[SQUEAKING] [RUSTLING] [CLICKING]

**ARTHUR BAHR:** All right. So we had quite a bit of reading today. Chapter 1-- and we're going to start with Baker, *Introduction to Old English,* and move on to the little bit of reading that you had in Mitchell and Robinson. So chapter 1 on the Anglo-Saxons and their language, this mostly just went into quite a bit more depth, a deeper version of my very quick snapshot, micro-history lesson from the first day of class. Any questions about chapter 1, about *Introduction to Old English,* Baker, chapter 1?

**AUDIENCE:** [INAUDIBLE].

**ARTHUR BAHR:** Yeah, go ahead.

**AUDIENCE:** So I was kind of confused between-- I think, in general, some of the cases they mentioned, like, for the instrumental case--

**ARTHUR BAHR:** Oh, that's not in chapter 1.

**AUDIENCE:** Oh.

**ARTHUR BAHR:** Chapter 1 was just the history. We're going through in order. So everybody please take out their Baker textbook because we need this, whether you have the opening files from on Canvas or soon the book itself. All right, so chapter 1 was just the history. Chapter 2, pronunciation-- so I'm going to go through the greatest hits of this chapter and chapters 3 and 4. And then I'll take questions as they arise.

One of the most important things on page 12 is that length, vowel length, is important in pronunciation. So when you see this long mark over the E of *hē,* you really actually hold it, *hē,* as in longer than if it did not have that long mark.

So listen to yourself. They give a good example in the parenthetical on page 12. Listen to yourself as you pronounce *beat* and *bead.* We naturally hold the E longer when we say *bead* versus *beat.* And that's the kind of difference in length that you're going to want to observe when you say a long vowel versus a short vowel in Old English.

Vowels in Old English-- Old English has seven vowels, functionally. It has the five that we're aware of plus ash and Y. And they are pronounced-- I'm going down the list here on page 13-- [a], [æ], [e], [i], [o], [u], [y]. So the only hard-- or the only non-modern English sound of those is the last one, the Y, which is pronounced *y,* as if you're saying [French] *tu* or *dur.* So *cyning,* not "kinning," *cyning,* king, *bryd,* bride.

The other most important thing about these vowels is the ash, that ae ligature, which, when I write it on the board, I'll write like that. This vowel is always pronounced [æ], as in *cat.* Make sure to pronounce it that way even when it's hard to do so.

So *hwæt,* that first word of that first email I sent you at the beginning of the semester, that becomes modern English *what. Hwæt* is not that hard to say. *Hwær,* however, the Old English word for *where,* is hard to say. But, still, stay with me in duck land-- *æ æ æ, quack quack quack, hwær*-- even when it's hard, *hwær,* all right? You don't need to worry about *ie,* that last of those vowels on page 13.

One last thing at the bottom of page 13-- and it's hard to do because our modern English inclination to not pronounce final vowels precisely, final unaccented vowels precisely, is so strong. We tend to reduce everything to a schwa, that neutral "uh" sound. But it is important because, in Old English, that dative singular *cyninge* ends in an e, versus genitive plural *cyninga.* That last vowel, that is the only way to distinguish those two different versions of that word. So just when you're reading out loud, try to distinguish those vowels at the ends of words.

Diphthongs, on page 14-- the most important thing to remember here is to really say these as one syllable, not two syllables. So *Bēowulf,* that E-O of Bēowulf, that should be-- the name is two syllables--*Bēo-wulf.* The E-A represents a diphthong that started with [æ] and glided to [a].

This is hard to do in modern English. There's a reason that we don't pronounce words like this anymore. But that word, *feallan, rēad,* I was taught to pronounce it E-A rather than ash-A. E-A is a lot easier to say, frankly. But try the ash-A and see if you can get it into your voice. So *feallan, rēad.* Yeah, Tara?

**AUDIENCE:** Sorry, what page is this?

**ARTHUR BAHR:** Top of 14. All right. Any questions about vowels or diphthongs? All right, consonants, I'm not going to go over all of these in detail. The most important thing to remember is just that there are no silent consonants. So if it's there on the page, say the letter. Let's see. I think the most challenging ones-- and we'll get to these in a little bit. The most challenging ones are the C and the G, just because they have such a range of pronunciation.

C, this is number 6 on page 15-- C is pronounced [k] when it has no little dot over it and [tʃ] if it does. But it's never pronounced [s], all right? G is trickier. So G has several options. Dotless G is pronounced [g], as you would expect, when it comes at the beginning of a word or a syllable.

Between voiceless sounds, dotless G is pronounced [ɣ]. So like*dagas,* this G, you just sort of swallow it. So instead of [dagas], it's like [daɣas]. Everyone try, that [daɣas]. [daɣas]? Yeah, OK, we'll get practice later on.

C-G is pronounced [dʒ], so *hrycg, brycg, ecg*-- number 8. And H is always H at the beginning. But at the end, it has that [x] sound, so *dweorh* for "dwarf." And S-C is usually pronounced [ʃ]. So what looks like "skip" is actually [ʃip]. What looks like "ask" is actually [æʃ], *wȳscan*-- There are a few-- there are a few exceptions to this. But that's pretty safe. Any questions on these? We'll get practice as we all read aloud together.

Oh, by the way, I did put up a video of me reading the Old English rune poem on Canvas. So if you haven't checked that out, it's a good way to just get the sound of Old English in your ears as you're working at home. All right, so more about vowels now, 2.2, at the bottom of page 16, leading into 17.

I-mutation, on page 17-- I-mutation is a shift in the quality of a vowel so it's pronounced with the tongue higher and farther forward than usual. And there's actually a useful diagram in Mitchell and Robinson-- on page 22 of Mitchell and Robinson. It has a diagram of where in the mouth the tongue is located when these vowels are pronounced. You might find it useful.

What's nice about table 2.1 is that it gives you the kind of key for how unmutated vowels become mutated vowels. You do not need to memorize this table. It will never show up on a quiz . But I do encourage you to practice making those sounds, those shifts from [a] to [æ], [æ] to [e], [e] to [i], [o] to [e], [u] to [y].

The reason for doing that is because it will help you recognize a lot of irregular Old English nouns take I-mutation in the plural. This is how we go from *mouse* to *mice, goose* to *geese.* That's the process. And you can see *goose,* that O becomes E. Anyway, don't need to worry about it too much right now, though.

One little point I will note on page 18, though, is that some modern English words have-- the way that I-mutation works often leads to ash turning into E-A. So for example, you see *hælan, hælan* becomes there-- that will become *heal* in modern English.

Similarly, *ræd* will become *read* in modern English. Again, not something you need to memorize, but just something to know. If you're guessing about the meaning of a word and you see an ash, try turning it into an E-A and see if it makes sense.

This process, by the way, whereby the vowel changes but the consonants don't, that's very typical of the linguistic evolution of English. Vowels are much, much more inclined to change than consonants, which is not to say that consonants don't change. They do. But it's just something to remember. Any questions so far?

All right, page 19, take a look at the middle of the page, the fuller explanation-- well, top-ish and middle of the page, these fuller explanations of C and especially G. I've already gone over the difference in G word initial as *gōd, glæd,* versus the kind of swallowed G of *dagas.*

Very importantly, that dotted G is almost always pronounced [j]. So *ġiestrandæġ* for "yesterday," *sleġen,* "slain," *mæġ,* "may," *segl,* meaning "sail," *seġlode.* The only difference really is when you have N and then dotted G right after it. It's pronounced just like in modern English "angel": *senġe.*

And then I think that's about it that-- oh, accentuation, this is also important, bottom of page 20. This makes life so much easier. All Old English words are accented on the first syllable, except-- it's a pretty limited exception-- words with that prefix G-E, or the *ġe-* -- this prefix.

Here, we accent the second syllable. But other than that, everything is pronounced on the first syllable. The only other exception to that is that verbs with prefixes are accented after the prefix. So the examples that they give down there-- *forwéarðan* accented on the second syllable.

But the noun derived from it, *fórwyrd,* is still accented on the prefix. So when in doubt, accent the first syllable. And then you have a little summary of the pronunciation rules in 2.7, on the bottom of page 21. All right? Any questions there?

OK, basic grammar, a review-- I'm not going to go through all of this. But I am going to emphasize the importance of understanding the difference between a clause and a phrase. So a phrase is a cohesive group of words that lack a subject and a verb, whereas-- or rather, a subject and a finite verb.

A clause is a group of words that has a subject and a finite verb. And a finite verb just means like a conjugated verb that's inflected as distinct from an imperative, or an infinitive, or something like that. So in the example that I put up on the board here-- "I put it on the table that I bought in Greece"-- let's find some phrases and clauses.

The reason it's important to be able to find phrases and clauses in any sentence is that every time you translate an Old English sentence, you are looking for the subject and the main verb. So what is the main-- what is the subject and what is the main verb of this sentence? Yeah?

**AUDIENCE:** The subject is *I.* And the main verb is *put.*

**ARTHUR BAHR:** Yeah, exactly. So here's the subject. And here's the verb. And yet, we have other verbs, right? What is the other verb?

**AUDIENCE:** *Bought.*

**ARTHUR BAHR:** *Bought,* exactly. So we know that there are how many clauses in this sentence?

**AUDIENCE:** Two.

**ARTHUR BAHR:** Two, exactly. There will always be as many clauses as there are subjects and verbs. But this one is governing this one. How is it doing so? What are the phrases? What are the phrases that we can see? And what kinds of phrases are they? Yeah? Go ahead.

**AUDIENCE:** So we could distinguish a prepositional phrase, *on the table that I bought in Greece.*

**ARTHUR BAHR:** OK.

**AUDIENCE:** Then we could distinguish a noun phrase, *the table that I bought in Greece.*

**ARTHUR BAHR:** OK.

**AUDIENCE:** Then you could, inside that, have the clause, *that I bought in Greece.*

**ARTHUR BAHR:** All right, good.

**AUDIENCE:** And then you can have a final prepositional phrase, *in Greece.*

**ARTHUR BAHR:** Very good. So here, we have a noun clause. Here, we have a long prepositional phrase with an embedded clause, and then a further embedded phrase right there. Good. You don't need to worry too much about the different kinds. I'm never going to test you on is this a noun clause, is it an adverb clause, whatever. That I do not care about.

What I do care about is your ability-- and you don't have to diagram sentences like these on exams. But you will need effectively to be able to diagram the sentences in order to be able to translate correctly. So I'll highlight the bottom of page 25. This is in 3.13. The finite clause must contain a finite verb.

In general, finding and understanding the finite verb is the key to decoding complex clauses and sentences in Old English. And so it is essential that you get familiar with the finite verb paradigms. You will memorize the finite verb paradigms in due course. I say this as a preview of coming attractions.

The reason that the verb is more important than the subject in Old English is that the verb is always there, whereas the subject can be implied, as it is in some modern languages as well, all right? Questions?

I'll just say very quickly on page 26, when it says the past participle is also used to form a periphrastic passive, periphrastic just means using multiple words to carry the meaning, so using the words "most lovely," as opposed to "loveliest." That's an inherently periphrastic way of speaking. So "The king was slain," as opposed to just "The king died," et cetera. Let's see. Any questions leading up to 3.4 on page 30?

All right, subjects, the elements of the sentence or the clause-- so the subject names what the sentence or clause is about. It may be a noun, a pronoun, a noun phrase, or a list, namely a compound subject. Top of page 31, pay close attention here. In Old English, as in modern English, subjects can be simple or complex.

So what's different, though, is that, in Old English, a compound subject can be split. If I say, in modern English, "My friends and I are going to the store," I would never split up *my friends and I* in the sentence. That would be very, very strange. I would not say "My friends are going to the store and I." In Old English, they do that all the time.

So for example, "My shield protects me and my sword." In modern English, that sentence is unambiguous, if a little weird. The *me and my sword* are the compound direct object of *protects.* In Old English, however, my shield protects me and my sword, the only way you're going to be able to determine whether *my sword* is, as it is in modern English an object of the verb *protect,* or part of the compound subject, i.e. my shield and my sword protect me-- the only way you're going to be able to distinguish is based on the case, the grammatical case of the word *sword,* which is one of the reasons that knowing the paradigms is so absolutely crucial to being able to decode these sentences.

"Old English differs from modern English in that it often omits the subject when the context makes it obvious what it is," it says there. That's still at the top of page 31. I would actually say that Old English often omits the subject even when context does not make it particularly clear what it is, especially in poetry, which is one way that poets, Old English poets, could get nice literary mileage out of the inherent ambiguity of the language. But it also makes things harder for us, as non-native speakers and readers of the language. So bear these things in mind as you're moving forward. Yeah?

**AUDIENCE:** In the case of Old English, out of curiosity, when you have "My shield protects me and my sword," presumably this would also be reflected in the verb, that you would expect the verb to inflect for plural if it was a compound subject?

**ARTHUR BAHR:** Excellent, yes.

**AUDIENCE:** I ask because Arabic does weird things with this where it might not inflect plurally, just for kicks.

**ARTHUR BAHR:** No, you're absolutely right. It's a totally great point. You're right. We would be able to distinguish based on-- in this case, but yeah, but not necessarily in others. Excellent, excellent point. So because if it were, say, my companions protect me and my-- right? Then it would still be ambiguous, but very good, very good note.

All right, next thing I want to highlight is the top of page 33 because the direct object-- so the direct object is usually defined as the noun-- this is from the previous page-- usually defined as the noun pronoun or noun phrase that receives the action of the verb. They explain some subtleties of that.

Top of page 33: "In modern English, the direct object usually follows the verb and never has a preposition in front of it. In Old English, the direct object may follow the verb, but it may also precede the verb, especially when the object is a pronoun." Generally, it's in the accusative case, but not always.

And then "An 'indirect object' is a thing that has some indirect relationship to the action of the verb." Basically, the indirect object is anything that is not a direct object. And you really don't need to worry about-- again, I'm not going to say, what is the direct object? I'll just expect you to be able to translate, OK?

But the variable word order that is alluded to at the top of page 33-- the direct object may follow the verb, it may also precede it-- this is something that we're going to hear a lot. Word order is extremely flexible in Old English compared to modern English. And the reason for that is that it's a case-based language. We learn a lot of the features, the functions of the word in a given sentence based on the case endings.

Modern English has lost almost all its case endings. *Who* and *whom* is one increasingly archaic exception to that, where *who* is the subject, *whom* is the object. And *he/him, she/her,* we do have cases. But increasingly, they are obsolete and not-- they're only in pronouns, not in nouns.

But because Old English communicates so much more information through the endings of the words themselves, you can have word order that is what we would think of as unnatural. And you have to rearrange the pieces of the sentence, the pieces of the puzzle, as it were, in order to decode it. We'll come back to this again and again. But it's worth telling yourself from the beginning that this is true, all right? Any questions about chapter 3 and this very basic, very quick grammar review?

All right, let's move on to chapter 4 and cases. So page 34, case is the inflection of nouns, pronouns, and adjectives to signal their function in sentences and clauses. This is exactly what we were talking about just before. Modern English case has almost disappeared, again except in pronouns.

The cases in Old English are nominative, accusative, genitive, dative, and the increasingly archaic, as we move-- it's actually even a little archaic even from the beginning of our written record, the instrumental. So the nominative case is quite easy because, as Baker says, it has few functions and there are few complications.

Basically, it's the subject. It's also the complement. So the complement is the word on the other side of a linking verb, such as *to be.* So *Sēo* sunne is swīðe brād, "The sun is very broad." *Brād* there is in the nominative because it is the complement of *sunne.* And then since Old English does not have a vocative case like some languages, the nominative is used for direct address as well. But those are really the only things that it gets used for.

The accusative case is also pretty straightforward because direct objects of transitive verbs are typically in the accusative case. So thus, in the sentence at the top of page 37, *His āgen swustor bebyrġde his līċ,* "His own sister buried his corpse," līċ is in the accusative. Some prepositions always take the accusative, no matter what. And sometimes, you have an accusative used adverbially in expressions of time. But you don't need to worry too much about that.

All right, genitive, the genitive case modifies or limits a word-- this is page 37-- by associating it with something. So for example, in the phrase þæs cyninges sweord, "the king's sword," the sense of *sword* is modified by our saying that it belongs to the king. We're not speaking of any just sword-- or of just any sword.

Most genitives will fall into one of three categories. The possessive genitive is the one that we're most familiar with-- "the king's sword," "Saint Edmund's Feast Day." But the partitive genitive is an extremely important, because extremely common, use of the genitive in Old English.

So for example, *ǣlċ þāra manna* "each of the men," *ælre cyninge betst,* "best of all kings." As the translations with "of" suggest, we have a roughly similar construction made with the preposition "of." But Old English doesn't need the preposition because it has the genitive case to embed that "of" directly into the word itself. So make sure that you're on the lookout for that.

And notice already, just in those two examples, how, in one case, the partitive genitive comes after the adjective-- *ǣlċ þāra manna*-- and in the other one-- ælre cyninge betst-- the partitive genitive comes before. Again, typical. So one piece of advice I like to give is we have very rigid word order in modern English.

In order to read Old English well, you have to almost-- I think of it as like relaxing our sense of what word order can do. And you have to develop an almost like flexibility of mind in saying, OK, well, what if this word goes with that word, even though they're separated by an entire line of poetry and so on and so forth.

Finally, the third element of the-- or third aspect of the genitive is the descriptive. So *þæt lamb sceal bēon hwītes hīwes,* "The lamb must be of a white color." And I mean, they say it's more idiomatic to say is "white in color." Sure, I guess. But I don't know. That still sounds basically right to me, "the lamb is of a white color." Maybe that is a little weird. In any event, people in Old English did it all the time.

So those are the three. And then the last little bit, the last little point at the top of page 38-- a few prepositions take the genitive case. It's rare, but it can happen. And a few verbs have genitive direct objects. And that's just something you'll have to learn as you learn the verbs. Most verbs take the accusative. Very few take the genitive. Quite a few actually, as we'll see, take the dative. So any questions on nominative, genitive-- nominative, accusative, or genitive before we go on to dative, which is the sort of catch-all?

All right, so 4.2.4, page 38-- in all of the Germanic languages, the dative case is an amalgam of several older cases that have fallen together-- so dative, locative, ablative, and instrumental. Pre-written versions of Germanic languages we think had all of these cases. But for the most part, they've all collapsed into the dative by the time that we're working.

This is good inasmuch as it means you have fewer paradigms to memorize. It's bad in the sense that the dative can do almost anything, we will discover, all right? Or it's not bad. It's confusing, potentially. So I'm going to go through some of the most important uses of the dative case, and then we'll take questions.

So the dative of interest signifies that one is, in some way, interested in the outcome of an action. This category includes the indirect object. So *Ġif* him his sweord, "Give him his sword." But the dative of interest also covers situations in which something has been taken away and is therefore sometimes called the dative of disinterest. *Benam hē him his bisceopscīre,* "He took his bishopric away from him."

One other aspect, one other function of the dative case that actually-- oh yeah, there it is at the bottom of the page. I'll get back to that in one sec. The direct object-- so some verbs have their direct objects in the dative case. I already mentioned that briefly before. It's not that uncommon actually. Yeah, and you'll just have to look up the word in order to know. Fortunately, our glossaries indicate which case the verb will take as a direct object.

So for example, *hīeran,* which is the example that they give right there-- oh, I guess they gloss it under-- it takes a little while to learn to get the hang of using Old English glossaries because there's a lot of-- words can be spelled a lot of different ways. There's no such thing as standardized spelling quite yet. But if you look up *hyran* on page 333 of the glossary-- "to hear," "to listen to," and then "to obey." And then it includes, in parentheses, "with the dative." So the glossary will guide you.