

on the other hand, adverbial prefixes, such as *ūp* in *ūp-lang*, *ūt* in *ūt-weard*, are so marked off. This then is where I have, not without misgivings, "drawn the line." Where the two parts of a compound seem to preserve their full notional force I have used a hyphen; where the force of one part seems to be quite subordinate to that of the other, I have written them as one word. It is the familiar distinction of compounds and derivatives over again, but at a stage of the language when some compounds were in course of becoming derivatives. Doubtless there are mistakes and inconsistencies. I need hardly say I shall be glad to have them pointed out.

Punctuation. The punctuation of "Beowulf" has hitherto been largely traditional, as it were, and largely German, and German punctuation of course differs in some respects from English. Some editors have shown daring originality in the substitution of colons for the semi-colons, and marks of exclamation for the full-stops, of previous editors. Periods have usually been held too sacred to question. I may say at once, that although I have been extremely conservative in my handling of the text, I have felt and have shown scant courtesy for much of the traditional punctuation. Let me state here the principles, right or wrong, upon which I have acted. First, I have made the punctuation as *simple* as possible. I have therefore done away with the somewhat fine distinction between the colon and the semicolon, and have restricted the use of the former to marking the opening of an *oratio recta*, and to a very few similar *loci*, such as ll. 801, 1392, 1476. In the same way, I have, wherever possible, done away with parentheses, and with our modern meretricious marks of exclamation. If the reader's sense or emotions

do not tell him where he ought to feel exclamatory, he must suffer the consequences. Secondly, I have attempted to make the punctuation *logical*, especially by the use of *pairs of commas* wherever the sequence of a sentence is interrupted by parallelisms. This may be made clearer by a reference to ll. 1235-7, 1283-4, 3051-2. But, on the other hand, I have as far as possible avoided breaking up the metrical unit of the half line with a comma.

Foot-notes. The chief peculiarity of the foot-notes is that, unlike Wülcker's (to which I am greatly indebted), they are not intended to be read by the next "Beowulf" editor only. Therefore they are not lumbered with a mass of antiquated and impossible emendations, which no one but a "painful and studious" literary *chiffonnier* would think of collecting and perpetuating. Their main intention has been already referred to—to call attention to every departure in the text from the readings of the MS. If they have any influence towards making readers intolerant of the shameless, silent alterations of MS. readings which disfigure some O. E. texts—alterations such as have been banished from the best editions of the Latin and Greek classics—great indeed will be my reward.

A word or two of explanation must be added. "A" and "B" refer to the transcripts or copies of the poem, which the Danish scholar Thorkelin made (one himself, the other by a scribe ignorant of O. E.) in 1786, and which are of great value for parts now defective. "Grein 1" is Grein's *Bibliothek der A. S. Poesie*; "Grein 2" is his separate edition of *Beowulf*. "Grein-Wülcker" and "Wülcker" refer to the latter's new edition of the *Bibliothek*, which very rarely departs from Grein's own readings. "Heyne 5" and "Heyne and Socin" refer to the 5th edition of Heyne's