se micla* (*The Fortunes of Men* l. 77) 'a great joy of drinkers'; and *hæleða dream* (*Beowulf* l.497) 'the joy of nobles'.

Although the use of the word *seledream* appears to be the most common way to refer to a feast in a lord's hall, it is put into different contexts in different genres. For example, in *The Wanderer* (6), which combines characteristics of wisdom poetry and elegies and contemplates on the transience of life, *seledream* is employed in a rhetorical question, which creates a nostalgic feeling and underlines the contrast between the presently lonely, lordless state of the speaker and his happy, joyous life when his lord was alive:

(6) Wan A3.6[0033 (93)] *Hwær sindon seledreamas?*
'Where are the joys of the hall?' (Treharne 2010, p. 59)

In *Riddle 63* (7), the speaker, who is the object of the riddle, explains that it can be used during a feast in a lord's hall:

(7) Rid 63 A3.34.3[0001 (1)] *Oft ic <secga> seledreame sceal/ fægre onþeon*
'Often I must speak fairly,/ and prove myself useful/ to the hall-joys of warriors'
(Hostetter, A. 2021f)

In the *Paris Psalter* (8), the religious lyrics, *seledream* is used in a simile evoking the image of a revelry of a feast in a lord's hall to convey nature's overwhelming joy at the miraculous retreat of the seawaters before the Israelites during the Exodus:

(8) PPs A5[1042 (113.6)] *Beorgas wæron bliðe, gebærdon swa rammas;/ wurdan <gesweoru> on seledreame,/ swa on sceapum beoð sceone lambru*.
'The mountains rejoiced, reclining like rams,
The hills were festive like fair lambs with sheep' (Williamson 2017, p. 798).

Meanwhile, in *Beowulf* (9), a heroic epic, *seledream* is used to refer to the glorious life of warriors who died long ago:

(9) [0619 (2249)] *Guðdeað fornam,/ <feorhbealo> frecne, <fyra> gehwylcne/ leoda minra, flara ðe þis <lif> ofgeaf,/gesawon seledream.*

'War-death took away, lethal life-bale, each of the evils of my people, then weary left this behind. They have seen their hall-joys'.

It is interesting that, except for one occurrence of *seledream* in the *Paris Psalter* and one in the religious epic poem *Andreas* (*The Vercelli Book*), all *dream*-expressions associated with a feast in a lord's hall occur in the oldest, pre-Benedictine-reform poems of the *Exeter book* and in *Beowulf*. Although there is no agreement on the dating of *Beowulf*, it is the only extant Old English heroic epic poem which is considered to be an important source of cultural-historical data. Since the genre of heroic epic is quite conservative, it can be suggested that, even if the poem was composed in the end of the 10th century, the *dream*-expressions related to the feast in a lord's hall may still be used in accordance with the ancient Germanic oral tradition. Remarkably, the d*ream*-expressions associated with this context are entirely absent from Old English prose. This means that the notion of a feast in a lord's hall is a special characteristic of Old English secular poetry of the pre-Benedictine-reform period.

Another contextual meaning related to "joy of a feast in a lord's hall", although with the opposite denotation, is "deprivation of joy because of exile/old age". It refers to the suffering of those deprived of privileged life and condemned to loneliness and miserable existence in an "inglorious, uncivilised, unpopulated area" (Karasawa 2003), because of death of their lord, old age, or as a punishment for crime or disloyalty. In the selected set, *dream*-expressions conveying this meaning occur 11 times. All of them except for one already mentioned in *The Riming Poem*, are in epic: six – in the heroic *Beowulf,* and four – in the religious *Genesis* and *Guthlac*.

In all these epic occurrences the deprivation of joys is a result of committed sin or crime. In *Beowulf*, it relates to Grendel, who is *dreamum bedæled* (l.720, l.1274) 'deprived of joys', because he is a monster; to Cain, who *mandream fleon* (l.1258) '(had) to flee men's pleasures' after he had

murdered his brother; and to the prince of Danes Heremod, who killed his comrades and therefore *hwearf mondreamum from* (l.1709) 'departed from the joys of humans', and *dreamleas gebad* (l.1719) 'dismal endured'. Meanwhile, in the religious epic poems *Genesis* (10) and *Guthlac* (11) *dream,* this meaning relates to fallen angels banished from Heaven and its eternal joys and the demons tempting the saint:

> (10) Gen A, B A1.1 [0015 (39)] *Heht þæt witehus wræcna bidan,/deop, dreama leas, drihten ure,/gasta weardas, þa he hit geare wiste,/synnihte beseald, susle geinnod,/geondfolen fyre and færcyle,/ rece and reade lege.*
>
> 'Our Lord called forth that abysmal joyless house of punishment to wait for the outcast keepers of souls' (Cook 2005, pp. 44).

> (11) GuthA, B A3.2 [0190 (623)] *Sindon ge wærlogan, swa ge in wræcsiðe/ longe lifdon, lege biscencte,/ swearte beswicene, swegle benumene,/ dreame bidrorene, deaðe bifolene,/ firenum bifongne, feores orwenan,/ þæt ge blindnesse bote fundon*.
>
> 'You are pledge-breakers, so you have lived long on the exile's track, given flame to drink, enticed by darkness, deprived of heaven, bereaved of joy, committed to death, caught up in crimes and hopeless of life— you would devise a cure for your blindness' (Hostetter 2021i).

It can be concluded that, similarly to the contextual meaning "joy of a feast in a lord's hall", "deprivation of joy because of exile/old age" appears to be a manifestation of the social values of Old Germanic aristocracy related to the structure of comitatus, which in the case of religious epic is transferred to the Christian notions of Heaven and hell, and the relationships between Lord and his angels. The *dream*-expressions with this meaning convey the state of suffering, loneliness and rejection. However, the use of *dream* in this meaning in Old English poetry is limited to heroic and religious epic.

3.3.3. *Dream* is HEAVEN: "heavenly joy of eternal life" and "songs of angels"

The metonymical conceptualisation *dream* is HEAVEN is based on the numerous *dream*-expressions, which convey the contextual meanings "heavenly joy of eternal life" and "songs of angels" as attributes of Heaven. Both of these meanings, especially the latter, are predominant in Old

English prose (this will be examined in further detail in the next section). In the selected poetic set, *dream* in this conceptualisation is found 37 times in the following expressions:
dryhtnes dreamas – 'the joys of the Lord';
dream mid dugeþum – 'joy among the host';
wuldor-dream – 'joy in glory of haven';
heofondreamas –'the joys of heaven';
ecan dreamas – 'eternal joy';
angla dream – 'ecstasy/song of angels';
gæstlicne goddream – 'spiritual heaven-joy';
sindream – 'everlasting joy';
swegel-dream – 'heavenly joy';
haligra dream – 'joy of saints';
halig dreamas – 'holy melodies'
dream æfter deaðe – 'joy after death';
dream unhwilen – 'timeless joy'.

These expressions occur only in religious epic, wisdom poetry, and religious lyrics with subtle differences in the context. While in the religious epic devoted to the lives of saints *dream* conceptualised as HEAVEN often refers to Heaven obtained as a reward, in religious lyrics it is employed to praise the dwelling of God, angels and saints. Meanwhile, in wisdom poetry and in the religious epic of the pre-Benedictine-reform-period – in *Genesis*, – the conceptualisation *dream* is HEAVEN can also maintain the characteristics of the secular conceptualisation *dream* is PRIVILEGE, when transferred to a Christian context. For instance, in *The Order of the World* (12), *dream* is used in the evocation of the feast in a Lord's hall:

> (12) OrW A3.14 [0024 (95)] *Nis him wihte won, þam þe wuldres cyning/ geseoþ in swegle; him is symbel ond dream/ ece unhwylen eadgum to frofre.*
> 'Who loves the Lord lacks nothing. In heaven's hall there is faith and feasting, Radiance and revelry, the music of angels, And the eternal comfort of the King of glory' (Williamson 2017, p. 499).

In Genesis, the expression *dreamas of heofonum* serves to describe the privileged position of Satan before his fall (13):

(14) Gen A, B A1.1[0089 (256)] *Lof sceolde he drihtnes wyrcean, dyran sceolde he his dreamas on heofonum, and sceolde his drihtne þancian þæs leanes þe he him on þam leohte gescerede þonne læte he his hine lange wealdan.*

'He should have celebrated God's gifts, *Cherishing his brightness, his gown of glory, His power and place in the angelic host — Then he might have been sub- ruler of heaven,* A prince of power in the sweep of creation'. (Williamson 2017, p. 44)

In addition, in wisdon poems, whose main tone is didactic, the contextual meaning "heavenly joy of eternal life" can contrast with that of "transitory life" or "earthly joys" in order to point out to the audience what it should strive for, as in *The Seafarer* (15) and *Soul and Body II* (14) vs. (16):

(14) Sea A3.9 [0016 (64)] *Forþon me hatran sind/ dryhtnes dreamas þonne þis deade lif,/ læne on londe.*
'Thus, the joys of the Lord are warmer to me than this dead life, transitory on land'. (Treharne 2010, p. 65).

(15) Soul II A3.19 [0018 (60)] *Eart þu dumb ond deaf, ne sindan þine dreamas wiht.*

'You are dumb and deaf nor are your pleasures any more' (Moffat, D. 1990, p. 54).

(16) [0027 (97)] *Firenaþ þus þæt flæschord, sceal þonne feran on weg,/ secan hellegrund, nales heofondreamas,/ dædum gedrefed.*

'Thus it (i.e., the soul) reviles the flesh-hoard (i.e., the body); then it must travel away, seek the ground of hell, not at all the joys of heaven, troubled by deeds.' (Moffat, D. 1990, p. 58)

Although the conceptualisation *dream* is HEAVEN occurs most often in the set, probably due to the fact that the extant poetic manuscripts were produced in monastic scriptoria, its presence is limited to the only two religious genres – religious epic and religious lyrics, – and one secular, though one most deeply imbued with Christian values, – i.e. wisdom poetry. This conceptualisation reflects the Anglo-Saxon notion of Heaven as the ultimate destination of human soul, and of the ways to reach it. The *dream*-collocatons with meanings "heavenly joy" and "songs of angels" convey the blissful state of being in Heaven in the presence of God, angels and saints. The oldest pre-Benedictine-reform wisdom poems of *The Exeter book* and religious epic *Genesis* apply the ancient Germanic concept of a lord, his retainers and a feast in a lord's hall to the Christian Lord, his servants and Heaven. The in-reform *Soul and Body II* teaches about the evil of earthly joys, which prevent the soul from arriving into Heaven. The religious epic lives of saints, i.e. the-post-reform Guthlac, pro-

vide a model one could follow to reach Heaven and rejoice before God, his angels and saints. This chronological change in the connotations of the contextual meanings of *dream* conceptualised as HEAVEN is in line with the arguments of Karasawa (2003).

3.3.3.4. Conclusion

The analysis of the set of 94 occurrences of *dream* in Old English poetry showed three metaphorical conceptualisations: *DREAM* is LIFE (as physical existence), *DREAM* is PRIVILEGE, and *DREAM* is HEAVEN. The first two reflect the cultural and social heroic values of Old Germanic aristocracy, centered around the relationship between the lord and his band of warriors, or code of comitatus. Belonging to the comitatus meant a privileged position, protection and life in "ideal society", the symbol of which was a feast in a lord's hall (Karasawa 2003). In exchange for these benefits, a warrior was expected to fight for his lord to death. If a warrior got old or violated the code, he lost his privileged position and became an outcast. However, the conceptualisation *dream* is LIFE obtains a new religious interpretation during the Benedictine reform, in which it expresses the transience of the earthly life in contrast to the life eternal. This Benedictine interpretation can be found in Anglo-Saxon prose. By contrast, the conceptualisation *dream* is HEAVEN reflects the Anglo-Saxon notion of Heaven as the ultimate aim of the human soul, and is also predominant in prose.

The *dream*-expressions conceptualised as LIFE is based on the contextual meanings of *dream* "deprivation of earthly pleasures because of death" and "earthly joy", when it is contrasted to death. The former is used primarily in the-pre-Benedictine-reform wisdom poems, and heroic and religious epic, which maintain ancient Germanic oral poetic tradition. Generally, it signifies the death of kings and warriors and convey the feeling of grief, reverence and anxiety. Meanwhile, the contextual meaning "earthly joy", which is contrasted to death, also conceptualised as LIFE, is found in wisdom poems of the in-Benedictine-reform period. It is used in relation to separation of the body and soul and conveys the feeling of deep repentance. In contrast, *dream*-expressions with the opposite contextual meaning "joy of life/ earthly pleasures/joyous sounds", are used accordingly to the main dictionary denotation of *dream*. Although they appear in poems of all genres, except for chronicles and elegies, most of them occur in religious epic. Depending on the genre and sometimes chronology, these expressions of *dream* as "earthly joys" can have different connotations: from the positive connotation in religious lyrics, the pre-Benedictine-reform wisdom poems, heroic epic, and the oldest religious epic *Genesis*, to the negative one in the in-reform wisdom poems, and the religious epic devoted to the lives of saints, including the-post-reform *Guthlac*.

The conceptualisation *dream* is PRIVILEGE is based on the contextual meanings “joy of a feast in a lord’s hall”, and “joy of prosperous life”, which symbolise the privileged social status of an Anglo-Saxon warrior. Almost all occurrences of *dream*-expressions with these meanings appear in the oldest, pre-Benedictine-reform poems of the *Exeter book,* which includes wisdom poetry, elegies, and riddles; and *Beowulf* – a heroic epic. This suggests that the notion of a feast in a lord’s hall is a special feature of Old English secular poetry of the pre-Benedictine-reform period. Related to the conceptualisation *dream* is PRIVILEGE, although in opposition to it, is the contextual meaning “deprivation of joys because of exile/old age". It refers to the suffering of those who either lost their privilegesd positions along with the membership in a band of warriors, or could not obtain them due to their monstrous or sinful nature. This contextual meaning appears exclusively in Old English heroic and religious epic. In the latter, the social values and code of comitatus is applied to the Christian notions of Heaven and hell, and the relationships between Lord and his angels.

Finally, the conceptualisation dream is HEAVEN is based on the contextual meanings “heavenly joy of the eternal life” and “song of angels”, and manifests the Anglo-Saxon understanding of Christian Heaven. Although this conceptualisation occurs most often in the examined set of Old English poetry, the use of *dream*-expressions with respective meanings is limited to religious epic, religious lyrics, and wisdom poetry. Depending on the genre and chronology, the connotation of these meanings can differ. For instance, in the pre-Benedictine-reform poems “heavenly joy” can connote the secular conceptualisation *dream* is PRIVILEGE; in the in-reform poems, it can oppose the evil of “earthly joys”; while in the poems of the lives of saints it suggests the way to obtain "heavenly joy".

It can be concluded that *dream* was an important term for the Anglo-Saxon culture, which is fully reflected in Old English poetry retaining ancient Germanic oral tradition. The distribution of the conceptualisations of *dream* as LIFE, PRIVILEGE and HEAVEN through the poetic genres reflects its social and religious significance, and the changes these values were put to under the influence of Christianity in general and the Benedictine monastic reform in particular.

3.4 The conceptualisations of *dream*-expressions in Old English prose

This section will look at the contextual meanings of *dream* and the conceptualisations of *dream*-expressions in Old English prose in relation to genre, authors (where possible), and chronology.

In order to examine the contextual meanings of *dream*-expressions and determine their conceptualisations in Old English prose, a set of 71 occurrences of *dream*-collocations was formed on the basis of DOEC. It includes all occurrences of the noun *dream* and its derivatives, which appear in the extant Old English prose. Two of them occur in secular texts – charters and chronicles, and the rest are spread throughout 45 religious texts including homilies, lives of saints, and monastic rules.

With regard to chronology, as is the case in poetry, the prose texts containing *dream*-expressions were divided (where possible) between three periods with respect to the Benedictine reform (960 – 1000): the-pre-reform, the in-reform and the-post-reform periods (see section 2.2 and table 5). However, since *Anonymous Homilies,* the dating of which is uncertain (Rudolf & Irvine 2021), contain 15% of all prosaic *dream*-occurrences, they form the fourth group of texts named "uncertain".

The two occurrences of *dream* in the secular Old English prose appear in *Anglo-Saxon Charters – Will of Wulfric* (1002 – 1004), and in *The Anglo-Saxon Chronicle – AD 1023*. In *Will of Wulfric, dream* is used in the final sentence in a rhetorical figure asking for God's punishment in the form of deprivation of all of God's joys for anyone who should violate the will except the king (17):

(17) Ch 1536 (Sawyer 29) B15.6.49 [0025 (72)] *& god ælmihtig hine awende of eallum godes dreame, & of ealra cristenra gemanan, se ðe þis awende, butan hit min an cynehlaford sy.*

'...and may God Almighty remove him, whoever perverts this, from all God's joy and from the communion of all Christians, unless it be my royal lord alone…' (Sawyer 1979, p. xix).

Meanwhile, in *AD 1023*, *dream* conveys the feeling of reverent joy experienced by participants in the ceremony of moving the remains of Saint Elphege from London to Canterbury (18):

(18) ChronD (Cubbin) B17.8 [0734 (1023.6)] *& se brema cyng & se arcebiscop & leodbis copas & eorlas & swiðe manege hadode & eac læwede feredon on scype his þone halgan lichaman ofer Temese to Suðgeweorke, & þær þone halgan martyr þan arcebiscope & his geferum betæhton, & hi þa mid weorðlican weorode &* ***wynsaman dreame*** *hine to Hro fes ceastre feredan.*

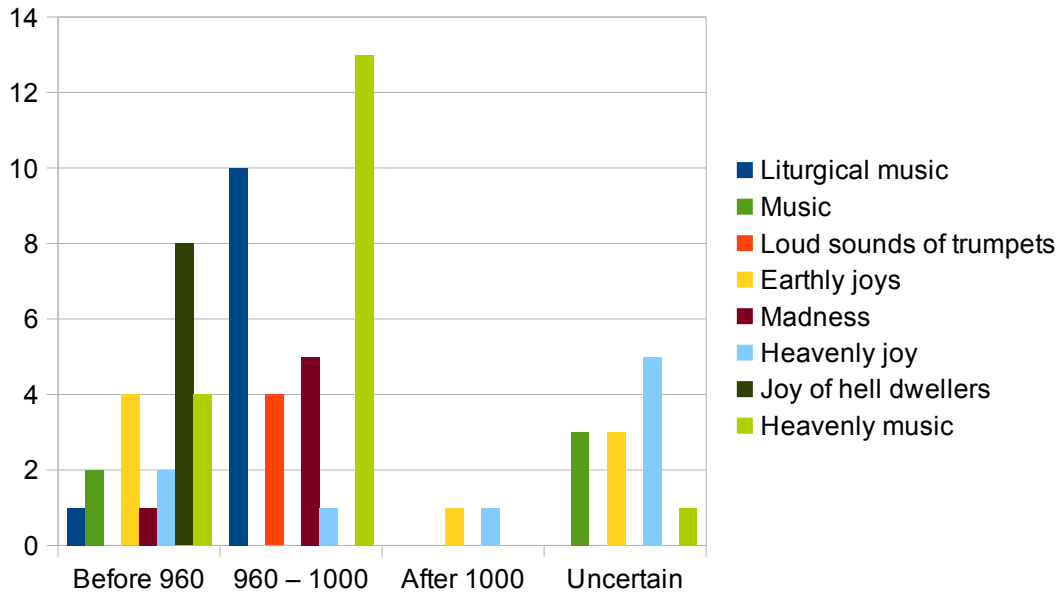
'...and the illustrious king, and the archbishop, and the diocesan bishops, and the earls, and very many others, both clergy and laity, carried by ship his holy corpse over the Thames to Southwark. And there they committed the holy martyr to the archbishop and his compan

ions; and they with worthy pomp and **sprightly joy** carried him to Rochester' (Killings 1996).

Thus, in both of these cases, *dream* relates either to God or a saint, has a religious connotation, and, therefore, can be treated as all other occurrences in religious prose. In addition, they are the only occurrences included into the post-reform group.

The examination of the significations of *dream*-expressions in an episodic or situational context showed that only three out of eight contextual meanings of *dream* appearing in OE prose are the same as those in OE poetry: "heavenly music", "heavenly joy", and "earthly joy". The contextual meanings "heavenly joy" and "heavenly music" constitute almost half of all prosaic occurrences of *dream,* although "heavenly music" comes into the forefront. As in OE poetry, these heaven-related meanings serve as the essential attributes of Heaven and endorse the conceptualisation *dream* is HEAVEN. Meanwhile, the meaning "earthly joy" is limited mainly to two contexts: in one, it is contrasted to death, and can be conceptualised as LIFE; in the other, it refers to "the riches of this world", and can be conceptualised as PRIVILEGE. The rest five meanings of *dream* – "praise and worship songs", "music", "loud sounds of trumpets", "madness", and idiosyncratic "joy of hell dwellers" – are also characterised by a limited context. All these conceptualisations and meanings are unevenly spread throughout the prose set as represented in chart 3, and will be viewed in detail in the following subsections.

Chart 3. *Distribution of the contextual meanings of dream-collocations throughout Old English prose*.



3.4.1. The conceptualisation *dream* is HEAVEN, "heavenly joy", "heavenly music" and "praise and worship songs"

The conceptualisation *dream* is HEAVEN is based on the two prevailing meanings of *dream* in OE prose: "heavenly joy", which accounts for 21% of all prosaic occurrences and "heavenly music", which accounts for 25%. For 'heavenly joy", there are three times as few *dream*-expressions in OE prose as those in poetry:

wuldordreamas/wuldorlican dreamas – 'celestial joys'
ecne dream – 'eternal joy'
singalan dream – 'perpetual joy'
haligra manna dream – 'joy of a saint'
haligra gasta dream – 'joy of a holy ghost'

Interestingly, expressions with the meaning "heavenly joy" appear to be a characteristic of *Anonymous Homilies,* the dating of which is uncertain. There, they appear nine out of 15 times. Otherwise, *dream* in this meaning occurs twice in the pre-Benedictine-reform *Vercelli Homilies*; once – in the in-reform *Ælfric's Homilies*, and once – in the post-reform *Anglo-Saxon Charters*. In all these cases, it is used to refer to a state of unceasing happiness one can obtain in Heaven, with no association with a feast in a lord's hall.

Meanwhile, the contextual meaning of *dream* "heavenly music" prevails in OE prose, unlike OE poetry. Here, *dream* is normally collocated with different forms of the verbs *singan* 'sing' and/ or *hīeran* 'hear'; and nouns such as *engel* 'angel', *stemn* 'voice', *sang* 'song', etc.
Dream in this meaning appears four times out of 18 in the pre-Benedictine reform Alfredian translation of *Gregory the Great Diaries* and only once in *Anonymous Homilies*. All the other occurrences of *dream* in the contextual meaning "heavenly music" are found in the in-Benedictine-reform *Ælfric's Homilies*. In his homilies, not only does Ælfric create an atmosphere of celestial joy when referring to songs of angels (19), but he also underlines the divine origin of certain liturgical songs: "Hallelujah" was heard by John the apostle himself from heaven (20), "Sanctus, sanctus, sanctus Dominus Deus sabaoth" was heard by an angel from the celestial host (21), and voice from heaven talked of David's psalms (22):

(19) ÆCHom II, 22 B1.2.25 [0012 (191.30)] *Ða ðry englas gelicere beorhtnysse scinende wæron. and ðære sawle wunderlice wynsumnysse mid heora fiðera swege on belæddon. and mid heora sanges dreame micclum gegladodon*;

'The three angels were shining with like brightness, and conveyed to the soul wondrous pleasantness with the sound of their wings, and with the melody of their song greatly gladdened it' (Thorpe 1846, p. 335).

(20) ÆCHom II, 5 B1.2.6 [0117 (51.278)] *Alleluia is swa we cwædon heofonlic sang. swa swa Iohannes se apostol cwæð. þæt he gehyrde micele stemne on heofonum. swylce bymena dream. and hi sungon alleluian*;

'"Hallelujah" is, as we said, a heavenly song, as John the apostle said, that he heard a great voice in heaven, as it were the sungon "Alleluian"' (Thorpe 1846, pp. 87-88).

(21) ÆCHom II, 22 B1.2.25 [0113 (195.166)] *Sanctus. Sanctus. Sanctus. Dominus deus sabaoth; ða sæde se engel ðam eadigan were. þæt se dream wære of ðam upplicum werode. and het hine georne þæs heofonlican sanges hlystan. and cwæð*;

'"Sanctus, sanctus, sanctus Dominus Deus sabaoth". Then said the angel to the blessed man, that the *melody* was from the celestial host, and bade him listen attentively to the heavenly song, and said...' (Thorpe 1846, p. 343).

(22) ÆHom 28 B1.4.28 [0019 (70)] *Him com þa andswaru þuss secgende of heofonum: ic asende nu rihtes þære sawle togeanes Dauid mid his hearpan, & þone heofenlican dream, ealle singende, þæt seo sawul gehyre heora ealra stemna, & heo wyle swa ut*.

'The answer came to him thus saying from heaven: I send this soul right now towards David with his harp, and that heavenly melody all singing, so that the soul will hear all their voices'.

Thus, Ælfric establishes a strong connection between liturgical songs and Heaven. The necessity in this connection suggests that the significance, which this meaning of *dream* acquired during the monastic Benedictine reform, is linked to the importance of singing for the Benedictine church service.

This suggestion can be confirmed by the quantity of occurrences of *dream* in another, though closely related, contextual meaning "praise and worship songs" during the same period. This contextual meaning accounts for almost 20% of all prosaic appearances of *dream*. However, it is entirely absent from *Anonymous Homilies*, while in the pre-Benedictine set, it occurs only once in *Blickling Homilies*. Thus, almost all occurrences of *dream* in the contextual meaning "praise and worship songs" are concentrated mainly in different translations of monastic rules of St. Benedict, which determine not only the sequence of psalms and chants and the time of the church service, but also the manner of presentation and the effect the singers should achieve (23):

> (23) ChrodR 1 B10.4.1 [0447 (48.17)] *Ne sceal ma sealmas an cyrcan ofstlice singan, ne oferhlude, ne unendebyrdlice, ne ungemetlicum stefnum, ac openlice and beorhte mid heor tan anbryrdnysse, þæt þara singendra mod beo mid þære swetnysse fedd, and þæra hlysten dra earan of þam dreame abryrde and gegladode; for þam þeah hit an oðrum þenungum gewuna sy þæt ma hludre stefne bruce, an þam sealmsange ma æfre sceal þa hludan stefne forbugan*.
> 'Nor shall psalms be sung hastily in church nor too loud nor out of sequence nor with immoderate voices, but brightly and clearly with an ardent heart so that the singers' minds are nourished with sweetness and the listeners' ears aroused and filled with joy by their singing; for although it may be customary for other occupations to make use of a loud voice, for psalm singing a loud voice is to be avoided' (Langefeld 2003, p. 376).

This example shows that *dream* in the contextual meaning "praise and worship songs" reflects the notion of heavenly music, applied to the church service and translated into a ritualistic sequence of worship songs. Both singing these songs and listening to them should create the feeling of heavenly joy and evoke the image of Heaven.

It can be concluded that although the conceptualisation *dream* is HEAVEN in Old English prose is based on the same contextual meanings – "heavenly joy" and "heavenly music" – as those in OE poetry, and reflects the same Anglo-Saxon notion of Heaven as a place where God resides, the interrelation between these contextual meanings differs. Unlike OE poetry, the meaning "heavenly joy" does not have connotations related to a feast in a lord's hall. Although it is spread throughout the whole prosaic set, it appears to be a feature of *Anonymous Homilies*, whose dating is uncertain, while its occurrences are minor either in the pre-Benedictine-reform, the in-reform and the post-reform texts.

In contrast, the contextual meaning of *dream* "heavenly music" prevailing in OE prose, unlike in OE poetry, seems to be a characteristic of the in-Benedictine reform period. It is closely re-

lated to the liturgical music and has its "earthly counterpart" in another contextual meaning of *dream* "praise and worship songs". The latter directly refers to the church service, and also appears to be a feature of the Benedictine reform period. While the contextual meaning "heavenly music" is used either to create the feeling of heavenly joy, evoke the image of Heaven, or to link songs of angels and the church service, *dream* in the meaning of "praise and worship songs" is used primarily in the rules of St. Benedict, which regulate the performance of liturgical songs and aim to create an atmosphere of celestial joy during the church service.

3.4.2. The contextual meanings "music" and "loud sounds of trumpets"

There are two more sound-related contextual meanings of *dream* in Old English prose: "music" and "loud sounds of trumpets". Although both of them are limited to a rather narrow context, the examination of them allows to expand one's understanding of the use of *dream* in Old English prose.

The contextual meaning "loud sounds of trumptes" appears in the Old English prose four times, though only in *Ælfric's Homilies* and only in one context – in relation to the appearance of God before Moses and Israelites on the mount of Sinai (*Exodus* 19):

> (24) ÆCHom II, 12.1 B1.2.13 [0087 (116.226)] *On ðam munte Synay. þe se ælmihtiga on becom wearð micel ðunor gehyred. and stemn and liget gesewen. swa swa scinende leohtfatu. and þær wæs bymena dream hlude swegende. and eal se munt smocigende stod*;
>
> 'On mount Sinai, on which the Almighty came, great thunder was heard, and a voice, and lightning was seen, like shining lamps, and there was the noise of trumpets loudly sounding, and all the mount stood smoking' (Thorpe 1846, p. 203).

Thus, the use of *dream* in its contextual meaining "loud sounds of trumpets" might be viewed as Ælfric's idiosyncratic language choice.

Meanwhile, the contextual meaning "music", which is expressed through the collocations *dreamcræft* 'the art of music', *dream* + *hīeran* and *dreamþurles* 'music-holes' (hearing-holes), occurs five times in the prosaic set. Unlike Old English poetry, where this meaning of *dream* is diffused with that of "a feast in a lord's hall", in OE prose it appears as an undiluted notion of music. It is used only in the pre-Benedictine-reform period twice, and in *Anonymous Homilies* – three times. Both pre-Benedictine occurrences show the cosmopolitan world-view and the appreciation of secular values, which, according to Conner (1993), is a characteristic of the pre-Benedictine culture and literature. Both use *dream* to refer to music as an art in a list of arts, sciences and crafts, in a disinterested way. The first is from the Alfredian translation of Boethius' *Consolation of Philosophy* (25), and the second – from *Old English Martyrology* (26):

(25) Bo B9.3.2 [0434 (16.38.6)] *Swa mæg eac se dreamcræft ðæt se mon bið <dreamere>, & se læcecræft þæt he bið læce, & seo racu deð þæt he bið reccere*.
'So may also the art of music may a man a musician, and leechcraft a leech, and argumen tation a rhetorician' (Discenza 2005, p. 20)

(26) Mart 2.1 (Herzfeld-Kotzor) B19.2.1[0147 (No 28, B.6)] *Þæt ys ærest arythimetica, þæt ys þonne rymcræft, and astraloia, þæt ys þonne tungolcræft, and astronomia, þæt ys tungla gang, and geometrica, þæt ys eorðgemet, and musica, þæt ys dreamcræft, and <mechan ica>, þæt <ys> weoruldweorces cræft, and medicina, þæt ys læcedomes cræft*.
'… that is first arithmetic (that is the science of numbers), and astrology (that is the science of the stars), and astronomy (that is the movement of the stars), and geometry (that is land measurement), and music (that is the science of harmony), and mechanics (that is the sci-ence of physical processes), and medicine (that is the science of healing)'(Rauer, C. 2013, p. 221).

Meanwhile, the occurrences of *dream* in the contextual meaning "music" appearing in *Anonymous Homilies* carry a strong religious connotation, all three times being used to create a contrast between the mortal body and the immortal soul at the moment of their separation, as in this example:

(27) HomU 27 (Nap 30) B3.4.27 [0048 (151)] *And ða earan aslawiað, þa þe ær wæron ful swifte and hræde to gehyrenne fægere dreamas and sangas*.
'And the ears become dull of hearing, those which they before were full of swiftness and quick to hear beautiful music and songs.'

The examination of the use of the *dream*-expressions carrying the contextual meaning "music" in Old English prose showed that its connotation can be influenced by the subgenre of the texts, in which it appears in varying secular degrees, ranging from neutral in Boethius' *Consolation of Philosophy* to strongly religious in *Anonimous Homilies*.

3.4.3. The conceptualisations *dream* is LIFE and PRIVILEGE, and the contextual meanings "earthly joy", "joy of hell dwellers" and "madness"

The contextual meaning of *dream* "earthly joy" found in OE prose is one of the three meanings, along with "heavenly joy" and "heavenly music", which are also present in OE poetry. In prosaic

texts, it appears seven times: four of them are in the pre-Benedictine-reform set, three – in *Anonymous Homilies*. Four times, it is used in contrast to death at the moment of separation of body and soul, i.e. in the conceptualisation LIFE; and twice – in reference to the "world riches", i. e. in the conceptualisation PRIVILEGE.

The conceptualisation *dream* is PRIVILEGE that appears in Old English prose does not have an association with a feast in a lord's hall, unlike OE poetry. In prose, it is related only to the contextual meaning "the joy of prosperous life", which also constitutes a part of this conceptualisation in poetry. However, in OE poetry this contextual meaning indicates the privileged status of a warrior, while in OE prose it refers to general human striving after the accumulation of wealth (28):

(28) HomS 36 (ScraggVerc 11) B3.2.3 [0029 (77)] *Efne swa he openlice cwæde: Ða men þe* ***mæstne dream*** *& mæstne welan & mæste blisse butan Godes ondrysnum up ahebbað her on worulde, hie þonne eft mæst unrotnesse butan ende & mæstne ungefean butan ænigre blisse hie onfoð & aræfniað.*
'Even so He openly said: "Those men who **raise up the most joy** and the most prosperity and the most bliss here in the world without the fear of God, they then afterward will receive and endure the most unhappiness without end and the most misery without any joy."'

Thus, the heroic conceptualisation *dream* is PRIVILEGE, characteristic of Old English poetry, obtains religious interpretation in Old English prose. Both occurrences of *dream* conceptualised as PRIVILEGE are found in the pre-Benedictine *Vercelli Homilies*.

The contextual meaning "earthly joy" conceptualised as LIFE is related to the same theme of separation of body and soul, just as in the in-Benedictine-reform OE poetry, and conveys the same feeling of repentance. Interestingly, all three occurrences of *dream* in this contextual meaning in *Anonymous Homilies* repeat, with different degrees of detail, the same example found in *Vercelli Homily X* (Scragg). This repetition suggests that half of all prosaic occurrences of *dream* as "earthly joy" are, in fact, the same, and, probably, have the same source. According to Zacher (2009), *Vercelli Homilies* are the earliest extant collection of homilies in English, which often served as a source for the later OE homiletic texts. The occurrence of *dream* in *Vercelli Homilies*, also found in *Anonymous Homilies,* is the following:

(29) HomS 40.3 (ScraggVerc 10) B3.2.40.6 [0127 (244)] *Swa tealte syndon eorðan drea mas, & swa todæleð lic & sawle.*
'So unstable are earthly joys, and so body and soul part' (Nicholson 1992, p. 79).

According to Scragg (1992, p. 192), the source of these lines of *Vercelli Homily X* is Book II of Isidore of Seville's *Synonyma* (PL 83, 865). In paragraphs serving as the source for the quoted lines (II, 78–99), Isidor emphasises the transitory nature of this world and the necessity to "detach oneself from the love of anything earthly and instead give any possessions to charity (Sciacca 2016, p. 17).

It can be concluded that the occurrences of *dream* in the meaning "earthly joy" in OE prose have two subdivisional meanings – "earthly joy" in contrast to death, and "the joy of prosperous life", which can be conceptualised as LIFE and PRIVILEGE, respectively, in their religious interpretations. They convey the idea of the transience of life, and are used to create the contrast between pleasures and desires of the mortal body and the endless torture of hell. Thus, *dream* in this meaning is used in OE prose in the same way as it is in OE religious poetry and wisdom poetry of the in-Benedictine period, and completely lacks any positive connotation intrinsic to this meaning in OE pre-Benedictine secular poetry.

However, there is one more contextual "joyful" meaning of *dream,* albeit idiosyncratic. The expression *hellwarena dream* 'joy of hell dwellers' occurs only once in *Vercelli Homilies* (II, Scragg, l.39) in the poignant description of Doomsday and manifests the apotheosis of hell:

> (30) HomU 8 (ScraggVerc 2) B3.4.8 [0016 (39)] *On þam dæge us bið æteowed se opena he ofon & engla þrym & eallwihtna hryre & eorþan forwyrht, treowleasra gewinn & tungla gefeall, þunorrada cyrm & se þystra storm, & þæra liga blæstm & graniendra gesceaft & þæra gasta gefeoht & sio grimme gesyhð & þa godcundan miht & se hata scur & hell warena dream...*
>
> 'On that day shall be manifested to us the open heaven and might of angels and destruction of all creatures and ruin of the earth, the hardships of the faithless and fall of stars, uproar of the thunder-road and the dark storm, the light of the sky and the blast of flames, the creation of those groaning and the strife of those spirits and the grim vision and the godly might and the hot shower and mirth of hell-dwellers...'(Nicholson 1992, p. 28).

It seems that this idiosyncratic use of *dream* in the meaning of *joy* is the only example in the extant OE prose conveying the energy innate to this meaning related to the revelry of a feast in a lord's hall characteristic in OE secular poetry. This occurrence of *dream* can be regarded as the only example of the pre-Benedictine heroic conceptualisation *dream* is PRIVILEGE, although it is used sarcastically.

The last contextual meaning of *dream* "madness" is attested six times. However, only in Al-

fred's translation of Orosius' *History of the World* – once, and *Ælfric's Homilies* – the remaining five. In all cases this meaning is expressed through the derivative of *dream* – w*odan dream* 'madness/delirium/possession of demon'. In the translation of Orosius, Alfred uses this word in Book III, chapter VI, devoted to the events in Rome between the years 408 and 422 describing the state of mind of some Roman women, who, being affected by magic, poisoned food and drink of all people and, probably, animals around them:

> (31) Or 3 B9.2.4 [0083 (6.60.14)] *Raþe æfter þæm on þara twegea consula dæge, Claudius, þe oðre noman hatte Marcellus, & Ualerius, þe oðre noman hatte Flaccus, þa gewearð hit, þeh hit me scondlic sie, cwæð Orosius, þætte sume Romana wif on swelcum scinlace wur don, & on swelcum wodan dreame, þæt hie woldon ælcne mon, ge wif ge wæpned, þara þe hie mehton, mid atre acwellan, & hit on mete oþþe on drynce to geþicgenne gesellan.*
> 'Soon after this, when Claudius Marcellus and Valerianus Flaccus were Gonfuls, it hap pened (though it is horrid to mention, quoth Oro* iias) that some Roman women were so distracted by magic and wode dreams[10] that they poisoned all they could of both sexes, either of their meat or drink'. (Barrington 1773, pp. 89-90)

Meanwhile, in *Ælfric's Homilies*, *wodan dream* is used to refer to a state people go into because as a result of their sin or crime they become possessed by demons. Three times Ælfric employs it in a reference to a daughter of a Canaanite woman (Matthew 15:22), who suffered, according to Ælfric, because she was a heathen and believed in idols (32); in two other cases a state of *wodan dream* is given by Ælfric as an example of punishment imposed upon the persecutors of St. Bartholomew (33) and Andrew the apostle.

> (32) ÆCHom II, 8 B1.2.9 0021 (68.30)] *Hit wæs soðlice swa gedon. ac seo dohtor þe on* ***wodum dreame*** *læg dweligende. getacnode þæra hæðenra manna sawle. ðe wæron yfele þurh deofol gedrehte. ða ða hi ne cuðon heora scyppend. ac gelyfdon on deofolgyldum*;
> 'But the daughter, who lay delirious in a state of madness, betokened the soul of heathen men, who were grievously tormented by the devil, when they knew not their Creator, but believed in idols' (Thorpe 1846, p. 111).

> (33) ÆCHom I, 35 B1.1.37 *Astriges se indisca cyning þe bartholomeum ofsloh awedde. &*

10 Ostheeren (1964, p. 153) translates *woda dream* in this sentence as 'Besessenheit' and 'Raserei', which can be translated from German as 'delirium' and 'madness'.

on þam wodan dreame gewat.

'Astryges, the Indian king, who slew Bartholomew, became mad, and in a fit of madness departed' (Thorpe 2011, p. 2343).

Thus, the difference in the use of *wodan dream* in the pre-Benedictine-reform Alfredian Orosius and the in-reform *Ælfric's Homilies* lies in the explanation of the causes of madness. While in the former is caused by magic, in the latter it is a punishment for sin or crime executed by demons according to God's will. Unlike other contextual meanings,"madness" is not a part of the conceptualisations LIFE, PRIVILEGE and HEAVEN. However, as the contextual meaning "earthly joy", it shows the change of interpretation during the Benedictine reform.

3.4.4. Conclusion

The analysis of the set of 71 occurrences of *dream* in Old English prose, which includes all its prosaic occurrences in Anglo-Saxon, showed eight contextual meanings of *dream*, of which only three are the same as in OE poetry – "heavenly joy", "heavenly music" and "earthly joy". The first two constitute almost half of all prosaic occurrences of *dream,* serve as essential attributes of Heaven and can be conceptualised as HEAVEN. As in OE poetry, this conceptualisation reflects the Anglo-Saxon notion of Heaven as the ultimate aim of the human soul. However, the heaven-related meanings of *dream* do not have connotations associated with a feast in a lord's hall, and their distribution throughout the prose set is different. Meanwhile, the contextual meaning "earthly joy" appears in two conceptualisations: *dream* is LIFE in its religious interpretation characteristic of the in-Benedictine-reform wisdom poetry; and *dream* is PRIVILEGE, which in OE prose obtains religious interpretation absent from OE poetry. All the other contextual meanings of *dream* found in the prose set – "praise and worship songs", "music", "loud sounds of trumpets", "joy of hell dwellers" and "madness" – are limited to a narrow context.

Although the contextual meaning 'heavenly joy" is present in all chronological ranges of the prose set, the largest concentration of its occurrences is found in *Anonymous Homilies*, which makes it difficult to conclude on the correlation between the use of *dream* in this meaning and chronology. Meanwhile, the contextual meaning of *dream* "heavenly music" acquires a special significance in OE prose, particularly, in the in-Benedictine-reform *Ælfric's Homilies*. Unlike the contextual meaning "heavenly joy", the contextual meaning "heavenly music" evokes not only the image of Heaven and its perpetual happiness, but also links songs of angels to the church service. The importance of this link is confirmed by the Benedictine rules regulating in detail the sequence of chants during the liturgy and the manner of singing. In this meticulous regulation, *dream* is em-

ployed in its other contextual meaning "praise and worship songs", which constitutes a significant part of non-heaven meanings of *dream* and can be viewed as an "earthly counterpart" of "heavenly music".

Two other sound-related contextual meanings of *dream* are "music" and "loud sounds of trumpets". The contextual meaning "music" in OE prose is not diffused with that of "a feast in a lord's hall", unlike in Old English poetry. It appears in the pre-Benedictine-reform texts, where it is used as a neutral denomination of art of music; and in *Anonymous Homilies*, where it creates a contrast between the enjoyments of the mortal body and the immortal soul ending either in hell or in Heaven. Meanwhile, *dream* in the contextual meaning "loud sounds of trumpets" might be considered as an author's idiosyncratic choice of language, since it is employed exceptionally by Ælfric, and only in reference to the meeting between God and Moses on the mount of Sinai (Exodus 19).

The contextual meaning "earthly joy" is used in OE prose in the same way as it is in OE religious poetry and wisdom poetry of the in-Benedictine-reform period. Apart from the conceptualisation LIFE in its religious interpretation, "earthly joy" is also conceptualised as PRIVILEGE. The latter conceptualisation obtains a new religious connotation unfamiliar to OE poetry. The use of *dream* in both of these conceptualisations underlines the transience of earthly pleasures, and, by extension, earthly life. Almost all occurrences of *dream* in this meaning are found in the pre-Benedictine texts and Anonymous Homilies. In addition, there is also one occurrence of *dream,* in which the negative connotation of the conceptual meaning "earthly joy" reaches its extremity and turns into "joy of hell dwellers" in *Vercelli Homily*. It is used in the description of Doomsday, and although it appears only once in extant OE prose, it indicates the range of *joy*-related meanings of *dream*, and is the only prosaic use of dream which can be associated with the conceptualisation *dream* is PRIVILEGE in its secular, heroic, pre-Benedictine meaning related to a feast in a lord's hall.

The contextual meaning of *dream* "madness" was found only in the texts by Alfred and Ælfric. Both authors use it to refer to an altered state of mind. However, in the pre-Benedictine-reform Alfredian translation of Orosius, this alteration is caused by magic. Meanwhile, in the in-reform *Ælfric's Homilies*, it is demons who alter the state of mind of the heathens or persecutors of saints as a punishment.

It can be concluded that the use of *dream* in Old English prose is determined by the fact that almost all *dream*-containing Anglo-Saxon prosaic texts are religious, and even the secular occurrences of *dream* have a religious connotation. The primarily contextual meanings of *dream* — "heavenly joy" and "heavenly music" are conceptualised as HEAVEN, as in OE poetry. As in OE

poetry, there is a correlation between the distributions of these and other contextual meanings of *dream* throughout the OE prose and chronology with respect to the Benedictine monastic reform (960 – 1000). In the pre-Benedictine-reform texts, *dream* is employed in the full range of its contextual meanings (except for idiosyncratic Ælfrician "loud sounds of trumpets") with the predominance of "earthly joy" and "music". Meanwhile, the Benedictine reform brings for the forefront the contextual meanings of *dream* related to the liturgy – "heavenly music" and "praise and worship songs"; and preaching of Old and New Testaments – "loud sounds of trumpets" (Exodus 19) and "madness" (Matthew 15:22).

However, *Anonymous homilies* make this picture less clear. They contain the highest concentration of *dream*-expression with the contextual meaning "heavenly joy", which is almost absent from the in-reform texts; the bigger part of *dream*-occurrences with meaning "music", and almost half of occurrences with meaning "earthly joy", both of which are entirely absent from the in-reform text. At the same time, there are no appearances of *dream* with contextual meanings "heavenly music" and "praise and worship songs" characteristic for the in-reform texts, in *Anonymous Homilies*. However, since the in-reform set of OE extant prosaic texts is constituted by *Ælfric's Homilies* only, the comparison does not provide a solid basis for any conclusion, because it is unknown how common/idiosyncratic Ælfric's use of *dream*-expression was.

Nevertheless, the examination of the *dream*-occurrences in Old English prose proved that the *joy*-term *dream* played an important role in the process of the Christianisation of the Anglo-Saxons.

4. Conclusion

The purpose of this thesis was to look into the conceptualisation of the OE *joy*-term *dream* as an expression of heavenly and earthly joy, music, madness and suffering in Anglo-Saxon prose and poetry. The thesis posed the following research questions:

1) What feelings, states and emotions can be expressed through the Old English word *dream* and its collocation patterns, and what are their metaphorical conceptualisations?

2) How do Anglo-Saxon poetry and prose differ in the manner in which the word *dream* is used and conceptualised?

3) How do factors like genre (e.g. heroic poetry and wisdom poetry for *poetry*, and law texts and chronicles for *prose*) and religiousness of the texts (e.g., religious texts vs. secular texts) play a role in how the word *dream* was used and conceptualised?

In order to answer these questions, 165 occurrences of *dream* in DOEC including all its appearances in Anglo-Saxon prose, and all its occurrences in all OE poetry, except for religious epic, of which a representative selection was made (section 2.2), were closely examined in an episodic or situational context. The chronological ranges of the *dream*-containing texts were determined with respect to the Benedictine monastic reform (960 – 1000), which influenced Anglo-Saxon culture and literature changing their focus from the universal approach to the issues of human existence and secular values to the strictly religious ones (section 2.2). The investigation established that there is a correlation between the type, genre, and chronology of the texts and the conceptualisations and contextual meanings of *dream*-expressions.

It was found that the OE word *dream* in different collocations can have three metaphorical conceptualisations – LIFE, PRIVILEGE and HEAVEN, and eleven contextual meanings of *dream*, most of which are different in OE prose and poetry (see Table 11):

Table № 11. ***The contextual meanings of dream in OE prose and poetry***

	OE Poetry	OE Prose
Contextual meanings of *dream*	"earthly joy" "deprivation of earthly joy" → "death" "joys of a feast in a lord's hall" (incl. "music") "deprivation of joys of a hall" → "suffering of exile" "heavenly joy" "songs of angels"	"earthly joy" "heavenly joy" "heavenly music" (incl. "songs of angels") "praise and worship songs" "music" "loud sounds of trumpets" "madness"

		"joy of hell dwellers"

It can be seen in the table, that there are only three shared by both types of texts contextual meanings of *dream* – "earthly joy", "heavenly joy" and "heavenly music/songs of angels". However, even they can have different connotations and can be conceptualised differently depending on the type, genre and chronology of a *dream*-containing text.

The differences in the conceptualisations, contextual meanings and connotations of the *dream*-expression are determined by the religiousness of the text, which, in its turn, can be related to its dating with respect to the Benedictine reform. The main distinction between the use of *dream* in Anglo-Saxon poetry and prose is that almost all prosaic *dream*-occurrences appear in religious texts, and even the minor secular exceptions have the religious connotation (section 3.4). Meanwhile, in OE poetry *dream* is employed in a wide range of secular genres, in fact, in all, except for charms (sections 3.2 and 3.3). What makes the poetic use of *dream* even more complex, is that there are genres, such as wisdom poetry and religious epic, which combine the religious and didactic features, and heroic elements. For example, the highest concentration of occurrences of *dream* is found in religious epic, which combines the characteristics of the ancient Germanic oral poetic tradition celebrating heroic values, religious content, and didactic purpose of poems (secttions 3.3.1 and 3.3.2).

In line with Ostheeren (1964) and Karasawa (2003), it became apparent that the conceptualisations *dream* is LIFE and *dream* is PRIVILEGE can have different interpretations not only in OE prose and poetry, but also within different poetic genres. For example, in their pre-Benedictine secular poetic interpretation, *dream* is LIFE and PRIVILEGE are used according to the ancient Germanic oral poetic tradition. They reflect the cultural and social heroic values of Old Germanic aristocracy manifested in the code of the comitatus, or a band of warriors. In this secular interpretation, the conceptualisation *dream* is LIFE is associated with the *dream*-expressions conveying the contextual meaning "deprivation of earthly joy", which primarily signify the death of kings and warriors, convey the feeling of grief, reverence and anxiety, and are used mainly in the-pre-Benedictine-reform wisdom poetry, as well as heroic and religious epic, which retain elements of ancient Germanic oral poetic tradition (section 3.3.1). However, in OE wisdom poetry of the in-Benedictine reform period, this conceptualisation obtains a new religious interpretation. The contextual meaning "earthly joy" – extended to "earthly life" – is used to underline the contrast between transience of earthly life and eternity of life after death, and conveys the feeling of deep remorse. In OE prose, *dream* conceptualised as LIFE appears only in this religious interpretation.

Meanwhile, the conceptualisation *dream* is PRIVILEGE related to the vision of a feast in a lord's hall and the respective contextual meanings of *dream* "joy of a feast in a lord's hall", and "joy of prosperous life" occurs in the oldest, pre-Benedictine-reform poems of the *Exeter book,* which includes wisdom poetry, elegies, and riddles, and *Beowulf* – a heroic epic. This conceptualisation and the contextual meanings of *dream* associated with it appear to be a special feature of Old English secular poetry of the pre-Benedictine-reform period. Interestingly, the use of the opposite contextual meaning "deprivation of joys because of exile/old age", which refers to the suffering of those excluded from a band of warriors for old age or committed crime, is limited to Old English heroic and religious epic. In contrast, in OE prose, the conceptualisation *dream* is PRIVILEGE appears in a religious interpretation. Although it also relates to the conceptual meaning "joy of prosperous life", in prose it refers to the "world riches" as the attributes of transient earthly life and have negative connotation.

Unlike the conceptualisations dream is LIFE and dream is PRIVILEGE, the conceptualisation *dream* is HEAVEN based on the contextual meanings "heavenly joy" and "heavenly music/ songs of angels" is quantitatively prevailing in both OE poetry and prose. It manifests the Anglo-Saxon understanding of Christian Heaven. In both poetry and prose, the highest number of occurrences of *dream* conceptualised as HEAVEN, is found in the texts of the in-Benedictine-reform period. However, in Old English poetry the use of *dream* in this conceptualisation is limited to wisdom poetry, the most imbued with Christian values secular poetic genre, religious lyrics and religious epic, while in Anglo-Saxon prose it is spread throughout the whole set of *dream*-containing texts. Unlike OE poetry, the prosaic contextual meaning "heavenly music" obtains a special significance during the Benedictine reform linking songs of angels and liturgical chants, which were a subject of a special regulation in Benedictine rules.

In addition, the examination of the contextual meanings unrelated to Heaven found in OE prose, including those, which are absent in OE poetry, showed that they were limited to rather a narrow context (table 11). For example, "loud sounds of trumpets" was used only in relation to the mount of Sinai (Exodus 19), and "madness" – mainly to a Canaanite maiden (Matthew 15:22). It also showed a correlation between the use of these meanings and chronology (section 3.4.2 and 3.4.3). The pre-Benedictine reform texts appear to employ *dream* in the most diverse way and include examples of all these meanings, except for specifically Ælfrician "loud sounds of trumpets". Meanwhile, the texts of the in-reform range contain neither examples of "earthly joy", nor "music". This finding is consistent with Conner (1993), who argued that the Benedictine reform narrowed the focus of Anglo-Saxon literature to Bible and monastic world-view.

However, this picture becomes a bit less clear considering occurrences of *dream* in Anonymous Homilies, the dating of which is uncertain (sections 2.2; 3.4.3 and 3.4.4). They contain the

bigger part of *dream*-occurrences with meaning "music", and almost half of occurrences with meaning "earthly joy". Taking into account that the in-reform set consists only of *Ælfric's Homilies*, it is impossible to conclude, whether it was his idiosyncratic language choice to avoid using of *dream*-expressions in these "earthly" meanings, or whether it was a common practice. The fact that the extant OE corpus does not contain another such example during the Benedictine reform, does not necessarily means that texts, which might have contained them, never existed.

Nevertheless, the investigation on *dream* presented in this thesis proved that the Old English *joy*-term *dream* played an important role both as a term conveying the ancient Germanic social and cultural values and a term facilitating the process of the Christianisation of the Anglo-Saxons. The discovered conceptualisations of *dream* – LIFE, PRIVILEGE and HEAVEN, and their distribution throughout the OE poetic and prosaic genres revealed the correlation between the use of *dream,* the type of the texts and their genre characteristics. With regard to chronology, it was found the use of *dream* both in OE poetry and prose was influenced by the Benedictine monastic reform.

This thesis present the first attempt to look into the conceptualisations of *dream* in OE, its contextual meanings and the relationship between their distribution throughout the OE corpus and the type of texts, their genre and chronology. As the first attempt, it has limitations. The problem mentioned above in relation to use of *dream* in *Ælfric's* and *Anonymous Homilies* is a natural condition posed by the limitations of the extant OE corpus. Another constrains concern the scope of this thesis and could be overcome in further research. Not all occurrences of *dream* in OE religious epic were included into the set for the investigation, while the examination of them would contribute to completion of the chronological mapping of the contextual meanings of *dream* in OE poetry. Meanwhile, the appearances of *dream* in glosses were not included at all, although they constitute one third of all *dream*-occurrences in DOEC. Thus, the suggestion for further research could be a study on *dream* in glosses, which might reveal the relationship between the meanings of *dream* and Latin sources.

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Appendix A The meanings and conceptualisations of dream in Old English poetry

Genre	Source	DOEC code	Text	Translation	Meaning in context	Metaphorical conceptualisation
Secular poetry						
Chronicle	*Anglo-Saxon Chronicle*	DEdg A10.4	(1) [0001 (1)] *Her geendode **eorðan dreamas** Eadgar, Engla cyning, ceas him oðer leoht, wlitig and wynsum, and þis wace forlet, lif þis læne.*	'In this year **ended all the earthly joys** Of King Edgar of England, who chose the light Of another life, radiant and rewarding, Blessed and beautiful, and gave up this weak And worldly, troubled and transitory, life' (Williamson 2017, p. 934).	earthly joys ended by death	LIFE (as physical existence)
Wisdom poetry	*The Exeter Book*	Wan A3.6	(2) [0026 (78)] *Woriað þa winsalo, waldend licgað/ **dreame** bidrorene, duguþ eal gecrong,/ wlonc bi wealle.*	'The rulers **lie deprived of joys**; mature men all perished proud by the wall.'(Treharne 2010, p. 59)	earthly joys ended by death	LIFE
			(3) [0033 (93)] *Hwær sindon sele-**dreamas**?*	'Where are the joys of the hall?' (Treharne 2010, p. 59)	joys of hall in feasting	PRIVILEGE
		Sea A3.9	(4) [0016 (64)] *Forþon me hatran sind/ **dryhtnes dreamas** þonne þis deade lif,/ læne on londe.*	'Thus, **the joys of the Lord** are warmer to me than this dead life, transitory on land'. (Treharne 2010, p. 65)	heavenly joy	HEAVEN
			(5) 2. [0019 (72)] *Forþon þæt <bið> eorla gehwam æftercweþendra/ lof lifgendra lastworda betst,/ þæt he gewyrce, ær he on weg scyle,/ <fremum> on foldan*	'Therefore for every man, praise from those who speak of him afterwards, from the living, is the best memorial that he must earn before he must depart, achievements on earth against the wickedness of enemies, oppos-	heavenly joy	HEAVEN

			wið feonda niþ,/ deorum dædum deofle togeanes,/ þæt hine ælda bearn æfter hergen,/ ond his lof siþþan lifge mid englum/ awa to ealdre, ***ecan lifes*** *<blæd>,/* ***dream*** *mid dugeþum.*	ing the devil with brave deeds, so that the children of men might praise him afterwards, and his glory will live than among the angels, always forever in the glory of **eternal life**, **joy among the host**' (Treharne 2010, p. 65)		
			(6) [0021 (86)] *Gedroren is þeos duguð eal,* ***dreamas sind gewitene****,/ wuniað þa wacran ond þas woruld healdaþ,/ brucað þurh bisgo.*	'The whole of this noble band has fallen; **joys are departed'** (Treharne 2010, p. 65).	earthly joys departed because of death	LIFE
		Vain A3.10	(7) 1. [0017 (72)] *Se mot wuldres* ***dream****/ in haligra hyht heonan astigan/ on engla eard.*	'He will be allowed to mount up from here the joys of glory into the hope of holiness in the yards of angels' (Hostetter 2021a).	heavenly joy	HEAVEN
		Fort A3.12	(8) [0017 (51)]*Sum sceal on beore þurh byreles hond / meodugal mæcga; þonne he gemet ne con / gemearcian his muþe mode sine,/ ac sceal ful earmlice ealdre linnan,/ dreogan dryhtenbealo* ***dreamum*** *biscyred,/ ond hine to sylfcwale secgas nemnað,/ mænað mid muþe meodugales gedrinc.*	'One must be in his beer by the butler's hand a mead-flown warrior— then he does not know moderation in restraining his mouth in his own mind, but must yield up his life very sadly, endure great sorrow, **be shorn of all pleasures**, and men call him a self-killer bemourning by mouth the drinking of the inebriate.' (Hostetter 2021b).	be deprived of earthly pleasures because of death	LIFE
			(9) [0023 (77)] *Sum sceal on heape hæleþum cweman,/ blissian æt beore bencsittendum;/ þær biþ drincendra* ***dream*** *se micla.*	'One must serve in the throng of heroes, exulting at beer among the bench-sitters— there is a **great joy of drinkers** there!' (Hostetter 2021b).	joy of drinking in a lord's hall	PRIVILEGE
		OrW A3.14	(10) [0024 (95)] *Nis him wihte won, þam þe wuldres cyning/*	'Who loves the Lord lacks nothing. In heaven's hall there is	heavenly feast in the 'Lord's	HEAVEN

			geseoþ in swegle; him is ***symbel*** *ond* ***dream/ ece unhwylen eadgum to frofre****.*	faith and feasting, Radiance and revelry, the music of angels, And the eternal comfort of the King of glory'. (Williamson 2017, p. 499)	hall'	
		Rim A3.15	(11) [0014 (38)] *From ic wæs in frætwum, freolic in geatwum:/ wæs min* ***dream*** *dryhtlic, drohtað hyhtlic.*	'I was rich in ornaments, noble in arms, my **pleasures** were lordly, my way of life pleasant' (Turner 1986, p. 13)	pleasures of a prosperous life	PRIVILEGE
			(12) [0020 (55)] ***Dreamas*** *swa her gedreosað, dryhtscype gehreosað,/ lif her men forleosað, leahtras oft geceosað;/ treowþrag is to trag, seo untrume genag,/ steapum eatole misþah, ond eal stund genag.*	'**Delights** thus here fail, lordship falls away, here men abandon life, often choose sins. The time of faith is too ill that of infirmity nears' (Turner 1986, p. 15)	earthly pleasures related to prosperous life and lost because of change in social status	PRIVILEGE
		Soul II A3.19	(13) [0018 (60)] *Eart þu dumb ond deaf, ne sindan þine* ***dreamas*** *wiht.*	'You are dumb and deaf nor are your **pleasures** any more' (Moffat, D. 1990, p. 54).	earthly pleasures left because of death	LIFE
			(14) [0027 (97)] *Firenaþ þus þæt flæschord, sceal þonne feran on weg,/ secan hellegrund, nales* ***heofondreamas****,/ dædum gedrefed.*	'Thus it (i.e., the soul) reviles the flesh-hoard (i.e., the body); then it must travel away, seek the ground of hell, not at all **the joys of heaven**, troubled by deeds.' (Moffat, D. 1990, p. 58)	heavenly joy unobtainable because of sins	HEAVEN
		Res A3.25	(15) [0010 (29)] *Hæbbe ic þonne þearfe þæt ic þine seþeah,/ halges heofoncyninges, hyldo getilge/ leorendum dagum, lif æfter oþrum/ geseo ond gesece, þæt me siþþan þær/ unne arfæst god ecan*	'Then I will have need to strive for your favor nevertheless, O Holy Heaven-King with my days passing away — I see and I seek one life after another, that honor-fast God grants me in **eternal joy**, allowing me existence, though I amend my	heavenly joy	HEAVEN

			***dreames**,/ lif alyfe, þeah þe lætlicor/ bette bealodæde þonne bibodu wæron/ halgan heofon-mægnes.*	wicked deeds more slowly than your command-ments of holy and heav-enly power' (Hostetter 2021c).		
			(16) [0014 (41)] *Nu ic fundige to þe, fæder moncynnes,/ of þisse worulde, nu ic wat þæt ic sceal,/ ful unfyr faca; feorma me þonne,/ wyrda waldend, in þinne **wuldordream**,/ ond mec geleoran læt, le-ofra dryhten,/ geoca mines gæstes.*	'Now I flurry on to you, Father of Mankind, from this world, now I know what I must do, full of unlovely faults— feed me then, Sovereign of Result, in your **worldly joys**, and permit me to pass away, dearest Lord, comfort of my soul' (Hostetter 2021c).	joy of heaven	HEAVE N
	The Ver-celli book	HomF r I A2.4	(17) [0001 (1)] *Sorh cymeð/ manig ond mislic in manna **dream**.*	**'….** pain comes, many and manifold, within the **joys of men**.' (Hostetter 2021d).	earthly joys	
		Soul I A2.3	(18)[0021 (65)] *Eart ðu nu dumb ond deaf, ne synt þine **dreamas**/ awiht.*	'You are dumb and deaf nor are your **pleasures** any more' (Moffat, D. 1990, p. 54)	earthly pleasures in contrast to death	LIFE
			(19) [0030 (103)] *Fyrnað þus þæt flæschord, sceall þonne feran onweg,/ secan hellegrund, nallæs **heofondrea-mas**,/ dædum gedrefed.*	'Thus it (i.e., the soul) reviles the flesh-hoard (i.e., the body); then it must travel away, seek the ground of hell, not at all **the joys of heaven**, troubled by deeds' (Mof-fat, 1990, p. 58).	heavenly joy unob-tainable be-cause of sins	HEAVE N
			(20) [0046 (151)] *Bygdest ðu þe for hæleðum ond ahofe me/ on ecne dream.*	'You bowed yourself be-fore men and lifted me up into **eternal joy**' (Moffat, 1990, p. 63)	heavenly joy	HEAVE N
Ele-gies	*The Exeter Book*	Ruin A3.33	(21) [0006 (21)] *Be-orht wæron bur-græced, burnsele monige,/ heah horngestreon, heresweg micel,/*	'Bright were the strong-hold's buildings the many bath-houses, the abundance of high arched structures, the great sound of warriors,	feast in a lord's hall	PRIVI-LEGE

			meodoheall *monig //M // **drearna** full,/ oþþæt þæt on-wende wyrd seo swiþe.*	many a **meadhall full of the celebrations of men** – until fate, the mighty one, change that' (Treharne 2010, p. 97)		
		Husb A3.32	(22) [0010 (43)] *Nu se mon hafað/ wean oferwunnen; nis him wilna gad,/ ne meara ne maðma **ne meododreama**,/ ænges ofer eorþan eorlgestreona,/ þeodnes dohtor, gif he þin beneah ofer eald gebeot incer twega.*	'Now the man has overcome his trouble; he has no lack of joy, or of horses or treasures, or **the pleasures of mead**, or of any of the noble treasures upon earth, prince's daughter, if he possesses you\ In accordance of the past vow of the two of you,…' (Treharne 2010, p. 95)	joy of drinking mead in a lord's hall	PRIVILEGE
Bestiary/ Physiologus	*The Exeter Book*	Pan A3.16	(23) [0014 (55)] *Swa is **dryhten god, dreama rædend**,/ eallum eaðmede oþrum gesceaftum,/ duguða gehwylcre, butan dracan anum,/ attres ordfruman.*	'Such is **Lord God, Ruler of Joys**, mild unto the rest of creation of every multitude— except for the dragon alone, the venomous origin' (Hostetter 2021e).	earthly joy	
Riddles	*The Exeter Book*	Rid 28 A3.22 .28	(24) [0002 (7)] ***Dream** bið in innan/ cwicra wihta, clengeð, lengeð,/ þara þe ær lifgende longe*	'**Joy** lies within for living things, adhering and inhering,/ where they were thriving a long while before./They enjoy their pleasures and no one talks,/ and then after death they make pronouncements,/ declaring many things.' (Hostetter, A. 2021f)	the pleasure of using the object of the riddle	
		Rid 63 A3.34 .3	(25) [0001 (1)] *Oft ic <secga> **seledreame** sceal/ fægre onþeon, þonne ic eom forð boren/ glæd mid golde, þær guman drincað.*	'Often I must speak fairly,/ and prove myself useful/ to the **hall-joys of warriors**,/ when I am brought forth, joyous in gold,/ where the men are drinking' (Hostetter, A. 2021f)	joys relating to a feast in a lord's hall	PRIVILEGE
The	*The 'Now-*	1.1*Beo A4.1*	(26) [0025 (86)] *Ða se ellengæst ear-*	'Then the bold-demon despondently endured an	feast in a lord's hall	PRIVILEGE

heroic epic	*ell Codex'*		*foðlice/ þrage geþolode, se þe in þystrum bad,/ þæt he dogora gehwam **dream** gehyrde/ **hludne in healle**; þær wæs hearpan sweg, swutol sang scopes.*	evil time, he who waited in darkness, so that he on each of days heard **delight loud in the hall**'[11]		
			(27) [0027 (99)] *Swa ða drihtguman **dreamum** lifdon/ eadiglice, oððæt an ongan/ fyrene <freman> feond on helle.*	So then the thanes thrived in **luxuries** happily, until a certain one began to do a wicked deed, a demon out of hell'.	Joy of a privileged life	PRIVILEGE
			(28) [0136 (497)] *Þær wæs hæleða **dream**,/ duguð unlytel Dena ond Wedera.*	There was **the joy of nobles**, not trifling troops of Danes and Weathers.'	revelry of a feast in a lord's hall	PRIVILEGE
			(29) [0196 (720)]*Com þa to recede rinc siðian, **dreamum** bedæled.*	'He came then to the hall, the man hurrying, **deprived of joys**'.	joyless	
			(30) [0234 (850)] *Deaðfæge deog, siððan **dreama leas**,/ in fenfreoðo feorh alegde,/ <hæþene> sawle; þær him hel onfeng.*	'hid the doomed to death. Afterwards, **of joys devoid**, in a fen-refuge he laid down his life, his heathen soul.'	joyless	
			(31) [0344 (1226)] *Beo flu suna minum/ dædum gedefe, **dreamhealdende**.*	'Be thou to my sons in deeds decent, **holder of happiness**!'	happiness	
			(32) [0357 (1258)] *Grendles modor,/ ides, aglæcwif, yrmþe gemunde,/ se þe wæteregesan wunian scolde,/ cealde streamas, siþðan <Cain> wearð/ to ecgbanan angan breþer,/*	'Grendel's mother, female woman-foe, her woes remembered, she who in dreadful waters had to dwell, icy streams, ever since Cain arrived, as a sword-slayer to a sole brother, a fathered sibling. He then stained	to avoid joys of living among men because of a sin	

11 All translations of the *dream*-occurrences in Beowulf are taken from *Electronic Beowulf*: Kiernan, K. (Ed.). (2015). Electronic Beowulf – Fourth Edition. https://ebeowulf.uky.edu/ebeo4.0/CD/main.html

			fæderenmæge; he þa fag gewat,/ morþre gemearcod, ***man-dream fleon****, westen warode.*	went forth, marked by murder, **to flee men's pleasures**, inhabited the wilderness'.		
			(33) [0360 (1274)] *Þa he hean gewat,/* ***dreame bedæled****, deaþwic seon,/ mancynnes feond, ond his modor þa gyt,/gifre ond galgmod, gegan wolde/ sorhfulne sið, sunu deaðwrecan.*	'Then despite he fled, **deprived of joy**, to view his death-home, the enemy of mankind. And his mother now, grisly and gallows-minded, intended to go on a pained trip to repay the people to her son'.	lonely	LIFE
			(34) [0486 (1709)] *Ne wearð Heremod swa eaforum Ecgwelan, Arscyldingum; ne geweox he him to willan, ac to wælfealle ond to deaðcwalum Deniga leodum;/ breat bolgenmod beodgeneatas,/eaxlgestallan, oftflæt he ana hwearf,/ mære fleoden,* ***mondreamum from****.*	'Nor had he developed as desired, but for disaster and for murderous death among the Dane's people. Crazed, he cut down his comrades at table, shoulder companions, until all along went, the infamous prince, **from the joys of humans**, although him mighty God [had] in power's glories, in its strengths exalted over all men, forth furthered [him]'.	Cut himself from joyous life among men because of a committed murder of comrades	
			(35) [0488 (1719)] *Nallas beagas geaf/ Denum æfter dome;* ***dreamleas*** *gebad/ þæt he þæs gewinnes weorc þrowade,/leodbealo longsum.*	Not at all did he give gifts to Danes according to deeds; **dismal** he endured, so that he for that strife suffered distress, a people's pain long-lasting'.	joyless	
			(36) [0562 (2014)] *Weorod wæs on wynne; ne seah ic widan feorh/ under heofones hwealf healsittendra/* ***medu-dream*** *maran.*	'The group was in gladness. Not at all did I see in my whole life under heaven's arch for hall sitters greater **mead-joy'**.	joy of drinking mead	PRIVILEGE
			(37) [0619 (2249)] *Guðdeað fornam,/ <feorhbealo> frecne, <fyra> gehwylcne/*	'War-death took away, lethal life-bale, each of the evils of my people, then weary left this be-	feast in a lord's hall	PRIVILEGE

			leoda minra, flara ðe þis <lif> ofgeaf,/ gesawon ***seledream***.	hind. They have seen their **hall-joys'**.		
			(38) [0680 (2468)] *He ða mid þære sorhge, þe him <swa> sar belamp,/* ***gumdream*** *ofgeaf, godes leoht geceas,/ eaferum læfde, swa deðeadig mon,/ lond ond leodbyrig, þa he of life gewat.*	*'He then for that sorrow, when that sore-wound befell him,* ***gave up life-glees****, chose God's life'.*	gave up joys of life because of death	LIFE
			(39) [0812 (3014)] *Þa sceall brond fretan, æled þeccean, nalles eorl wegan maððum to gemyndum, ne mægð scyne habban on healse hringweorðunge, ac sceal geomormod, golde bereafod, oft nalles æne elland tredan, Nu se herewisa hleahtor alegde/ gamen ond* ***gleodream***.	'Those the flame shall finish off, the fire enfold, not at all (shall) the fighter wear rings as reminders, nor the bright maiden have around her neck the ring adornment, for she must grief-stricken, deprived of gold, often, not once, tred a foreign land. Now the army-leader **laid down** his laughter, his games and **gleefulness**'.	gave up joys of life because of death	LIFE
Religious poetry						
The religious epic	*The Junius Manuscript*	*Gen A, B A1.1*	(40) [0005 (12)] *Hæfdon gleam and* ***dream****,/ and heora ordfruman, engla þreatas,/ beorhte blisse.*	'These angelic hosts were wont to feel **joy and rapture**, transcendent bliss, in the presence of their Creator: their beatitude was measureless'(Cook 2005, pp. 39-40).	Heavenly joy	HEAVEN
			(41) [0015 (39)] *Heht þæt witehus wræcna bidan,/deop,* ***drearna leas****, drihten ure,/ gasta weardas, þa he hit geare wiste,/syn-*	'Our Lord called forth that abysmal **joyless house of punishment** to wait for the outcast keepers of souls' (Cook 2005, pp. 44).	joyless	

			nihte beseald, susle geinnod,/geondfolen fyre and fœrcyle,/ rece and reade lege.			
			(42) [0021 (54)] *Þa he gebolgen wearð,/ besloh synsceaþan sigore and gewealde,/dome and dugeðe, and* ***dreame benam/*** *his feond, friðo and gefean ealle,/ torhte tire, and his torn gewræc/ on gesacum swiðe selfes mihtum/strengum stiepe.*	'...for he was incensed; he stripped the sinners of victory and might, of dominion and honor, and further took from his foes **happiness, peace**, and **all joys**, as well as bright glory, and finally, with his own exceeding power, wreaked his wrath on his adversaries in mighty ruin.' (Cook 2005, pp. 47-48)	earthly joy, pleasures taken away because of rebel	
			(43) [0026 (78)] *Þa wæs soð swa ær sibb on heofnum,/ fægre freoþoþeawas, frea eallum leof,/ þeoden his þegnum; þrymmas weoxon/ duguða mid drihtne,* ***dreamhæbbendra****.*	'Then, as formerly, true peace existed in heaven, fair amity: for the Lord was dear to "all, the Sovereign to his servants; and the majesty of the **joyful** angelic hosts increased, through the favor of the Almighty.' (Cook 2005, pp. 51-52)	joyful/ happy	
			(44) [0033 (106)] *On þone eagum wlat/ stiðfriþþ cining, and þa stowe beheold,/* ***dreama lease****, geseah deorc gesweorc/ semian sinnihte sweart under roderum,/wonn and weste, oðþæt þeos woruldgesceaft/ þurh word gewearð wuldorcyninges*.	'With his eyes he gazed, the Strong-Souled King, and beheld that place, **deprived of joys**, seeing the dark blackness hovering in perpetual night dismal under the skies, gloomy and waste, until this earthly creation became by the word of the Glory-King'. (Hostetter 2021g)	lifeless	LIFE
			(45) [0089 (256)] *Lof sceolde he drihtnes wyrcean, dyran sceolde he his* ***dreamas*** *on heofonum, and*	'He should have celebrated God's gifts, Cherishing his brightness, his gown of glory, His power and place in the	heavenly joy	HEAVEN

			sceolde his drihtne þancian þæs leanes þe he him on þam leohte gescerede þonne læte he his hine lange wealdan.	angelic host — Then he might have been sub-ruler of heaven, A prince of power in the sweep of creation'. (Williamson 2017, p. 44)		
			(46) [0175 (484)] *Sceolde hine yldo beniman ellendæda, **dreamas** and dri-htscipes, and him beon deað scyred.*	'He must be deprived in his old age of deeds of courage, **joys** and lord-ship, and death has been ordained for him' (Hostetter 2021g).	earthly pleasures	
			(47) [0388 (1175)] *Lifde siððan and lissa breac Malalehel lange, **mondreama** her, woruldgestre-ona.*	'After this Malalehel lived long and rejoiced in [his] blessings, [all] the **delights of men** here be-low and worldly trea-sures…' (Cook 2005, pp. 135-136).	joyous life among men/earthly pleasures	
			(48) [0400 (1217)] *Þrage siððan Math-usal heold maga yrfe, se on lichoman lengest <þissa> **worulddreama** breac.*	'For some time after him, his son Mathusal held the inheritance, who for the longest space of time **enjoyed the plea-sures of the world in this body**...' (Cook 2005, p. 142).	life/earthly pleasures	
			(49) [0508 (1606)] *He wæs selfa til, he-old a rice, **eðeldrea-mas**, blæd mid bear-num, oðþæt breosta hord, gast ellorfus gangan sceolde to godes dome.*	'He was good himself, ever holding the realm, **the joys of one's coun-try**, its fruits with his children until the hoard of his breast, his hastening spirit must be gone to the judg-ment of God.' (Hostetter 2021g)	earthly pleasure	
Cynewulf and his schoo l[12]		Guth A, B A3.2	(50) [0002 (2)] *Ofgiefeþ hio þas eorþan wynne,/ **for-læteð þas lænan dreamas**, ond hio wiþ þam lice gedæleð.*	'When the blessed soul sheds its body,/ Finally f**orsaking all earthly pleasures**.' (Williamson 2017, p. 365)	earthly pleasures forsaked because of death	LIFE

12 Lehnert (1955)

			(51) [0007 (10)] *Þær næfre hreow cymeð,/ edergong fore yrmþum, ac þær biþ **engla dream**,/ sib ond gesælignes, ond sawla ræst,/ ond þær a to feore gefeon <motun>,/ dryman mid dryhten, þa þe his domas her/ æfnað on eorþan*.	'There regret will never come, for its miseries, a seeking beyond the hedge — instead there will be an **ecstasy of angels**, peace and beatitude, and the couch of souls where they may always rejoice to their furthest moment, rejoicing with their Lord, those who have performed his judgments here on earth.' (Hostetter 2021 h)	songs of angels	HEAVEN
			(52) [0039 (119)] *Oþer him þas eorþan ealle sægde/ læne under lyfte, ond þa longan god/ herede on heofonum, þær haligra/ sawla gesittað in **sigorwuldre dryhtnes dreamas**; he him dæda lean/ georne gieldeð, þam þe his giefe willað/ þicgan to þonce ond him þas woruld/ uttor lætan þonne þæt ece lif*.	'One said all earthly life/ Was unfirm and fleeting, and praised the perfect/ Goodness and grace of heaven's eternal home,/ Where holy men bathe in **God's endless bliss**, Where the Lord rewards the righteous, Who suffer the world and seek heaven'. (Williamson 2017, p. 367)	heavenly joy	HEAVEN
			(53) [0058 (191)] *Stodan him on feðehwearfum,/ cwædon þæt he on þam beorge byrnan sceolde/ ond his lichoman lig forswelgan,/ þæt his earfeþu eal gelumpe/ modcearu mægum, gif he **monna dream/** of þam orlege eft ne wolde/ sylfa gesecan, ond his sibbe ryht/ mid moncynne maran cræfte/ willum bewitigan, lætan wræce stille.*	'They surrounded his body, screaming in heat That his flesh would be devoured by flames, His body burned, his bone-house turned To ash and grit on that once- holy hill, Causing great suffering and sorrow to his kin If he would not amend his arrogant ways, Return home from his remote dwelling, Reclaim his old habit of **earthly delights**, Discharge his duties to kith and kin, Keep faith in family, embrace the joyful life, And forget this feud with his demon neighbors'	earthly pleasures	

				(Williamson 2017, p. 367).		
			(54) [0108 (328)] *He wæs on elne ond on eaðmedum,/ bad on beorge, wæs him botles neod,/ forlet longeþas **lænra dreama**.*	'Guthlac lived on the hill with humble courage — He loved that home. He gave up earthly longings, Ephemeral joys…' (Williamson 2017, p. 374)	earthly pleasures	
			(55)[0145 (463)] *Swa ge weorðmyndu/ in **dolum dreame** dryhtne gieldað.*	'They don't serve God at all, but please their bodies for love of delicate food's delights — so you all render unto the Lord worthy memorials in **foolish delight**'. (Hostetter 2021h)	earthly pleasures	
			(56) [0156 (495)] *God scop geoguðe ond **gumena dream**;/ ne magun þa æfteryld in þam ærestan/ blæde geberan, ac hy blissiað/ worulde wynnum, oððæt wintra rim/ gegæð in þa geoguðe, þæt se gæst lufað/ onsyn ond ætwist yldran hades,/ ðe gemete monige geond middangeard/ þeowiað in þeawum.*	'God has shaped the youth and the **delight of men** so they cannot bear themselves with maturity in their early bloom but instead they delight in the joys of the world until the count of winters subdues their youngness' (Hostetter 2021h)	joy of men	
			(57) [0190 (623)] *Sindon ge wærlogan, swa ge in wræcsiðe/ longe lifdon, lege biscencte,/ swearte beswicene, swegle benumene,/ **dreame bidrorene**, deaðe bifolene,/ firenum bifongne, feores orwenan,/ þæt ge blindnesse bote fundon.*	'You are pledge-breakers, so you have lived long on the exile's track, given flame to drink, enticed by darkness, deprived of heaven, **bereaved of joy**, committed to death, caught up in crimes and hopeless of life— you would devise a cure for your blindness' (Hostetter 2021i).	joyless because of exile	
			(58) [0191 (629)] *Ge þa fægran gesceaft in fyrndagum, **gæstlicne goddream**, gearo forsegon, þa ge*	'You readily scorned then the fairer creation in former-days, the spiritual heaven-joy, when you conceived	heavenly joy	

			<wiðhogdun> hal-gum dryhtne.	contrary to the Holy Lord' (Hostetter 2021i).		
			(59) [0197 (665)] *Eow þær wyrs gelomp, ða eow se waldend wraðe bisencte in þæt swearte susl, þær eow siððan wæs ad inæled attre geblon-den, þurh deopne* ***dom dream afyrred****, engla gemana*.	'There a worse thing happened to you, when the Wielder gave you wrath to wassail in gloomy torment—there a pyre was kindled for you afterwards, blended with poison, and through his deep doom **expelled** you **from joy**, **the society of angels**' (Hostetter 2021i).	heavenly joy lost be-cause of ex-ile	
			(60) [0200 (679)] *Þær ge gnornende deað sceolon dreogan, ond ic* ***dreama wyn agan mid englum*** *in þam uplican rodera rice, þær is ryht cyning, help ond hælu hæleþa cynne, duguð ond drohtað.*	'There you mourning must be dragged into death while I will have the **delight of joys among the angels** in that lofty realm of the stars, where is the Law-ful King: the succor and salvation for the race of heroes, their company and community' (Hostet-ter, A. 2021i).	heavenly joy	
			(61) [0223 (739)] *Swa þæt milde mod wið moncynnes* ***drea-mum*** *gedælde, dry-htne þeowde, genom him to wildeorum wynne, siþþan he þas woruld forhogde*.	'So that mild heart parted himself from the joys of mankind, serving the Lord and taking unto himself the joys of wild beasts since rejecting those of the world' (Hostetter, A. 2021i).	joyous life among men	
			(62) [0244 (825)] *Fæder wæs acenned/ Adam ærest þurh est godes/ on neorxna-wong, þær him nænges wæs/ willan onsyn, ne welan bros-nung,/ ne lifes lyre ne lices hryre,/ ne* ***dreames*** *dryre ne deaðes cyme,/ ac he on þam lande lifgan moste/ ealra leahtra leas, longe neotan/ niwra gefeana.*	'Adam the Father was first conceived by God's favor in Paradise-plain, where there was no want of delightful things nor decay of prosperity, the fumbling of life nor tumbling of body, the crumbling of **delight** nor the arrival of death…' (Hostetter, A. 2021j, lines 6-9).	joy, earthly pleasures	

			(63) [0245 (833)] *Þær he no þorfte/ lifes ne lissa in þam leohtan ham/ þurh ælda tid ende gebidan,/ ac æfter fyrste to þam færestan/ heofonrices gefean hweorfan mostan,/ leomu lic somud ond lifes gæst,/ ond þær siþþan a in **sindreamum/** to widan feore wunian mostun/ dryhtne on gesihðe, butan deaðe forð,/ gif hy halges word healdan woldun/ beorht in breostum, ond his bebodu læstan,/ æfnan on eðle.*	'There he had no need to await, through the passing season of men, the end of life or delight in that radiant home, but after a time would be allowed to return to the joys of the most beautiful heaven-realm — limbs and body and the spirit of life as one, and there afterwards always in **ever-delights** would be allowed to dwell for the expanse of life in the sight of the Lord, without the journey of death, if they had desired to keep the word of the Holy One bright in their breasts, and execute his decrees and labor in his homeland' (Hostetter, A. 2021j, lines 15b – 25a).	heavenly joy	HEAVEN
			(64) [0260 (898)] *Þær hy mislice mongum reordum/ on þam westenne woðe hofun/ hludne herecirm, hiwes binotene,/ **dreamum bidrorene**.*	'There they raised a resounding army-shout with many voices, of diverse noise, in the waste, denied shape and **deprived of their joys**' (Hostetter, A. 2021j, lines 79 – 80).	heavenly joy from which demons are deprived	PRIVILEGE
			(65) [0310 (1038)] *Þonne dogor beoð/ on moldwege min forð scriþen,/ sorg <gesweðrad>, ond ic siþþan mot/ fore meotudes cneowum meorda hleotan,/ gingra geafena, ond godes lomber/ in **sindreamum/** siþþan awo/ forð folgian; is nu fus ðider/ gæst siþes georn.*	'Then my days upon this mould-way will have bounced by: my sorrow will have abated and then I might be allowed to gain my meed, renewed gifts at the knees of the Creator, and to follow the Lamb of God ever after in **perpetual joys**. Now my soul is eager and ready for the journey there' (Hostetter, A. 2021j, lines 217 – 221).	heavenly joy/eternal life	HEAVEN
			(66) [0322 (1081)] *Nis me wracu ne gewin, þæt ic wuldres*	'...there will be no suffering or struggle, when I seek the God of	heavenly joy	HEAVEN

			god/ sece swegelcyning, þær is sib ond blis,/ ***domfæstra dream****, dryhten ondweard,/ þam ic georne gæstgerynum,/ in þas dreorgan tid dædum cwemde,/ mode ond mægne*.	Glory, the Heaven-King, where is bliss and brotherhood, t**he joy of the glory-fast**, and the Lord is present, who I in this dreary hour have readily satisfied with soul-secrets and deeds, with mind and might' (Hostetter, A. 2021j, lines 262b – 266).		
			(67) [0329 (1098)] *Þa se dæg bicwom/ on þam se lifgenda in lichoman,/ ece ælmihtig ærist gefremede,/ dryhten mid* ***dreame****, ða he of deaðe aras/ <onwald> of eorðan in þa eastortid,/ ealra þrymma þrym, ðreata mæstne/ to heofonum ahof, ða he from helle astag.*	'Then the day arrived when the Living God, The Lord and Eternal Almighty was **joyfully** resurrected within his body-shroud; when he arose from death, in single dominion of the earth at Eastertide, Majesty of All Majesties, heaving up the greatest crowd to the heavens; when he climbed up from hell (Hostetter, A. 2021j, lines 80 – 86)'.	heavenly joy	HEAVEN
			(68) [0333 (1123)] *Him wæs soþra geþuht/ þæt hit ufancundes engles wære/ of* ***swegldreamum****, swiþor micle/ mægenþegnes word, þonne æniges monnes lar,/ wera ofer eorðan.*	'It seemed to him more likely that it was the word of a heaven-kindred angel down from the **soaring joys**, a much greater servant of power than the teaching of any man among earthly men' (Hostetter, A. 2021j, lines 306 – 309b).	heavenly joys	HEAVEN
			(69) [0376 (1298)] *Nu of lice is,/* ***god-dreama*** *georn, gæst swiðe fus*.	'Now from my body, eager for **God-joys**, my soul is quite ready' (Hostetter, A. 2021j, lines 480b – 481).	heavenly joy	
			(70) [0377 (1300)] *Ahof þa his honda, husle gereorded,/ eaðmod þy æþelan gyfle, swylce he his eagan ontynde,/ halge heafdes gim-*	'Then Guthlac raised his hands, fed by the Host and humble from that honorable bite, he also opened his eyes, the holy head gems, seeing then to the Reign of Heaven,	heavenly joy	HEAVEN

			mas, biseah þa to heofona rice,/ glædmod to geofona leanum, ond þa his gæst onsende/ weorcum wlitigne in ***wuldres drea***	glad-minded for the **rewards of its joys** and then he sent by his deeds his beautiful soul into the Delight of Majesty'(Hostetter, A. 2021j, lines 482 – 486).		
			(71) [0382 (1314)] *Engla þreatas/ sigeleoð sungon, sweg wæs on lyfte/ gehyred under heofonum,* ***haligra dream***.	'Troops of angels sang triumphant hymns, their voice heard in the wind beneath the heavens, the **saints' joy**'(Hostetter, A. 2021j, lines 497-498).	song of angels/heavenly joy	HEAVEN
			(72) [0401 (1357)] *Is hlaford min,/ beorna bealdor, ond broþor þin,/ se selesta bi sæm tweonum/ þara þe we on Engle æfre gefrunen/ acennedne þurh cildes had/ gumena cynnes, to godes dome,/ werigra wraþu,* ***worulddreamum*** *of,/ winemæga wyn, in wuldres þrym,/ gewiten, <winiga> hleo, wica neosan/ eardes on upweg.*	My lord, leader of warriors and your own brother, best of those between the seas who we in England have ever heard, conceived in child's form, and of the kindred of men. He has turned toward the judgment of God, the support of the weary. He has turned from **worldly joys**, O delight of your cherished kin, perchance into the majesty of glory and his protection. He is departed to seek out the dwellings, a home upon the upward way' (Hostetter, A. 2021j, lines 539 – 548a).	earthly pleasures	
	The 'Southwick Codex'	Jud A4.2	(73) [0089 (346)] *Ðæs sy ðam leofan drihtne/ wuldor to widan aldre, þe gesceop wind ond lyfte,/ roderas ond rume grundas, swylce eac reðe streamas/ ond* ***swegles dreamas****, ðurh his sylfes miltse*.	For that let there be glory to the width of life to the beloved Lord, who shaped the weather and the wind, the heavens and the roomy earth, likewise the fierce seacurrents and **the joys of heaven** through his own grace (Hostetter, A. 2021k).	heavenly joy	HEAVEN
	The Vercelli Book	And A2.1	(74) [0012 (33)] *Syððan him <geblendan> bitere tosomne,/ dryas þurh*	'Afterwards their druids bitterly mixed together a frightful drink through sorcerous craft for their	earthly pleasures	

			dwolcræft, drync unheorne,/ se onwende gewit, wera ingeþanc,/ heortan hreðre, hyge wæs oncyrred,/ þæt hie ne murndan æfter ***mandreame****,/ hæleþ heorogrædige, ac hie hig ond gærs/ for meteleaste meðe gedrehte*.	victim— their wit was perverted, the conscience of men, their mind was altered, the heart in breast — so that their victims mourned no longer for the **joys of men** so that they, ravenously hungry, exhausted, tormented by famine, would eat hay and grass instead' (Hostetter, A. 2021 l).		
			(75) [0194 (640)] *Gastas hweorfon,/ sohton siðfrome* ***swegles dreamas****,/ engla eðel þurh þa æðelan miht*.	'Their souls turn and seek the **joys of heaven**, eager for the journey, the homeland of angels by that noble might' (Hostetter, A. 2021 l).	heavenly joy	HEAVEN
			(76) [0221 (719)] *Cheruphim et Seraphim/ þa on* ***swegeldreamum*** *syndon nemned*.	'Cherubim and Seraphim they are named in **heavenly joys**' (Hostetter, A. 2021 l).	heavenly joy	HEAVEN
			(77) [0245 (807)] *Hie ða ricene het rices hyrde/ to eadwelan oþre siðe/ secan mid sybbe* ***swegles dreamas****,/ ond þæs to widan feore willum neotan*.	'At last the Guardian of Realms commanded them with goodwill to seek a second journey to the blessed weal, the **joys of heaven**, and after that to enjoy life there, to the width of life, at their will' (Hostetter, A. 2021 l).	heavenly joy	HEAVEN
			(78) [0266 (874)] *Dream wæs on hyhte*.	'Joyous expectation was their pleasure' (Hostetter, A. 2021 l).	heavenly joy	HEAVEN
			(79) [0550 (1654)] *Sægde his fusne hige,/ þæt he þa goldburg ofgifan wolde,/ secga* ***seledream*** *ond sincgestreon,/ beorht beagselu, ond him brimþisan/ æt sæs <faroðe> secan*	'Andrew then declared his hastening intention, that he wished to leave the gold-city then, the **hall-joys of men** and the treasure-hoard, the bright bracelet-houses, and wished to seek a ship for himself at the sea's	joys of a lord's hall	PRIVILEGE

			wolde.	shore' (Hostetter, A. 2021 l).		
		Fates A2.2	(80) [0012 (30)] *He in Effessia ealle þrage/ leode lærde, þanon lifes weg/ siðe gesohte,* ***swegle dreamas****,/ beorhtne boldwelan*.	'In Ephesus he instructed the people for all time— then he sought his journey upon the life's way, **the joys of heaven**, the bright prosperities of home' (Hostetter, A. 2021 l).	heavenly joy	HEAVEN
			(81) [0017 (48)] *Him wæs* ***wuldres dream****, lifwela leofra þonne þas leasan godu.*	'...his were the **joys of glory**, the full life dearer than those false gods' (Hostetter, A. 2021 l).	heavenly joy	HEAVEN
			(82) [0029 (79)] *Æðele sceoldon ðurh wæpenhete weorc þrowigan, sigelean secan, ond þone soðan gefean,* ***dream æfter deaðe****, þa gedæled wearð lif wið lice, ond þas lænan gestreon, idle æhtwelan, <ealle> forhogodan*.	'Those two together had one single dying day— the noble men must suffer the deed through weapon-hate, seek glorious reward and celebrate that truthful **joy after death**, when their life was separated from the body, and they despised all that loaned treasure, those idle hoards of wealth'(Hostetter, A. 2021 l).	heavenly joy	HEAVEN
		El A2.6	(83) [0201 (739)] *Þara on hade sint/ in* ***sindreame*** *syx genemned,/ þa ymbsealde synt mid syxum eac/ fiðrum gefrætwad, fægere scinaþ*.	'Among them there are six orders named in **perpetual joy**, those who are surrounded by and adorned with six wings, shining in fairness' (Hostetter, A. 2021m).	heavenly joy	HEAVEN
			(84) [0336 (1228)] *Sie þara manna gehwam/ behliden helleduru, heofones ontyned,/ ece geopenad engla rice,/* ***dream unhwilen****, ond hira dæl scired/ mid Marian, þe on gemynd nime/ þære deorestan dægweorðunga/ rode under*	'Let the doors of hell be shut up for all men, and those of heaven be opened wide, and revealed the eternal realm of angels, the **timeless joy**, and let their portion be assigned with Mary, those who keep in their mind the dearest of feast-day celebrations, of the cross under the heavens,	heavenly joy	HEAVEN

			roderum, þa se <ricesta>/ ealles oferwealdend earme beþeahte.	when he the most powerful, Over-Sovereign of All, covers them with his arms' (Hostetter, A. 2021m).		
Religious lyrics[13] **/ homiletic poetry**[14]	*The Exeter book*	LPr I A3.29	(85) [0001 (1)] <*g*> *fæder, þu þe on heofonum eardast,/ <geweorðad> **wuldres dreame**.*	'Our Holy Father who dwellest in the heavens, worshipped in the **bliss of glory**' (Lehnert 1955, p. 99)	heavenly joy	HEAVEN
		HomFr II A3.30	(86) [0003 (8)] *An is geleafa, an lifgende,/ an is fulwiht, an fæder ece,/ an is folces fruma, se þas foldan gesceop,/ duguðe ond **dreamas**.*	There is one heart's haven: one firm faith, One living 'Lord, one sacred baptism, One eternal Father, the precious Prince Of all peoples, our Maker who has shaped Creation and country, firmament and fields, The wonders of the world, its **joys** and blessings' (Williamson 2017, p. 576).	earthly joys	
	The Paris Psalter	PPs A5	(87) [0843 (103.31)] *Ic on minum life ustum drihtne/ singe soðlice and secge eac,/ þenden ic wunige on **worulddreamum**.*	'I will sing his praise to the end of my days And tell him the truth for the length of my life, As long as I dwell in **earthly joys**' (Williamson 2017, p. 781).	earthly joys	
			(88) [1042 (113.6)] *Beorgas wæron bliðe, gebærdon swa rammas;/ wurdan <gesweoru> on **seledreame**,/ swa on sceapum beoð sceone lambru.*	'The mountains rejoiced, reclining like rams, The hills were **festive** like fair lambs with sheep' (Williamson 2017, p. 798).	feast in a lord's hall	PRIVILEGE
			(89) [1047 (113.11)] *Ys ure se halga god on **heofondreame/** uppe mid englum, and he eall gedeð,/*	'Our God exists above with the angels In **heavenly bliss**. In this earthly realm, He does as he desires, he works his will'	heavenly joy	HEAVEN

13 Lehnert (1955)
14 Momma (2012)

			swa his willa byð, on woruldrice.	(Williamson 2017, p. 799).		
	Anglo-Saxon Minor poems	Men A14	(90) [0013 (58)] *Þænne **dream** gerist/ wel wide gehwær, swa se witega sang:/ þis is se dæg þæne drihten us/ wisfæst worhte, wera cneoris-sum,/ eallum eorðwarum eadigum to blisse.*	'then **joy** arises well-nigh everywhere, as the wise man sang: "This is the day when the Lord was fashioned wisdom-fast for our benefit, the generations of mankind, every one of the earth-dwellers, prosperous unto their bliss"' (Hostetter 2021n) Then joy is fitting far and wide, as the prophet sang: 'This is the day which the Lord made for us, the wise one, for the generations of men, for all blessed earth-dwellers, with bliss.'	earthly joy created by God for men	
		Glor I A21	(91) [0010 (36)] *Ealle þe heriað **halige dreamas/** clænre stefne and cristene bec,/ eall middaneard, and we men cweþað/ on grunde her: Gode lof and ðanc,/ ece willa, and ðin agen dom.*	'All who hear holy songs with a clear voice and a Christian book, the whole earth, and we, men here on earth, say: Thanks and praise (be) to God, eternal will, and your own glory'	divine songs	HEAVEN
		KtHy A25	(92) [0002 (7)] *We ðe heriað halgum stefnum/ and þe blætsiað, <bilewit> fęder,/ and ðe þanciað, þioda walden,/ ðines weorðlican **wuldordreames/** and <ðinra> miclan mægena gerena,/ ðe ðu, god dryhten, gastes mæhtum/ hafest on gewealdum hiofen and eorðan,/ an ece fęder, ælmehtig god.*	'We praise and bless you with our holy voices, Honor and adore you, merciful Father, Thank you profoundly, Lord of all peoples. We bless you always for your bliss in glory, Your heavenly rapture, your **celestial joy**, And the great mysteries and holy sacraments You hold in your power and wisely wield, Almighty God, over heaven and earth By the strength of your spirit, always abiding' (Williamson 2017, p. 1022).	heavenly joy	HEAVEN

			(93) [0004 (18)] *Đu, dryhten god, on **dreamum** wunast/ on ðære upplican æðelan ceastre,/ frea folca gehwæs, swa ðu æt fruman wære/ efeneadig bearn agenum fæder.*	'Thou, Lord God, dwell in/among **joys** in the high noble castle, (the) King of each nation, as you were in the beginning, an equally blessed child to your own father'.	heavenly joys	HEAVEN
		KtPs A26	(94) [0031 (154)] *Forgef us, god mæahtig,/ þæt we synna hord simle oferwinnan/ and us geearnian **æce dreamas/** an lifigendra landes wenne.*	'Forgive us, O God, grant us the strength To overcome our sins, a hoard of iniquity, And earn for ourselves **everlasting joy**, An eternal treasure in the land of the living' (Williamson 2017, p. 1031).	heavenly joy	HEAVEN

Appendix B. The meanings of Dream in OE Prose according to genres and chronology

Genre	**The probable date of composition**	**DOEC code**	**Text**	**Translation**	**Meaning in context**	**The conceptualisation**
Secular						
Anglo-Saxon Charters	1002 – 1004 (*Will of Wulfric)* (Sawyer 1979, p. xix)	Ch 1536 (Sawyer 29) B15.6.49	(97) [0025 (72)] *& god ælmihtig hine awende of eallum **godes dreame**, & of ealra cristenra gemanan, se ðe þis awende, butan hit min an cynehlaford sy.*	'...and may God Almighty **remove** him, whoever perverts this, **from all God's joy** and from the communion of all Christians, unless it be my royal lord alone…' (Sawyer 1979, p. xix).	Remove from God's grace	related to heavenly joy
The Anglo-Saxon	1023 June (Killing	ChronD (Cubbin)	(98) [0734 (1023.6)] *& se brema cyng & se arcebiscop &*	'...and the illustrious king, and the archbishop, and the diocesan bishops, and the	joy	

Chronicle	s, 1996)	B17.8	*leodbiscopas & eorlas & swiðe manege hadode & eac læwede feredon on scype his þone halgan lichaman ofer Temese to Suðgeweorke, & þær þone halgan martyr þan arcebiscope & his geferum betæhton, & hi þa mid weorðlican weorode & **wynsaman dreame** hine to Hrofesceastre feredan.*	earls, and very many others, both clergy and laity, carried by ship his holy corpse over the Thames to Southwark. And there they committed the holy martyr to the archbishop and his companions; and they with worthy pomp and **sprightly joy** carried him to Rochester' (Killings D. 1996).		
Religious						
Vercelli Homilies	From the late 9th c. to mid 10th c. (Scragg 1992, Zacher 2009)	HomS 4 (ScraggVerc 9) B3.2.4	(99) [0038 (85)] *Sio æreste onlicnes is nemned wræc, for ðan se wræc bið miceles cwelmes ælcum þara þe he tocymeð, for ðan hine sona ne lysteð metes ne drynces, ne him ne bið læten gold ne seolfor, ne ðær ne bið ænig wuldor mid him þæt he fore wynsumige, þeah him syndon ealle **wuldordreamas** to gelædde.*	'The first likeness is named suffering. For this suffering is of great torment to each one of those to whom it comes, because he will at once desire no food or drink, nor will gold or silver be allowed to him, nor in that place will there be any glory for him which he may thoroughly enjoy, though all **heavenly raptures** have been brought to him' (Nicholson 1992, p. 67).	heavenly joy	HEAVEN

			(100) [0055 (178)] *& þær æfre as-pringað ða* ***wuldorli-can dreamas & þa þrymlican sangas*** *ðam ðe on hyra mid-lene wiorðan <mot>.*	'And there springs up ever those **glorious joys** and those magnificent songs which in their midst can come to pass' (Nicholson 1992, p. 69).	heavenly joy	HEAVEN
		HomS 36 (Scrag-gVerc 11) B3.2.3	(101) [0029 (77)] *Efne swa he openlice cwæde: Ða men þe* ***mæstne dream*** *& mæstne welan & mæste blisse butan Godes ondrysnum up ahebbað her on worulde, hie þonne eft mæst unrotnesse butan ende & mæstne ungefean bu-tan ænigre blisse hie onfoð & aræfniað.*	'Even so He openly said: "Those men who **raise up the most joy** and the most prosperity and the most bliss here in the world without the fear of God, they then after-ward will receive and endure the most unhappi-ness without end and the most misery without any joy."' (Nicholson 1992, p. 83)	earthly joy	PRIVI-LEGE
		HomS 40.3 (Scrag-gVerc 10) B3.2.40.6	(102) [0127 (244)] *Swa tealte syndon* ***eorðan dreamas****, & swa todæleð lic & sawle.*	'So unstable are earthly joys, and so body and soul part' (Nicholson 1992, p. 79).	earthly joy	LIFE
		LS 17.2 (Martin-Verc 18) B3.3.17.3	(103) [0010 (14)] *Nalles þæt he his on þam willan on þam woruldfolgoðe wære, ac he wæs on Godes þeowdome mycle swiðor & lufode*	'Not at all would his desire be in worldly occupa-tions, but he was in the service of God and loved (it) very much more than the **joys** and the	earthly joy	PRIVI-LEGE

			þonne þa ***dreamas*** *& þa welan þysse worulde*.	riches **of this world**' (Nicholson 1992, p. 79).		
		HomU 8 (Scrag-gVerc 2) B3.4.8	(104) [0016 (39)] *On þam dæge us bið æteowed se opena heofon & engla þrym & eallwihtna hryre & eorþan forwyrht, treowleasra gewinn & tungla gefeall, þunorrada cyrm & se þystra storm, & þæra liga blæstm & granien-dra gesceaft & þæra gasta gefeoht & sio grimme gesyhð & þa godcundan miht & se hata scur &* ***hell-warena dream****& þara bymena sang & se brada bryne & se bitera dæg & þara sawla gedal & se deaðberenda draca & diofla forwyrd & se nearwa seaþ & se swearta deaþ & se byrnenda grund & se blodiga stream & mycel fionda fyrhto & se fyrena ren & hæðenra granung & hira heriga fyll, heo-fonwarena mengo & hiora hlafordes miht, & þæt mycle gemot & sio reðe rod & se rihta dom & þara feonda gestal & þa blacan ondwlitan &*	'On that day shall be manifested to us the open heaven and might of angels and destruction of all creatures and ruin of the earth, the hardships of the faithless and fall of stars, uproar of the thunder-road and the dark storm, the light of the sky and the blast of flames, the creation of those groaning and the strife of those spirits and the grim vision and the godly might and the hot shower and **mirth of hell-dwellers**, and bursting of mountains and the song of trumpets, and the broad burning and the bitter day and the great pestilence and the sins of men and the painful sorrow and the separation of souls and the death-bearing dragon and the destruction of devils and the narrow pit and the swarthy	joy of hell-dwellers	

			bifiendan word & þara folca wop ond se scamienda here & sio forglendrede hell & þara wyrma gryre.	death and the burning abyss and the bloody stream and the great fear of fiends and the fiery rain and groaning of heathens and the fall of armies multitude of heaven-inhabitants and the might of their lord and that great council and the fearful army and the harsh rod and the right judgment the shame of sins and the accusations of fiends and the pale countenance and trembling word, the fearful cry and the weeping of the people and the shamed army and the sinful throng the groaning abyss and the devouring hell and the horror of the serpents' (Nicholson 1992, p. 28).		
Ælfric's homilies and saints' lives	c. 980 – 995 (Treharne 2010, p. 129)	ÆCHom I, 35 B1.1.37	(105) [0059 (479.105)] *Astriges se indisca cyning þe bartholomeum ofsloh awedde. & on þam* ***wodan dreame gewat***.	'Astryges, the Indian king, who slew Bartholomew, **became mad**, and in a fit of madness departed' (Thorpe 2011, p. 2343).	madness	

			(106) [0060 (479.106)] *Ealswa egeas þe andream ahencg. þærrihte on **wodan dreame** geendode*.	'In like manner Egeas, who crucified Andrew, ended forthwith in a fit of **madness'** (Thorpe 2011, p. 2343)	madness	
		ÆCHom I, 38 B1.1.40	(107) [0066 (510.111)] *We rædað on cristes acennednysse þæt heofonlice englas wæron gesewene bufon þam acennedan cilde & hi þysne lofsang mid **micclum dreame** gesungon*.	'We read that at Christ's birth heavenly angels were seen above the born child, and that they with **great delight** sung this hymn' (Thorpe 2011, p. 2343).	joy of angels	HEAVEN
		ÆCHom II, 3 B1.2.4	(108) [0125 (27.262)] *Sum wif wæs ðe com to criste. and bæd for hire dehter þe læg on **wodum dreame***;	'There was a woman who came to Christ, and prayed for her daughter who lay in a **fit of frenzy**' (Thorpe 1846, p. 51.	madness	
		ÆCHom II, 5 B1.2.6	(109) [0117 (51.278)] *Alleluia is swa we cwædon heofonlic sang. swa swa Iohannes se apostol cwæð. þæt he gehyrde **micele stemne on heofonum. swylce bymena dream**. and hi sungon alleluian*;	'Hallelujah' is, as we said, a heavenly song, as John the apostle said, that he heard a **great voice in heaven, as it were the sungon 'Alleluian'** (Thorpe 1846, pp. 87-88).	songs of angels	HEAVEN
		ÆCHom II, 8 B1.2.9	(110) 0021 (68.30)] *Hit wæs soðlice swa gedon. ac seo dohtor þe on **wodum dreame** læg dweli-*	'But the daughter, who lay delirious in a state of madness, betokened the soul of heathen	madness	

			gende. getacnode þæra hæðenra manna sawle. ðe wæron yfele þurh deofol gedrehte. ða ða hi ne cuðon heora scyppend. ac gelyfdon on deofolgyldum;	men, who were grievously tormented by the devil, when they knew not their Creator, but believed in idols' (Thorpe 1846, p. 111).		
			(111) [0023 (68.37)] *Æfter ðeawlicum andgite se ðe leahtras begæð deofle to gecwemednysse his scyppende on teonan. his dohtor is untwylice awedd. for ðan ðe his sawul is ðearle ðurh deofol gedreht. ac him is neod þæt he his agene wodnysse tocnawe. and mid geleafan æt godes halgum þingunge bidde. and mid micelre anrædnysse drihtnes fet gesece. biddende þæt he his sawle fram ðam* ***wodan dreame*** *ahredde. swa swa he dyde þæt chananeisce mæden*;	'According to the figurative sense, he who commits sins, to the gratification of the devil, and in contumely to his Creator, his daughter is undoubtedly mad, for his soul is sorely tormented by the devil; but it is needful to him that he know his own madness, and with belief pray to God's saints for their intercession, and with great steadfastness seek the feet of the Lord, praying him to save his soul from that state of **madness**, as he did for the Canaanitish maiden' (Thorpe 1846, p. 111).	madness	
		ÆCHom II, 12.1 B1.2.13	(112) [0044 (113.122)] *Ða on ðam fifteogoðan dæge ðæs ðe hi fram egypta lande ferdon.*	'Then on the fiftieth after their departure from the land of Egypt, God's glory was seen in	loud sound of trumpets	

			wearð godes wuldor gesewen. on ðam westene uppon anum munte se is gehaten Synay. to ðam astah se ælmihtiga scyppend. and efne ða þær begann to brastligenne micel ðunor. and liget sceotan on ðæs folces gesihðe. ***and byman bleowan mid swiðlicum dreame****. and micel wolcn oferwreah ealne ðone munt*;	the wilderness on a mount which is called Sinai, on which the Almighty Creator descended, and lo, great thunder began there to rattle, and lightning to dart in sight of the people, **and trumpets to blow with a loud sound**, and a great cloud covered all the mount' (Thorpe 1846, p. 197).		
			(113) [0045 (113.128)] *Betwux þisum* ***dreame*** *clypode se ælmihtiga drihten moysen him to and cwæð*;	**'Out of this sound** the Almighty Lord called Moses to him, and said…' (Thorpe 1846, p. 197).	loud sound of trumpets	
			(114) 0087 (116.226)] *On ðam munte Synay. þe se ælmihtiga on becom wearð micel ðunor gehyred. and stemn and liget gesewen. swa swa scinende leohtfatu. and þær wæs* ***bymena dream hlude swegende****. and eal se munt smocigende stod*;	'On mount Sinai, on which the Almighty came, great thunder was heard, and a voice, and lightning was seen, like shining lamps, and **there was the noise of trumpets loudly sounding**, and all the mount stood smoking' (Thorpe 1846, p. 203).	loud sound of trumpets	
		ÆCHom II, 22 B1.2.25	(115) [0012 (191.30)] *Ða ðry englas gelicere beorht-*	'The three angels were shining with like brightness, and con-	song of angels	HEAVEN

			nysse scinende wæron. and ðære sawle wunderlice wynsumnysse mid heora fiðera swege on belæddon. and mid heora ***sanges dreame*** *micclum gegladodon*;	veyed to the soul wondrous pleasantness with the sound of their wings, and with the **melody of their song** greatly gladdened it' (Thorpe 1846, p. 335).		
			(116) [0022 (191.47)] *Hi ða sungon. and seo sawul ne mihte undergitan. hu heo on ðone lichaman eft becom. for ðæs* ***dreames wynsumnysse***;	'They then sung, and the soul could not understand how it again came into the body, by reason of the **pleasantness of the melody'** (Thorpe 1846, p. 335).	song of angels	HEAVEN
			(117) [0113 (195.166)] *SANCTUS. SANCTUS. SANCTUS. Dominus deus sabaoth; ða sæde se engel ðam eadigan were. þæt se* ***dream*** *wære of ðam upplicum werode. and het hine georne þæs heofonlican sanges hlystan. and cwæð*;	'"Sanctus, sanctus, sanctus Dominus Deus sabaoth." Then said the angel to the blessed man, that the **melody** was from the celestial host, and bade him listen attentively to the heavenly song, and said...' (Thorpe 1846, p. 343).	song of angels	HEAVEN
		ÆCHom II, 23 B1.2.26	(118) [0030 (201.65)] *He lædde me ða gyt furðor. and ic geseah þær ætforan us myccle mare leoht. and ic þær wynsume stemne* ***ormætes dreames***	'He then led me yet further, and I there saw before us a much greater light, and I there heard the winsome voice of a **great melody**, and an odour of won-	song of angels	HEAVEN

			gehyrde *and wundorlices bræðes swæc of ðære stowe ut fleow*;	drous fragrance flowed out of the place' (Thorpe 1846, p. 353).		
			(119) [0039 (202.89)] *Of ðam ðu gesawe þæt micele leoht mid ðam wynsumum bræðe. and þonon ðu* ***gehyrdest*** *ðone fægeran* ***dream***;	'...from that thou sawest the great light with the win some fragrance, and thence thou heardest the **sweet melody**...' (Thorpe 1846, p. 355).	song of angels	HEAVEN
		ÆCHom II, 42 B1.2.46	(120) [0106 (316.193)] *Efne ða æfter þære huslunge stodon twa heofenlice werod ætforan ðære cytan dura. singende heofenlicne sang. and hi tocneowon þæt werhades men ongunnon symle þone* ***dream***. *and wifhades men him sungon ongean andswariende. and seo geðyldige romula ageaf hire gast mid þam heofenlicum sange*;	'Lo then, after the houseling, stood two heavenly hosts before the door of the cell, singing a heavenly song, and they observed that men always begun the **melody**, and women sung in turn answering;' (Thorpe 1846, p. 549).	song of angels	HEAVEN
		ÆLS (Agnes) B1.3.8	(121) [0017 (42)] *His ansyn is wlitigre and his lufu wynsumre, his brydbedd me is gearo nu iu* ***mid dreamum***.	'His bridal-bed hath been now of a long time prepared for me with joys, His maidens sing to me **with melodious voices'** (Skeat 1881, p. 173)	song of angels	HEAVEN

		ÆLS (Mark) B1.3.16	(122) [0057 (209)] *Apocalypsis seo boc be ðis ylcum segð þæt Iohannes gesawe þa foresædan nytenu, on þam ylcan hiwe þe we ær sædon, and hi sungon þisne sang mid **singalum dreame**, Sanctus, Sanctus, Sanctus, dominus deus omnipotens, qui erat, et qui est, et qui uenturus est; Halig, halig, halig, Drihten God ælmihtig, seðe wæs, and seðe nu is, and seðe towerd is.*	'The Book of the Apocalypse saith about this same, that John saw the aforesaid beasts in the same appearance, which we before said, and they sung this song with **continual harmony**, 'Sanctus, Sanctus, Sanctus, dominus deus omnipotens, qui erat, et qui est, et qui venturus est: Holy, Holy, Holy, Lord God Almighty, which was, and which now is, and which is to come' (Skeat 1881, p. 204).	praise and worship songs	
		ÆLS (Martin) B1.3.30	(123) [0353 (1385)] *Sum bisceop Seuerinus on þære byrig Colonia, haliges lifes man, gehyrde on ærnemergen swiðe hludne sang on heofonum, and þa gelangode he him to his ercediacon, and axode hine hwæþer he þa stemne gehyrde þæs **heofonlican dreames**.*	'A certain bishop Severinus, in the city of Cologne, a man of holy life, heard in the early morning a very loud song in the heavens, and therewith he summoned to him his archdeacon, and asked him whether he had heard the **voice of the heavenly rejoicing'** (Skeat 1881b, p. 307).	song of angels	HEAVEN
			(124) [0356 (1394)] *Þa astrehton hi hi begen biddende þone ælmihtigan þæt he*	'Then they both prostrated themselves, praying the Almighty that he might	song of angels	HEAVEN

			moste gehyran þone ***heofonlican dream***.	hear the heavenly music;…' (Skeat 1881b, p. 307).		
		ÆLS (Cecilia) B1.3.32	(125) [0008 (23)] *Þa betwux þam sangum and þam* ***singalum dreamum*** *sang Cecilia symle þus Gode, Fiat cor meum et corpus meum immaculatum ut Non confundar Beo min heorte and min lichama þurh God ungewemmed þæt ic ne beo gescynd, and sang symle swa.*	Then betwixt the songs and the *continual rejoicings* sang Caecilia even thus to God, 'Fiat cor meum et corpus nieum immaculatum ut non conjundar.' ' Let my heart and my body be through God unstained that I be not confounded' (Skeat 1881b, p. 357).	praise and worship songs	
		ÆHom 21 B1.4.21	(126) [0006 (27)] *God sylf com ða sume dæg him to on anum mycclum munte þe menn hatað Sinai, swa þæt eall þæt folc mihte geseon swyðe mycel fyr ofer ealne þone munt mid egeslicum lige, for þan ðe God sylf com mid ðam fyre ðyder, and mid* ***bymena dreame****, and mid micclum þunore.*	'Then God himself came to him on some day to a certain great mountain, which men call Sinai, so that all that people could see a very big fire with a dreadful flame over the whole mountain, because God himself came with that fire thither, and with a **sound of trumpets**, and with great thunder'.	sound of trumpets	
		ÆHom 28 B1.4.28	(127) [0019 (70)] *Him com þa andswaru þuss secgende of heofonum:*	'The answer came to him thus saying from heaven: I send this soul right	heavenly melody	HEAVEN

			ic asende nu rihtes þære sawle togeanes Dauid mid his hearpan, & þone ***heofenlican dream****, ealle singende, þæt seo sawul gehyre heora ealra stemna, & heo wyle swa ut*.	now towards David with his harp, and that **heavenly melody** all singing, so that the soul will hear all their voices'.		
		ÆHom M 8 (Ass 3) B1.5.8	(128) [0109 (465)] *Ða oðre halgan magon gehyran þone sang, þe ða mædenu singað mid* ***swiðlicum dreame****, and hi habbað þa blisse þæs heofonlican sanges, þeah ðe hi singan ne magon þone sang swa swa hi*.	'The other saints can hear that song, that the maiden sings with **great sound**, and they have the bliss of that heavenly song though they cannot sing this song as her (the maiden)'.	heavenly song	HEAVEN
			(129) [0111 (475)] *Iohannes, se godspellere, on his gastlican gesihðe geseah þisne heap healice standan mid þam halgan hælende, and heora getel wæs an hund þusenda and feower and feowertig þusenda, þone sang singende, swa swa we ær sædon, mid micelre myrhðe þæs* ***mæran dreames***.	'Iohn, the evangelist, saw in his spiritual vision this group standing highly with that holy Saviour, and their number was a hundred thousand and forty four thousand singing the song, as we said before, with great delight of this **famous melody**'.	song of angels	HEAVEN
			(130) [0112 (481)] *Wynsum is seo wunung on þam* ***wul-***	Joyful is that living in the **glorious melody** of so many thou-	heavenly joy	HEAVEN

			dorfullum dreame *swa manegra þusenda mid mic-clum swege*.	sands with a great noise.		
		ÆHom M 15 (Ass 9) B1.5.15	(131) [0109 (383)] *And hi heredon þa god mid swiþlicre blisse on sange and on* ***dreame***.	And then he praised God with great happiness through song and **through melody**.	song of praise and worship	
Other anony mous homi-lies	Uncer-tain	HomS 7 B3.2.7	(132) [0015 (41)] *Swa lange and swa oft swa gedoð ænigum minum þam læstan þearfiendan ge hit symle me syl-lað and ic eow wið þan selle* ***ecne dream on heo-fonum***.	'As long and as often as you do so to anyone who follows me, you give me a feast, and I will give you **eternal joy in Heaven** in exchange for this.	heavenly joy	HEAVEN
			(133) [0060 (161)] *Swa tealte beoð eorðan dreamas and swa wace syndon æhta mid mannum and swa todæleð lic and sawl.*	As earthly joys are unstable, and as possessions of men are pliant, (and) so are body and soul sepa-rated.	earthly joys	LIFE
	The late 9th c. - early 10th c. (Getz 2008, p. 28)	HomS 14 (Bl-Hom 4) B3.2.14	(134) [0022 (46)] *Agifaþ nu teoþan dæl ealles þæs ceapes þe ge habban earmum mannum, & to Godes cyrican, þæm earmestan Godes þeowum þe þa cyrican mid* ***god-cundum dreamum*** *weorþiað; forþon seo cyrice sceal fedan þa þe æt hire*	'Give, now, the tenth part of all your acquisitions to poor men, and to God's church, to the poorest of God's servants, who, with **divine songs** do honour the church, be-cause the church must feed those who dwell therein'(Morris	songs of praise and worship	

			eardiaþ.	2000, p. 21).		
	Uncer-tain		(135) [0025 (55)] *Swa Sanctus Paulus cwæþ þætte God hete ealle þa aswæ-man æt heofona rices dura, þa þe heora cyrican forlæ-taþ, & forhycggaþ þa* ***Godes dreamas*** *to geherenne.*	'St. Paulus hath also said that God commanded all those who forsake their church and ne-glect to hear the **songs of God**, to pine at the door of heaven's king-dom' (Morris 2000, p. 21).	divine songs	
		HomS 27 B3.2.27	(136) [0061 (166)] *And þonne þa hal-gan mid heahsitten-dum and mid englum and mid heah-fæderum and mid þam halgan apos-tolum and mid eal-lum halgum wuniað on ðære ecan and on ðære langsuman sibbe and blisse þæs* ***singalan dreames***.	'And then these saints live in in the everlasting, and in the long-lasting peace and the bliss of per-petual joy with those who sit high and with angels and with holy fathers and with the holy apostles and with all saints'.	heavenly joy	HEAVEN
		HomS 33 (Först) B3.2.33	(137) [0063 (150)] *& hi þonne ahwyr-faþ fram* ***haligra manna dreame*** *& swiþe heofigende hellewitu secaþ, þær is deað butan life, & þeostru buton leohte, & hreow buton frofre, & yrmþe bu-ton ende.*	'...and then they turn away from the **joy of holy saints** and verily lamenting seek hellfire, where death is without life, and dark-ness without light, and re-morse without consolation, and misery without end'.	heavenly joy	HEAVEN
		HomS 40.1 (Nap 49)	(138) [0051 (172)] *Mid hundteontigum ic hit him forgylde, swa hit is on minum*	I (re)pay (it) them hundred-fold, as it is said in my gospel and said, as often as	heavenly joy	HEAVEN

		B3.2.40.2	*godspelle gecweden and gesæd, swa oft swa ge doð anum of minum þam læstum, ge hit simle me syllað, and ic eow wið þam gesylle* ***ecne dream on heofenum***.	you do to one of the least of my followers, you always give it to me, and I will give you in exchange for that the **eternal joy in Heaven**…'		
			(139) [0107 (293)] *Swylc is seo oferlufu eorþan gestreona: efne bið gelice rena scurum, þonne hy of heofenum swiðost hreosað and eft hraðe eall toglideð, bið fæger weder and beorht sunne; swa tealte beoð* ***eorðan dreamas****, and swa wace syndan æhta mid mannum, and swa todæleð lic and sawle.*	'Likewise is the great (excessive) love of earthly treasures: a material (thing) is like rain shower, especially when it falls from heaven and then immediately glides away entirely, and becomes the beautiful weather and bright sun; so earthly joys are unstable, and so possessions of men are pliant, and so are body and soul separated'.	earthly joys/this life	LIFE
		HomS 42 (Baz-Cr) B3.2.42	(140) [0040 (91)] *Wel þam þe þær mot þone eard gestigan, ðær næfre niht ne þeostrað ne dæg ne abblinnað, ac æfre þær is leoht buto þeostrum and æfre þær is geogoð buton yldum and æfre þær is hæl buton yfele and æfre þær is* ***englene sang and haligra gasta***	'Well for those who can ascend/climb the land there, where night does not darken, nor day ceases, but there is (for)ever light without darkness and there is (for)ever youth without age, and there is (for)ever **song of angels and joy of the holy spirits'**.	heavenly joy	HEAVEN

			dream.			
			(141) [0042 (97)] *Þær nis naðer ne hungor <ne><þurst> ne cele ne oferhætu ne cwealm ne sar ne sorh ne yfel ne unhælo; ac þær is blis and mærðe and æfre þær is dæg æfter dæge and **dream æfter dreama** and þær is ealre cyninge Cyning Crist on heofonum*.	'There is neither hunger, <nor>< thirst>, nor cold, nor too much heat, no death, nor suffering, nor sorrow, nor evil, nor sickness; but there is bliss and glory, and there is day after day and **joy after joy** for ever, and there is Christ, King of all kings, on heaven'.	heavenly joy	HEAVEN
		HomS 44 (Baz-Cr) B3.2.44	(142) [0055 (112)] *And hi þonne ahwyrfað fram haligra manna dreame and swiðe heofigende hellewitu secað, þær is deað buton life and þystru butan leohte and hreownys butan wæstmum and sar buton frofre and yrmðu butan ende.*	'And they then turn away from **joy of holy men** and verily lamenting seek torments of hell, where death is without life, and darkness without light, and repentance without fruit, and suffering without comfort, and affliction without end'.	heavenly joy	HEAVEN
		HomS 45 (Tristr 3) B3.2.45	(143) [0066 (256)] *Uton we hine þonne biddan for his þære halgan upastigennysse on ða **ecan dreamas** þæt he us gehealde him to willan her on worulde and he us forgyfe ece lif æfter þysum life*.	'Let us we then ask him for his holy ascent to the eternal joys, so that he would hold us to his will here in (the) world, and give us eternal life after this life'.	heavenly joy	HEAVEN

		HomU 3 (Irv 7) B3.4.3	(144) [0065 (137)] *Swa wace and swa tealte beoð **eorðlice dreames**, and swa wace beoð eahtæ mid monnum*.	As feeble and precarious as **earthly joys** are, so feeble possessions among men are.	joys of this life	LIFE
		HomU 5.5 (Buch E) B3.4.5.5	(145) [0013 (23)] ...þe <wel> tuhte his hearpe ond tuhte þe to him… *Þu iherdest þene **dream**; he was drihten <ful> loþ*.	'That demon lured you down with his tempting, Sultry **harp-songs**, the seductive strains That you loved but the Lord loathed' (Williamson 2017, p. 1135).	music	
			(146) [0017 (30)] *Ac nu beoþ fordutte þine **dreamþurles**, ne ihereþ heo <ne> more none herunge of þe, ær þeo bemen blowen, þe unc becnien <sculen><from> deaþes dimnesse to drihtenes dome*.	'But now your **music-holes** (hearing-holes) are bunged, they do not hear, nor praise… before the tree would blossom, which shall … us two from the darkness of death to Lord's judgement'.	music	
			(147) [0015 (26)] *Ne mostes þu iheren þeo **holie dræmes**, þeo bellen rungen, þet <unker> becnunge wæs, ne holie lore, þe unker help wære.*	'You cannot hear this **holy melody**, this bell ringing, which was a sign for both of us...'	divine music	HEAVEN
		HomU 27 (Nap 30)	(148)[0048 (151)] *And ða earan aslawiað, þa þe ær wæron*	'And the ears become dull of hearing, those which they be-	music	

		B3.4.27	*ful swifte and hræde to gehyrenne **fægere dreamas and sangas***.	fore were full of swiftness and quick to hear beautiful music and songs.'		
Ælfred's Orosius	880–90s (Möhlig-Falke 2015)	Or 3 B9.2.4	(149) [0083 (6.60.14)] *Raþe æfter þæm on þara twegea consula dæge, Claudius, þe oðre noman hatte Marcellus, & Ualerius, þe oðre noman hatte Flaccus, þa gewearð hit, þeh hit me scondlic sie, cwæð Orosius, þætte sume Romana wif on swelcum scinlace wurdon, & on swelcum **wodan dreame**, þæt hie woldon ælcne mon, ge wif ge wæpned, þara þe hie mehton, mid atre acwellan, & hit on mete oþþe on drynce to geþicgenne geselan.*	'Soon after this, when Claudius Marcellus and Valerianus Flaccus were Gonfuls, it happened (though it is horrid to mention, quoth Oro* iias) that some Roman women were so distracted by magic and **wode dreams**[15] that they poisoned all they could of both sexes, either of their meat or drink'. (Barrington 1773, pp. 89-90)	madness	
Ælfred's Boethius	880–90s (Möhlig-Falke 2015)	Bo B9.3.2	(150) [0434 (16.38.6)] *Swa mæg eac se **dreamcræft** ðæt se mon bið <dreamere>, & se læcecræft þæt he bið læce, & seo racu deð þæt he bið reccere*.	'So may also the art of **music** may a man a musician, and leechcraft a leech, and argumentation a rhetorician' (Discenza 2005, p. 20)	music	
Gregory the	880–90s (Möh-	GDPref and 4	(151) [0183 (14.279.4)] *Þa god-*	'The divine gifts always begin (lit. are always be-	earthly joy	

15 Ostheeren (1964, p. 153) translates *woda dream* in this sentence as 'Besessenheit' and 'Raserei', which can be translated from German as 'delirium' and 'madness'.

Great, Dialogues	lig-Falke 2015)	(C) B9.5.6	*cundan gyfta beoð symble ongunnene fram heafe & becumað to þam ecan gefean, & þa mænniscan gifta onginnað **symble mid blisse & dreame** & beoð geændode mid heafe & mid sare.*	gun) with lamentation and turn into eternal joy and the gifts of men always begin with bliss and **joy** and are ended with lamentation and sorrow'.		
			(152) [0202 (15.281.3)] *Eac us is to witane betweoh oðrum wisum, þæt hit full oft gelimpeþ, <þonne> þa sawla ut gað of þam lichaman þara gecorenra manna, þæt þær gewunaþ eac hwilum, þæt þær byþ ypped & **gehyred seo wynsumnes & dream þæs heofonlican lofes**, to þon þæt hi ne gefelan to uneþelice & geþolian þæt gedal þære sawle fram þam lichaman, þonne heo gehyreþ swiþe bliðelice þone **heofonlican dream**.*	'Also, we are to know, among other things, that it happens very often, when the souls go out (of) the bodies of the chosen men, that (they) stand by there (for a) while, so that there (it <soul>) is above, and the **delightful melody** (of) **heavenly songs** of glory are heard by it, so that it does not feel in suffering and difficulty that separation of the souls from the bodies, then it hears … pleasant heavenly melody'.	heavenly music	HEAVEN
			(153) [0216 (15.282.14)] *Cweþe ge, þæt ge ne hyran, hu **manige dreamas & lofsangas** nu hleoþriaþ in heofonum?*	'Do you say that you do not hear how many melodies and songs of praise that sound now in heaven?'	heavenly music/songs of angels	HEAVEN

			(154) [0244 (16.285.24)] *& þa þa þær wæs gegearwod se **dream** þære heofonlican þegnunge beforan þam durum hire cytan, seo halige sawl wæs þa onlysed & aleoðod of þam lichaman.*	'… and then while there was prepared this **music** of that **heavenly service** before the cell door, her holy soul was released and cut of that body'.	heavenly music/songs of angels	HEAVEN
			(155) [0245 (16.285.27)] *& soðlice þære gelædedre to heofonum swa myccle ufur swa hi gestigon þa þreatas þære singendra mid þære sawle, swa myccle liþelicor & myriglicor wæs gehyred se sealmsang þam gehyrendum, efne oþ þæt þæs ylcan **sealmsanges hleoðor & dream** & eac seo wynsumnes þæs swetan stences wearð swa afyrred in þone heofon & geændod þam, þe hine ær gesawon & ongæton.*	'And indeed (they) conducted her to heaven, the higher they ascended, the crowd of those singing with that soul, the milder and more pleasantly the psalm-song was heard, even until the sound of this psalm-song and melody and of the psalm-song and rejoicing of the sweetness of that odor became so removed in the heaven and vanished before (it was) seen and perceived'.	heavenly music/songs of angels	HEAVEN
Benedictine rules	The second half of the 10th c. (Clayton 2013, p. 164).	BenR B10.3.1.1	(156) [0315 (18.43.7)] *Se æfensang sy dæghwamlice gehendod mid feower **sealma dreame**.*	'This evensong is ended daily with four psalm songs'.	songs of the night-service	

			(157) [0316 (18.43.8)] *Þa sealmas beginnen... fram Dixit dominus oð Laudate dominum de celis... elles ealle þa oþre syn to ðan* ***æfendreame gesungene***.	'The psalms would begin... from *Dixit dominus* up to *Laudate dominus de cealis*... all the other <psalms> are to be sang <during> the evensong'.	songs of the night-service	
		BenRW B10.3.4	(158) [0243 (18.57.9)] *Se æfensang sy deghamlice geendod mid feower* ***sealme dreame***.	'The evensong is daily ended with four psalm songs'.	psalm songs	
			(159) [0244 (18.57.10)] *Þæs sealmes beginnan fram... Dixit Dominus oð laudate Dominum de celis... elles ealle þa oðre syn to þam* ***æfendreame gesungene***.	'The psalms would begin from *Dixit dominus* up to *Laudate dominus de cealis*... all the other <psalms> are to be **sang** <during> the **evensong**'.	songs of the night-service	
	The late 10th c. (Langefeld 2003)	ChrodR 1 B10.4.1	(160) [0441 (48.1)] *Hyt is to gymene miclum worce þam sangerum, þæt hi mid leahtrum ne awlæton hira godcundan gyfe, ac ma hig geglengan mid eaðmodnysse and mid clænnysse and mid syfernysse and mid haligra mægna <frætwunge>, þæt se dream þæs folces mod þe hine gehyrð anbryrde to gemynde*	'The precentors have to be extremely careful that they do not defile their divine gift through sins but that instead they shall make it more beautiful through humility and purity and moderation and the adornment of holy virtues, so that the music which people absorb with their minds inspires them to think of	music/harmony	

			and to lufe þæra heofenlicra myrhða, na þæt an mid hludnysse þæra worda, ac ma ***mid wynsumnysse þæra dreama***.	and love the heavenly joys, not only through the clear singing of the words but also through the harmoniousness of the music (Langefeld 2003, p. 376)'.		
			(161) [0442 (48.6)] *Hit gedafnað, swa us halige fæderas tæhton, þæt þa* ***sangeras*** *beon wynsume an stefne and an cræfte, þæt seo wynsume swetnys getihte þa mod þe hi* ***gehyrað up to engla dreamum***.	'It is appropriate, as the Holly Fathers have taught us, that the singers shall be melodious in voice and technique, so that the sweetness of their harmony directs the minds of those listening up towards the **rejoicing of angels**' (Langefeld 2003, p. 376).	praise and worship songs/ songs of angels	
			(162) [0447 (48.17)] *Ne sceal ma* ***sealmas*** *an cyrcan ofstlice* ***singan****, ne oferhlude, ne unendebyrdlice, ne ungemetlicum stefnum, ac openlice and beorhte mid heortan anbryrdnysse, þæt þara singendra mod beo mid þære swetnysse fedd, and þæra hlystendra earan of þam* ***dreame*** *abryrde and gegladode; for þam þeah hit an oðrum þenungum gewuna sy þæt ma hludre*	'Nor shall psalms be sung hastily in church nor too loud nor out of sequence nor with immoderate voices, but brightly and clearly with an ardent heart so that the singers' minds are nourished with sweetness and the listeners' ears aroused and filled with joy by their singing; for although it may be customary for other occupations to make use of a loud voice, for psalm singing a loud voice is to	psalm/praise and worship songs	

			*stefne bruce, an þam **sealmsange** ma æfre sceal þa hludan stefne forbugan*.	be avoided' (Langefeld 2003, p. 376).		
			(163) [0452 (49.1)] *<Swilce> sceolon beon an cyrcan gesette to ræddenne and to **singenne** þe na modelice, ac eadmodlice, gefillon þa **godcundan** heringa, and mid wynsumnysse þære rædinge and þæs **dreames** gegladige þa gelæredan and lære þa ungelæredan; and wilnion hi swiðor an þære rædinge and an þam sange þæs folces getydnysse þonne heora ydelan herunge*.	'Only those shall be appointed to read and sing in church who perform the praise of God humbly and not arrogantly and who inspire through the sweetness of their reading and **singing** those who know and teach those who are ignorant' (Langefeld 2003, p. 376).	praise and worship songs	
			(164) [0555 (59.1)] *Ælcere tide an cyrcan ægðer ge folc ge preostas sceolon healice swigan healdan butan þam **Godes dreame** þe to his naman heringe belimpð*.	'On any occasion in church laity as well as the priests shall always preserve absolute silence except when they **sing for God**, which serves as the praise of his name' (Langefeld 2003, p. 380).	praise and worship songs	
Confessional prayers		Lit 4.3.3 (Hallander) B12.4.3.3	(169) [0046 (25b)] *Min drihten, for þinre miclan mildheortnesse ne fordem þu me þonne on ða*	'My Lord, for your great mercy, do not condemn me then with you're the wrist of you	heavenly joy	HEAVEN

			wyrstan hand ne me ne ascuf to þæm þe ðu þonne to cwyst, Gewitað, ge awyrgde, fram me on þa ecan witu helle brynes þe eow wæs gegearwod fram fruman middaneardes for eower gælnesse <godra> dæda þa sculon brucan deaþes butan ***dreame*** *a to <widan> feore*.	hand, nor drive me away to those whom you then speak, Behold, ye cursed ones, from me in that perpetual torment (of) hell flame which was prepared for you from the beginning of earth(,) for your lustful deeds then (you) should enjoy death without joy always for (your) soul'.		
			(170) [0050 (25c.4)] *Ac forgif me þæt ic mote beon mid þinum gecorenum halgum þa ðe on þa swiðeran hand beoð to þæm þu þonne cwyst, Cumað ge gebletsode & onfoþ mines fæder rice þe eow gegearwod wæs fram fruman middaneardes eowere welwillendnysse godra dæda þær gemotan eallum halgum libban mid* ***dreame*** *butan deaþe on swegle butan susle mid fæder mid suna & mid þam halgum gaste a on ecnesse, Amen*.	'But forgive me that I could be with your chosen saints who are on (your) right hand, to whom you speak, Come you, blessed ones, and receive my father('s) realm, which was prepared for you from the beginning of the earth for your benevolent good deeds (,) where all saints can live with joy without death, in heaven without torment with father and son and with the holy ghost always in eternity, Amen'.	heavenly joy/ eternal life	HEAVEN
Martyrology	During the 9th c. (Rauer,	Mart 2.1 (Herzfeld-Kot-	(171) [0147 (No 28, B.6)] *Þæt ys ærest arythimetica, þæt ys*	'… that is first arithmetic (that is the science of numbers), and	music/harmony	

	C. 2013)	zor) B19.2.1	*þonne rymcræft, and astraloia, þæt ys þonne tungolcræft, and astronomia, þæt ys tungla gang, and geometrica, þæt ys eorðgemet, and* ***musica****,* ***þæt ys dream-cræft****, and <mechanica>, þæt <ys> weoruldweorces cræft, and medicina, þæt ys læcedomes cræft*.	astrology (that is the science of the stars), and astronomy (that is the movement of the stars), and geometry (that is land measurement), and **music (that is the science of harmony)**, and mechanics (that is the science of physical processes), and medicine (that is the science of healing)'(Rauer, C. 2013, p. 221).		