Historical Development and Metaphorical Extensions of Surging Water Expressions:

With Special Reference to *Weallan* and *Wyllan* in English Works

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List of Abbreviations

And	− *Andreas*	i.e.	− *id est* (= that is)
ASPR	− the Anglo-Saxon Poetic Records	Jul	− *Juliana*
		l.	− line
Beo	− *Beowulf*	ME	− Middle English
bk.	− book	MS.	− manuscript
ch.	− chapter	n.	− noun
dat.	− dative case	nom.	− nominative case
Dan	− *Daniel*	occ.	− occurrences
EETS	− the Early English Text Society	OE	− Old English
		OED	− the *Oxford English Dictionary*
e.g.	− *exempli gratia* (= for example)	p.	− page
		Phoen	− *The Phoenix*
El	− *Elene*	Pro.	− prologue
EModE	− Early Modern English	Sat	− *Christ and Satan*
Exo	− *Exodus*	sec.	− section
f.	− folio	vi.	− intransitive verb
gen.	− genitive case	vol.	− volume
Gen	− *Genesis*	vt.	− transitive verb
Guth	− *Guthlac*		

Chapter 1

Introduction

Ic þæs Hroðgar mæg
þurh rumne sefan ræd gelæran,
hu he frod ond god feond oferswyðeþ,
gyf him edwendan æfre scolde
bealuwa bisigu, bot eft cuman,
ond þa **cearwylmas** colan wurðaþ;
(*Beowulf* 277b-282b)

'For this I [= Beowulf] can give Hrothgar advice through a broad mind, how he, the wise and good, overcomes the fiend, if a reversal of a baleful affliction, relief should ever come to him again, and that **surging of sorrow** becomes calm;'[1]

In the Old English epic, *Beowulf*,[2] sorrow is expressed with the surging waves metaphor. Such figurative expressions are also found in other Old English works. Derived from the verb *weallan*, *wylm* implies a rolling motion and extends the literal interpretation of 'heaving sea' to other meanings: 'fire burning', 'blood boiling', 'emotion welling up' and 'tears welling out'. As Hertha Marquardt (translated by Shimose (1997: 28)) noted, the Anglo-Saxons perceived the sea as 'moving water'. The recurring image reflects the 'rolling waves' seen year-around in the Baltic and North seas. The rolling concept of WATER is applied to FIRE, HEAT, EMOTION, and DEATH. A historical change in the source concept of surging water affects the meaning extensions of other concepts.

1.1 Purpose of the Study

This thesis will explore and chart the historical change of surging water expressions in English works, from literal source meanings to metaphorical extensions. While Medieval English emotion words have been covered before, this is the first diachronic study of the 'surging water' phrase and its metaphorical extensions from Old to Early Modern English.

Brady, Caroline (1952: 31) investigated 40 ‘sea’ words and phrases in *Beowulf* and found numerous figurative expressions. Among this sea vocabulary, the word-cluster of *weallan* and *wylm* attracted the attention of Joyce Potter. She called these surging water expressions in *Beowulf*, which extended to several other concepts, ‘a tidal metaphor’ (Potter (1988: 191)). Though Potter’s discovery is the starting point of this thesis, my research follows the historical path of surging water expressions into other works from the Anglo-Saxon Poetic Records and beyond.

Ogura, Michiko (2013) did a comprehensive study on emotions vocabulary in Medieval English and Izdebska, Daria (2015) researched the semantic field of ANGER in Old English, aiming to understand how the emotion is conceptualized and expressed in its own culture and language. Trim, Richard (2007: 126-127) illustrated that the ANGER IS SWELL conceptualization developed into ANGER IS HEAT through the borrowing of Latinate origin words from 850 to 950.[3] While Trim focused on the historical change of the source concepts, my thesis researches the diachronic change of the WATER concept and its metaphorical extensions.

1.2 Methodology

The Old English epic *Beowulf* had an abundance of surging water expressions with *weallan* and its nominal form *wylm*, and they extended to several metaphorical meanings. I have gathered data on the intransitive verb *weallan* with its nominal usage *wylm* and the transitive verb *wyllan* with its nominal *wylle* in Old English poetry. In Middle English the word forms became *wallen*/*walm* and *wellen*/*welle*, respectively, with all represented by *well* in Early Modern English.

Table 1.1 Diachronic Change of the Form of *Weallan* and *Wyllan*[4]

period	**intransitive verb**	**noun derived from vi.**	**transitive verb**	**noun derived from vt.**
Old English (up to about 1150)	*weallan*	*wylm*	*wyllan*	*wylle*
Middle English (1150 to 1500)	*wallen*	*walm*	*wellen*	*welle*
Early Modern English (1500-1700)	*well*	*well*	*well*	*well*

According to Bosworth and Toller's *Anglo-Saxon Dictionary* (1898: 1174, 1228) the literal meanings of the WATER concept are as follows.[5]

Table 1.2 Meanings of WATER in Old English

word	**meaning**
weallan (vi.)	I. of water, &c. issuing from a source, *to well, bubble forth, spring out, flow* II. of the source, *to well* with, *flow* with
wylm (n.)	I. *that which wells*. v. weallan. (1) of fluid, *a fount, stream, water that surges or boils, that moves in wave*
wyllan (vt.)	to boil (trans.)
wylle (n.)	*A well, spring, fountain*

The *Oxford English Dictionary* (1989: vol. 20, p. 851) explains about the etymology of the stem of *weallan*: "It is probable that the sense 'to boil, bubble, well up' is developed from the sense 'to roll', which belongs to the root **wel-* in Teut." The rolling motion is also used in the nominal form *wylm*. As for the transitive verb, *wyllan*, the *OED* says, "the transitive uses do not occur in OE, and as they are found only with the weak conjugation, it is possible that they descend not from OE." Since the word origin is not from OE, the frequency of *wyllan* is lower than the intransitive verb *weallan* and it is possible that the origin of *wyllan* is from another Teutonic language. For example, a cognate language, Old North has a synonymous causative verb *walljan* with the weak conjugation. According to all available examples in my research, *wylle* does not have a meaning of 'boiling motion' but a more static motion, like 'a well, spring, or fountain'.

This study collected all the surging water expressions of *weallan* and *wyllan* and

their nouns from the concordances and glossaries of the following historical works.

Table 1.3 Selection of Materials

period	**materials**
Old English	24 works in the Anglo-Saxon Poetic Records
Middle English	54 works in the Early English Text Society
Early Modern English	The Authorized Version of the Bible and other religious works from the *OED*, Spenser's *The Faerie Qveene* and two Milton's epics, 10 Shakespeare's works containing *well* expressions

While the metaphorical extensions of *weallan* and *wylm* have been previously researched in the epic *Beowulf*, this study also found them in 23 other works, including religious works by Cynewulf and the Cædmonian school in the Anglo-Saxon Poetic Records. The literature of Middle English, collected in the Early English Text Society, consisted of chivalric romances, chronicles, and religious works. Surging water expressions occurred in 54 of these works. They continued to be present in the works of Spenser, Milton, Shakespeare, and other Early Modern works.

This study examines the collocations and contexts of *weallan*, *wyllan* and their nominal forms. However, it does not only collect and chart the surging water expressions in Medieval English works. It also adapts the idea of conceptual metaphors in a cognitive linguistics approach. This approach was undertaken by Lakoff, George and Mark Johnson, in *Metaphors We Live By*, who stated that the essence of metaphor is understanding and experiencing one kind of thing in terms of another (1980: 5). Metaphors are not merely techniques of poetic expression, but also means to perceive and understand the world. According to the analysis of the ANGER IS A HOT FLUID IN A CONTAINER metaphor by Kövecses (2010: 123), there is a great deal of coherent knowledge associated with heat and its relationship to fluid and the container.

(1) a. His pent-up anger **welled up** inside him. (Kövecses 2010: 124)

b. You make my blood **boil**. (Kövecses 2010: 198)

c. **Simmer** down! (Kövecses 2010: 198)

In an Anglo-Saxon Psychology study on the relation of heat, fluid and anger, Lockett Leslie (2011: 110) refers to the psycho-physiological pattern as the 'hydraulic metaphor' or 'hydraulic model' of the mind. Other historical English researchers have recently attempted to apply the approach to Medieval texts, e.g., the PASSION IS HEAT metaphor in Trim, Richard (2007: 28), and the diachronic studies of ANGER metaphors in Mischler, James J., III (2013) and Izdebska, Daria (2015).

Kövecses (2010: 136-137) illustrates the semantic extensions as follows: "most of the specific source domains appear to characterise not just one target concept but several." The following examples indicate that the source domain of BUILDINGS applies to a variety of targets and the basic knowledge about the source domain is widely shared in the speech community.

(2) a. THEORIES ARE BUILDINGS
b. RELATIONS ARE BUILDINGS
c. CAREERS ARE BUIDINGS
d. A COMPANY IS A BUILDING
e. ECONOMIC SYSTEMS ARE BUILDINGS
f. SOCIAL GROUPS ARE BUILDINGS
g. A LIFE IS A BUILDING
(Kövecses 2010: 136-137)

In this study the usage of *weallan* and *wyllan* and their extensions of meanings reflects how the Anglo-Saxons conceptualize 'the rolling of waves' as several concepts. The following examples are the ***X*** *wylm* phrases in *Beowulf.*

(3) the metaphorical extensions of ***X*** *wylm*
a. ofer ***sæ****wylmas* 'over ***sea*** *surging* (*Beowulf* 393b)'
b. ***fyr****wylmum* fah '***fire*** *burning* glowing (*Beowulf* 2671a)'
c. ***heortan*** *wylmas* '***heart*** *throbbing* (*Beowulf* 2507b)'
d. Hine ***sorh****wylmas* 'to him ***sorrow*** *welling* (*Beowulf* 904b)'

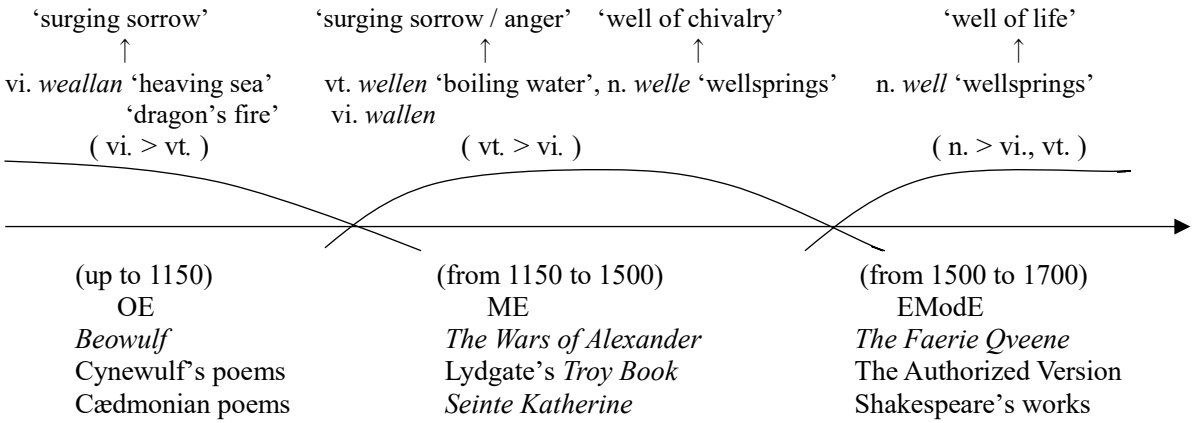
A base word of a compound, *wylm* implies the rolling motion, and the modifier characterizes the concept: WATER, FIRE, BODY, and EMOTION. In Old English poetry, the nature imagery of rolling motion induced readers to feel the similarity of different

concepts.

1.3 Outline of Diachronic Change of *Weallan* and *Wyllan*

This analysis will show the common and peculiar characteristics of metaphorical extensions from Old English to Early Modern English. Figure 1 illustrates the overview of the diachronic change of *weallan* and *wyllan*.

Figure1.1 Outline of Diachronic Change of *Weallan* and *Wyllan*



In Old English (Chapter 2), 'heaving sea' is expressed with the intransitive verb *weallan.* The rolling motion is extended to the FIRE concept, 'dragon's fire' in the epic *Beowulf* and 'hell's fire' in the religious poetry of Cynewulf and the Cædmonian school. Since the literal meaning of 'surging water' is associated with 'tears gushing out', the frequency of 'sorrow' denoted by *weallan* is higher than other emotions.

In Middle English (Chapter 3), the frequency of the transitive usage *wellen* increases and becomes higher than the intransitive usage *wallen*. While *wellen* and *wallen* mainly imply boiling motion, a few examples mean 'heaving sea'. Therefore, the surging up motion has been downsized from Old English. Then, the examples of 'springs and fountains' in Middle English have increased. Although the number of 'surging fire' examples has also decreased, those of the HEAT concept 'boiling water' are increasing.

Examples of 'boiling water' show torture in a cauldron in religious works such as *Seinte Katherine*. The HEAT concept, associated with anger, is the ANGER IS A HOT FLUID IN A CONTAINER metaphor. In addition to emotion phrases, the figurative expressions of 'well of chivalry' are found in romance and chronicle works, e.g. *The Wars of Alexander* and Ledgate's *Troy Book*. In Middle English 'well of ~' phrases began to be used to express new metaphors, e.g., *welle of manhood* (Lydgate's *Troy Book* Bk.III. 1304).

In Early Modern English (Chapter 4), surging water expressions with *well* are rarely extended to the HEAT concept. In the Bible, sometimes *wells* are dug on the order of a saint. The surging water motion has become static compared with the dynamically boiling up motion in Old and Middle English. Noun usages of *well* have increased with various new metaphorical meanings, while the wellspring has become a sacred place in the Bible and other works.

This survey will show how surging water motion has been downsized through history. When expressed in welling up tears, the smaller image in Middle and Early Modern English is now projected to individual persons.

(4) the examples of 'well of tears' from Old to Early Modern English

a. **Teagor** yðum **weol**
'Tears gushed out' (*GuthlacB* 1340b)

b. & a specyal ȝyft that God hath ȝouyn þe, **a well of tears**
'and a special gift that God has given you, a well of tears'
(*The Book of Margery Kempe* vol. 1, p. 99)

c. --- Tho when her **well of teares** she wasted had, ---
(*The Faerie Qveene* bk. 1, canto 8, stanza 42, line 5)

In Old English, 'heaving sea' represented tears gushing out by strong warriors, as in (4a). The surging motion denotes 'a spring or fountain' in Middle English, and *a well of tears* conveys a well of tears springing plenteously from a holy woman's eyes in (4b). Furthermore, the static motion of wellsprings in Early Modern English implies a beautiful princess weeping in (4c). The source concept of surging water motion has changed, and

thus has an influence on the metaphorical extensions.

This diachronic research will clarify the following:

1. The historical change of the source concept of surging water motion denoted by *weallan* and *wyllan* and their nominal usages, from Old to Early Modern English.
2. The metaphorical extensions from WATER concept to other concepts in each period through analyzing collocations and contexts.

Finally, Anglo-Saxon poets, through their perception and experience of the heaving sea, extended the rolling motion expressions to several new concepts, furthering the development of the surging water metaphor.

Notes to Chapter 1

[1] Translation my own.

[2] According to the *Britannica Concise Encyclopedia* (2006), the heroic poem *Beowulf* is considered the highest achievement of Old English literature and the earliest European vernacular epic. It deals with events of the early 6th century and was probably composed in 700-750 A.D.

[3] Trim explained the replacement of the source concept of ANGER based on the research by Gevaert, Caroline (2001, 2002).

[4] Although there are a lot of variant spellings of *weallan* and *wyllan*, the spellings in Table 1.1 are selected from the etymology of the transitive verb *well* in the *Oxford English Dictionary* and the usages in *Beowulf*.

[5] See *weallan* on page1174, and *wylm*, *wyllan* and *wylle* on page 1228.

Chapter 2

Weallan and *Wyllan* in Old English Poetic Works

2.1 Introduction

Through the study of *Beowulf*, we learn that sorrow and agitation are often expressed by the surging water metaphors, *weallan* and *wylm*. As stated above, Potter (1988) had already noticed that the powerful nature image of surging water established a correspondence between several meanings, e.g., surging flames, throbbing a heart, and welling up emotion. With the help of the recent theoretical development in cognitive linguistics, I will attempt to expand on Potter's view of the *wylm*-*weallan* word-complex. Like the meaning extensions of the source concept of BUILDINGS, Kövecses (2010: 136) says 'the scope of metaphor' is the range of target domains to which a given source concept applies. In this study, the rolling motion in WATER concept applies to the range of target concepts. I will examine all the examples of *weallan* and *wyllan* and their nominal usages in the Anglo-Saxon Poetic Records, including *Beowulf* and affirm their metaphorical extensions.

2.2 *Weallan* and *Wylm* in *Beowulf*

This section will chart all examples of *weallan* and *wylm* in *Beowulf.* An analysis of collocations and contexts will show the core images of the peculiar surging motion of *weallan* and *wylm*. The perspective of 'the scope of metaphor' will elucidate the semantic extensions from WATER concept to other concepts. To put it another way, surging motion becomes a driving force to generate metaphorical extensions.

2.2.1 Word Forms and Collocations of *Weallan* and W*ylm*[1]

While there are 17 examples of the intransitive verb, *weallan* and two compounds of the

verb with a noun, there are no examples of the transitive verb, *wyllan*. As for the noun, there is no simplex *wylm*, but 19 examples in the form of *X wylm* compound phrases.[2] The lists show all the examples of *weallan* and *wylm* in *Beowulf*.

(1) collocations of *weallan*

i. *X* + ***weallende***: *wado* ***weallende*** 'sea welling' (546a), *wadu* ***weallendu*** (581a),
brim ***weallende*** 'water welling' (847b),
*hioro****weallende*** 'fierce welling' (2781b),
sorge ***weallende*** 'sorrow welling' (2463b-2464a)

ii. ***wollen*** *X*: ***wollen****teare* 'welling tears' (3032a)

iii. (*X* nom. +) *Y* instrumental dat. + ***weoll***:[3]
geofon yþum ***weol*** 'ocean with waves welled' (515b),
heorodreore ***weol*** 'with sword blood welled'(849b),
holm storme ***weol*** 'sea with storm welled' (1131b),
Flod blode ***weol*** 'Flood with blood welled' (1422a),
holm heolfre ***weoll*** 'water with blood welled' (2138a),
swat yðum ***weoll*** 'blood with waves welled' (2693b),
hreðer æðme ***weoll*** 'heart with breath welled' (2593b),
bealonið[e] ***weoll*** 'with fierce rage welled' (2714b)

iv. *Y* dat. + ***weallan*** + *X* nom.: *Ingelde* ***weallað*** *wælniðas* 'to Ingeld wells deadly hate' (2064b-2065a)

v. CONTAINER + *in* ***weoll***: *hreðer inne* ***weoll*** 'heart within welled' (2113b),
Breost innan ***weoll*** 'breast within welled' (2331b),
Hiora in anum ***weoll*** 'their within of one welled' (2599b)

vi. ***weoll*** + *of* CONTAINER: ***weoll*** *of gewitte* 'welled from head' (2882a)

(2) collocations of *wylm*

i. *X* nom. ***wylm***: *sæ****wylmas*** 'sea wellings' (393b), *brim****wylm*** 'sea welling' (1494b),
*holm****wylme*** 'sea surge' (2411b), *heaðo****wylma*** 'battle surge' (82b),
*bryne****wylmum*** 'fire surge' (2326b), *fyr****wylmum*** 'fire surge' (2671a),
*heaðo****wylmas*** 'battle surge' (2819a), *cear****wylmas*** 'sorrow wellings' (282a),
*sorh****wylmas*** 'sorrow wellings'(904b), *sorh****wylmum*** 'sorrow welling' (1993a),
*cear****wælmum*** (2066a) 'sorrow welling', *breost****wylm*** 'breast welling' (1877a)[4]

ii. *X* gen. + ***wylm***: *wintrys* ***wylmum*** 'winter welling' (516a),
wæteres ***wylm*** 'water surge' (1693a), *flodes* ***wylm*** 'flood welling' (1764b),
burnan ***wælm*** 'stream surging' (2546b), *ðæs* ***wælmes*** 'the welling' (2135a),
heortan ***wylmas*** 'heart welling' (2507b), *deaðes* ***wylm*** 'death welling' (2269b)

Five usages of the verb *weallan* show that a noun modifies the present participle *weallende*, as in (1-i). The past participle *wollen* is compounded with a noun from behind in (1-ii). The construction in (1-iii) shows that the instrumental dative noun between the nominative and the past tense *weol(l)* describes the manner or means of action by surging water, e.g., *yþum* 'waving' (515b) and *blode* 'with blood' (1422a). Only one example in (1-iv) shows that the nominative noun is placed behind of the present third singular *weallað*. While the '*weoll* of CONTAINER' phrase literally denotes 'gushing blood from the head', the 'CONTAINER *in weoll*' phrases are emotion metaphors for feelings welling up in one's heart or breast.

There are two types of *X wylm* forms: a substantive compound in (2-i) and a combination of a base noun with a limiting genitive in (2-ii). In Early Modern English, the former will keep the same word order; on the other hand, the latter will change into the '*well of* ~' phrase. Words and phrases collocated with *weallan* and *wylm* indicate the extended concept. While the usage of *weallan* and *wylm* extends from surging water to the various concepts, the grammatical constructions remain intact.

2.2.2 Usages of *Weallan* and *Wylm*

2.2.2.1 WATER (Heaving Sea)

With *weallan* and *wylm*, the poet expressed the heaving ocean and surging water in monsters' mere. *Beowulf* begins with the hero crossing the sea to slay Grendel for an ally, whose kingdom was under attack from the monster.[5] The following is a frequently used *X wylm* compound connoting 'rolling waves'.

(3) Beo 391a-394b[6]

"Eow het secgan sigedrihten min,
aldor Eastdena, þæt he eower æþelu can,
ond ge him syndon ofer **sæwylmas**
heardhicgende hider wilcuman.

'My Victorious lord, king of the Danes, commanded (me [= Wulfgar]) to tell you [= Beowulf] that he [= Hrothgar] knows your noble parentage, and you, brave-minded, over **surging seas**, are welcome here to him.'[7]

Usually, the determinant of *wylm* indicates the concept of WATER: ***brim****wylm* '**sea** surging' (1494b), ***wæteres*** *wylm* '**water** surging' (1693a), and ***holm****wylme* '**sea** surging' (2411b). The next example shows that the first word does not always connote the WATER concept; *wintrys* 'wintry' depicts a very cold and bleak heaving sea.

(4) Beo 513a-516a

Þær git eagorstream earmum þehton,
mæton merestræta, mundum brugdon,
glidon ofer garsecg; **geofon yþum weol**,
wintrys wylmum.

'There you two [= Beowulf and Breca], covered sea stream with your strokes, traversed seaways, with your hands moved quickly, glided over the sea; **ocean welled with waves**, **with winter surging**.'

While examples (3) and (4) show 'rolling waves', the genitive noun *flodes* in (5) connotes 'flood' or 'flowing in a great stream or overflowing'. The context shows that waves are furiously surging up, rushing to a target and destroying it.

(5) Beo 1762b-1766a

Eft sona bið
þæt þec adl oððe ecg eafoþes getwæfeð,
oððe fyres feng, oððe **flodes wylm**,
oððe gripe meces, oððe gares fliht,
oððe atol yldo;

'It will soon be again that disease or sword deprives you [= Beowulf] of strength, or the grip of fire, or **flood surging**, or sword attack, or a spear's flight, or grim old age.'

Weallan and *wylm* imply surging water with hot gore from the monster underworld. Example (6) shows that the demonstrative pronoun of *ðæs wælmes* 'this surging water' indicates the place where *grund-hyrde* 'warden of the abyss' resides.

(6) Beo 2135a-2136b

Ic ða **ðæs wælmes**, þe is wide cuð,
grimne gryrelicne **grundhyrde** fond;

'I then **the welling**, that is widely known, found grim and horrible **warden of the ground**.'

Example (7) shows the monsters' mere, where Grendel returned after receiving the fatal wound from Beowulf. The present participle *weallande* connotes the dynamic water surging of *brim* 'sea's water' and *on blode* 'with blood'. 'Surging blood' is repeatedly expressed on 849a-b with *haton heolfre* 'hot blood' and *heorodreore weol* 'surged with gore'. The compound noun *heoro-dreore* on 849b literally means 'sword-blood' or 'battle blood'.[8] It represents the blood shed from the monster's battle wound.

(7) Beo 847a-849b

Đær wæs **on blode brim weallende**,
atol yða geswing eal gemenged
haton heolfre, **heorodreore weol**.

'There was **in blood, water welling up,** horrible with wave swirl all mingled, with **hot blood**, **with fiercely shed gore**.'

Hot water also boiled up from the dragon's den in (8). The noun *wælm* modified by a genitive noun *burnan* 'brook' precedes the expression *heaðofyrum hat* in line 2547a, meaning 'with deadly fire and hot'. This is a variation of dragon's fire, *dracan lege* in line 2549b. Thus, water boils up from the abysses of Grendel and Dragon.

(8) Beo 2546b-2549b

Wæs þære **burnan wælm**
heaðofyrum hat; ne meahte horde neah
unbyrnende ænige hwile
deop gedygan for **dracan lege**.

'That was **stream welling**, **hot with fierce fire**; he [= Beowulf] might not (survive) near the hoard, without burning for a while, pass safely through the deep hollow, for **dragon's fire**.'

Of all 38 examples, there are seven of *weallan* and eight of *wylm* in the usage of 'surging water', respectively. Surging water motion is classified into three types: 'rolling waves', 'flooding out' in a horizontal motion, and 'surging up from the bottom' in a

vertical motion.

Table 2.1 The Occurrences of WATER in *Beowulf*

subordinate concepts of WATER [frequency]	**examples and meanings** (line number)
heaving sea [vi. 4 / n. 5]	*geofon yþum* ***weol*** 'ocean surged with waves' (515b), *holm storme* ***weol*** 'sea surged in the storm' (1131b), *wado* ***weallende*** 'surging waters' (546a), *wadu* ***weallendu*** 'surging waters' (581a), *sæ****wylmas*** 'surging sea' (393b), *wintrys* ***wylmum*** 'wintry waves' (516a), *brim****wylm*** 'water surging' (1494b), *wæteres* ***wylm*** 'water surging' (1693a), *holm****wylme*** 'heaving ocean' (2411a)
flood tiding [vi. 0/ n. 1]	*flodes* ***wylm*** 'flood surging' (1764b)
blood boiling [vi. 2/ n. 0]	*heorodreore* ***weol*** 'battle-blood welled' (849b), *on blode brim* ***weallende*** 'water welling with blood' (847a-b)
streaming blood out [vi.1/n.0]	*Flod blode* ***weol*** 'flood welling with blood' (1422a)
boiling hot water out [vi. 0 / n. 1]	*burnan* ***wælm*** *heaðofyrum hat* 'brook surging hot from fierce fires' (2546b-2547a)
boiling up from the bottom [vi. 0 / n. 1]	*ðæs* ***wælmes*** *--- grundhyrde fond* 'the welling --- the depth of that seething lake' (2135a-2136b)[9]

The core meaning of 'heaving sea' connotes 'rolling motion' and expands the meaning to 'flood', 'blood', and 'hot water'. *Flodes* 'flood' or *burnan* 'brook' is put in the first element of the compound *X wylm*, and it represents the flowing motion, as well as rolling motion. The *X wylm* phrase also implies boiling water from the monsters' underworld; literally, it boils up from the bottom of the sea. When blood is mingled with hot water from monsters' abyss, the verb *weallan* indicates a dynamic boiling motion. A common word order, subject + dative n.+ verb, denotes 'heaving sea' and 'streaming blood out' (e.g., *geofon yþum* ***weol*** 'ocean surged with waves' (515b) and *Flod blode* ***weol*** 'flood welling with blood' (1422a)).

2.2.2.2 FIRE

Water surging motions conveyed in *weallan* and *wylm* are associated with the heat concept, though surging flames are in natural opposition to water. In the noun compound *X wylm*, the determinant usually indicates the FIRE concept: ***bryne****wylmum* '**burning** waves' (2326b), as in (9). The surging of flames burned down the throne and splendid hall in the land of Geat.

(9) Beo 2326a-2327a

bolda selest, **brynewylmum** mealt,
gifstol Geata.

'the best hall [= Beowulf's own home], with **fierce surge** melted, the gift-throne of the Geatas'

The beginning of the poem predicts a similar future for the splendid hall named Heorot. Example (10) shows that the determinant *heaðo* denotes 'battle' and the *X wylm* compound means 'battle surge' bringing with it the 'malicious fire'.[10]

(10) Beo 81b-83a

Sele hlifade,
heah ond horngeap, **heaðowylma** bad,
laðan liges;

'The hall towered aloft, high and wide-gabled: it experienced **battle surge**, **hostile fire**.'

Although the dragon attacked and burned the hall in Geat in (9), the following examples show dragon's breathing fire in the horizontal motion rushing to a target. In example (11) the determinant ***fyr****wylmum* means 'fire', and the violent rushing to a particular target image is projected to the concept of fire with a dragon launching a fiery assault upon his enemies.

(11) Beo 2669a-2672b

Æfter ðam wordum wyrm yrre cwom,

atol inwitgæst, oðre siðe
fyrwylmum fah fionda nios[i]*an*,
laðra manna; **ligyðum for**.

'After those words the dragon came with anger, horrible malicious spirit, second time, growing **with fire surge** to attack his enemies, loathsome men, **the fire advanced with waves**.'

As the water concept shows that hot gore is surging from the bottom of the sea, the '*weallan* of PLACE' phrase connotes the dragon as the source of the surging fire.

(12) Beo 2880b-2882a

þonne ic sweorde drep
ferhðgeniðlan, **fyr** unswiðor
weoll of gewitte.

'Whenever I [= Wilaf] stroke with a sword the deadly foe, **fire** less strongly **welled from the head**.'

While the above example shows weakly breathing fire, the present participle *hioro-weallende* on line 2781b means 'fierce breathing fire'. Although the natural element of fire is the opposite of water, the dynamic and continuous motion of sea surging is projected to the fire concept.

Table 2.2 The Occurrences of FIRE in *Beowulf*

subordinate concept of FIRE [frequency]	**examples and meanings** (line number)
fire burning [vi. 0 / n. 2]	*heaðo**wylma** bad, / laðan liges* 'battle surge and hostile fire' (82b-83a), *hate heaðo**wylmas*** 'hot fierce fire' (2819a)
dragon breathing fire [vi.2 / n. 2]	*bryne**wylmum*** **'**fire surging' (2326b), *fyr**wylmum*** 'fire surging' (2671a), *hatne --- / hioro**weallende*** 'hot, deadly turbulent' (2781a-b), *fyr --- / **weoll** of gewitte* 'fire billowed from his head' (2881b-2882a)

As the WATER concept represents hot gore boiling out with *weallan*, the verb implies

the dragon's fierce fire. We can generalize the mappings of aspects between WATER and FIRE:[11]

SURGING FLAMES IS SURGING WATER

Souce		*Target*
rolling waves	→	leaping flames
gushing flood /gushing blood with heat	→	dragon's fire
surging hot water up from the bottom	→	fire from dragon's breast

While 'rolling and spreading' waves are associated with a fearful fire, 'heat' is the common aspect between 'boiling blood' and 'surging flames'.

2.2.2.3 BODY

While heaving sea and surging flame flow without boundary, surging motion happens in a body, a chest, or a heart. In example (13), where Beowulf fights and receives his fatal wound, the instrumental dative noun of *yðum* 'waves' is between the subject of *swat* 'blood' and the preterit third singular of *weallan* 'well up'. This is a common construction with 'heaving sea' in 1131b (*holm storme weol*) and 'boiling gore' in 1422a (*Flod blode weol*).

(13) Beo 2691b-2693b

heals ealne ymbefeng
biteran banum; he geblodegod wearð
sawuldriore, **swat yðum weoll**.

'grabbed neck all, with sharp tusks; he [= Beowulf] was smothered with blood,
his lifeblood, **blood welled with waves**.'

The next example shows a synecdoche, a figure of speech in which the whole is made to represent a part. When you say 'The kettle is boiling', it actually means 'boiling water in the kettle'. Likewise, example (14) shows a synecdoche expressed with the compound *heortan wylmas*, 'heart pulsing', which actually means 'the blood is pulsing

through the heart'.

(14) Beo 2506b-2508a

ne wæs ecg bona,
ac him hildegrap **heortan wylmas**,
banhus gebræc.

'The sword was not his slayer; rather his war grip chrushed his **heart pulsings** and his [= Dæghrefn] **bone-framed body**.'

The hostile grip crushed the warrior's body, described in the body kenning of *banhus* 'bone house', and the hand clenched his pulsing heart.

While the heart is pulsing with blood, the chest is swelling with breath. In example (15), the dragon inhaled to engulf his enemy with fire. The common word order, 'subject + dative n. + verb' also implies that one's chest swells with a breath.

(15) Beo 2593a-2595b

Hyrte hyne hordweard (**hreðer æðme weoll**)
niwan stefne; nearo ðrowode,
fyre befongen, se ðe ær folce weold.

'The guardian of the hoard [= Dragon] encouraged himself, whose **breast welled with breathing** again; suffered distress, enveloped with fire, who before ruled a nation.'

The following example shows that venom wells up in Beowlf's breast from the dragon's fire assault. The dative noun of *bealo-niðe* 'baleful enmity' is a variation of *attor* 'venom', and the mortal poison surges up in his breast.

(16) Beo 2711b-2715a

Ða sio wund ongon,
þe him se eorðdraca ær geworhte,
swelan ond swellan; he þæt sona onfand,
þæt him on breostum **bealo*ni*ð[e] weoll**
attor on innan.

'Then the wound which the dragon before inflicted on him [= Beowulf], began

to burn and swell; Soon he found that in breast **fierce rage welled**, **venom** inside.'

While the combination of *heortan wylmas* connotes 'the pulsing heart' clenched in battle, the dative noun plus the preterit tense form of *weallan* implies physiological phenomena, such as 'surging blood' or 'swelling chest'.

Table 2.3 The Occurrences of BODY in *Beowulf*

subordinate concept of BODY [frequency]	**examples and meanings** (line number)
a throbbing heart [vi. 0 / n. 1]	*heortan* ***wylmas*** 'heart pulsing' (2507b)
blood gushing [vi. 1 / n. 0]	*swat yðum* ***weoll*** 'the gore welled out in pulsing stream' (2693b)
a chest swelling with a breath [vi. 1 / n. 0]	*hreðer æðme* ***weoll*** 'breast heaved with his breathing' (2593b)
venom surging in the chest [vi. 1 / n. 0]	*bealonið[e]* ***weoll*** */ attor* 'poison --- welled up with baleful enmity' (2714b-2715a)

What is surging in the organ or body is generalized as follows:

SWELLING IN THE BODY IS SURGING WATER IN A CONTAINER

Souce		*Target*
rolling waves in a container	→	boiling blood/poison in the body, swelling the chest to breath fire
overflowing of water	→	blood gushing from the wound

While these are the concrete instances of liquid boiling in the container, the following section shows that the abstract feelings surging in one's heart.

2.2.2.4 EMOTION

Among the emotions expressed with *weallan* and *wylm* in *Beowulf*, 'seething sorrow' appears at a higher frequency. The subject in *X weallan* or the determinant in *X wylm*

connotes the surging emotion itself, and they represent the EMOTION IS A NATURAL FORCE metaphor (e.g., HEAVING SEA). The following example shows that the determinant of *X wylm* is *sorh* 'sorrow', and *sorhwylmas* denotes 'surging sorrow'.

(17) Beo 904b-906b

Hine **sorhwylmas**
lemede to lange; he his leodum wearð,
eallum æþellingum to aldorceare;

'To him [= Heremod] **surging griefs** oppressed too long; he became to his people, to all princes, life-long anxiety.'

In other examples, the subject in *X weallan* or the determinant in *X wylm* connotes where the surging happens. While *weallan* and *wylm* connote 'blood surging' in the human body, the literal meaning of physical phenomena is extended to the 'emotion welling up in mind' metaphors. Lockett (2011: 5) says that psychological disturbances are associated with dynamic changes of pressure and temperature in the chest cavity. She calls the psycho-physiological pattern the 'hydraulic model' of mind, and it is labelled a CONTAINER metaphor in cognitive linguistics.

(18) Beo 2331b-2332b

Breost innan weoll
þeostrum geþoncum, swa him geþywe ne wæs.

'inside **his** [= Beowulf] **breast welled**, **with dark thought**, as was not usual with him.'

As Kövecses (2000: 25) shows the SAD IS DARK metaphor (e.g., 'He is in a *dark* mood.'), example (18) shows that a dark mood surges up in Beowulf's breast. The surging emotion *þeostrum geþoncum* is perhaps a foreshadowing of his own death.

In this heroic epic emotion surges, not for God, but as an expression of fraternal love between warriors in (19). In line 1880a, the EMOTION IS A HOT FLUID IN A CONTAINER metaphor, *beorn wið blode* 'burning with blood', expresses a variation of *breostwylm* 'breast surging'.

(19) Beo 1876b-1880a

[W]*æs* him se man to þon **leof**
þæt he þone **breostwylm** forberan ne mehte,
ac him **on hreþre** hygebendum fæst
æfter deorum men **dyrne langað**
beorn wið blode.

'This man [= Hrothgar] was so **dear** to him [= Beowulf] that he could not forbear his **heat surging**, but **in his heart** bonds became firm, for the dear man **secret longing burned with blood**.'

The following example (20) shows that the relationship between heat and emotion is seen in a metaphor of cooling fluid in a container, displaying emotional calm. The LACK OF EMOTIONAL INTENSITY IS LACK OF HEAT IN A CONTAINER metaphor shows that losing passion for a lover can be expressed by lower temperature.

(20) Beo 2063a-2066b

Þonne bio*ð* [a]*b*rocene on ba healfe
aðsweord eorla; [syð]ðan Ingelde
weallað wælniðas, ond **him wiflufan**
æfter **cearwælmum** **colran weorðað**.

'Then the earls' oath swearings are broken on both sides. Afterwords for Ingeld **deadly hate wells**, and **love for his wife becomes cooler** after **surging of sorrow**.'

Because of the oath being broken, anger wells up in the husband, Ingeld. The hate is described by *weallað wælniðas* 'deadly hate wells'. Then, sorrow surges up in Ingeld's mind, expressed with *cearwælmum* 'sorrow welling'. Finally, his love cools off, denoted by *wiflufan* --- --- *colran weorðað* 'wife-love becomes cool'. The example shows the systematic understanding of intensity and heat between the surging emotion and the pressurized container.

As the following table shows, the frequency of 'surging sorrow' is higher than anger or love. Karasawa (2004: 174) says that *Beowulf* is part elegy, simply depicting the rise and fall of a dynasty. In line 2111b King Hroðgar laments growing old and losing physical strength in the field of battle. Line 2599b shows sorrow surging in a young

Wiglaf when no one attempted to help the mortally wounded Beowulf. In line 3032a, the compound of the past participle *wollen* and *teare* connotes tears of grief by warriors who had lost their king. Thus, lament and tears make up a majority of the examples with *weallan* and *wylm*, perhaps supporting Karasawa's elegy idea.

Table 2.4 The Occurrences of EMOTION in *Beowulf*

subordinate concept of EMOTION [frequency]	**examples and meanings** (line number)
surging sorrow [vi. 5 / n. 4]	*cwiðan, / --- hreðer [in]ne* ***weoll*** 'lament --- his heart was turbulent within him' (2112b-2113b), *Breost innan* ***weoll*** */ þeostrum geþoncum* 'his breast was turbulent within with dark thoughts' (2331b-2332a), ***weoll*** */ sefa wið sorgum* 'a mind welling with feelings of sorrow' (2599b-2600a), *heortan sorge /* ***weallende*** 'sorrow welling in his heart' (2463b-2464a), *unbliðe --- /* ***wollenteare*** 'unhappy and with welling tears' (3031a-3032a), *cear****wylmas*** 'seething grief' (282a), *sorh****wylmas*** 'surging sorrow' (904b), *sorh****wylmum*** 'surging sorrow' (1993a), *cear****wælmum*** 'surging grief' (2066a)
surging anger [vi. 1 / n. 0]	***weallað*** *wælniðas* 'mortal hate surges up' (2065a),
welling up love [vi. 0 / n. 1]	*leof / --- breost****wylm*** 'love --- welling up in the heart' (1876b-1877a)

Surging water motion has three basic aspects of generating metaphors: 'source of surging water', 'rolling waves', and 'flooding out'.[12] The association between EMOTION and WATER are generalized as follows:

EMOTION IS A NATURAL FORCE

EMOTION IS SURGING WATER IN A CONTAINER

OVERFLOW OF EMOTION IS FLUID BRIMMING OVER A CONTAINER

LACK OF EMOTIONAL INTENSITY IS LACK OF HEAT IN A CONTAINER

Source		*Target*
rolling waves	→	emotion welling up
boiling in a container	→	surging emotion in a heart / breast
flowing out of a container	→	tears welling out
a pressurized container with heat becoming cool	→	calming down

Since water commotion is associated with surging emotions, *weallan* and *wylm* convey agitation, like 'sorrow', 'anger', and 'love', instead of 'calm'.

2.2.2.5 DEATH

In previous sections, surging water motion is metaphorically extended to the concepts of FIRE and EMOTION. These usages are common in other Old English poems such as Cynewulf's and Cædmonian religious poems. However, the *X wylm* phrase 'approaching death' is a unique figurative expression present only in *Beowulf*.

(21) Beo 2267a-2270a

Swa giomormod giohðo mænde
an æfter eallum, unbliðe hwe[arf]
dæges ond nihtes, oððæt **deaðes wylm**
hran æt heortan.

'Thus, sad of mind, he [= a guardian of hoards] spoke of his pain, the one left behind by them all; joyless moved about, by day and by night − until **the flux of death** reached his heart.'

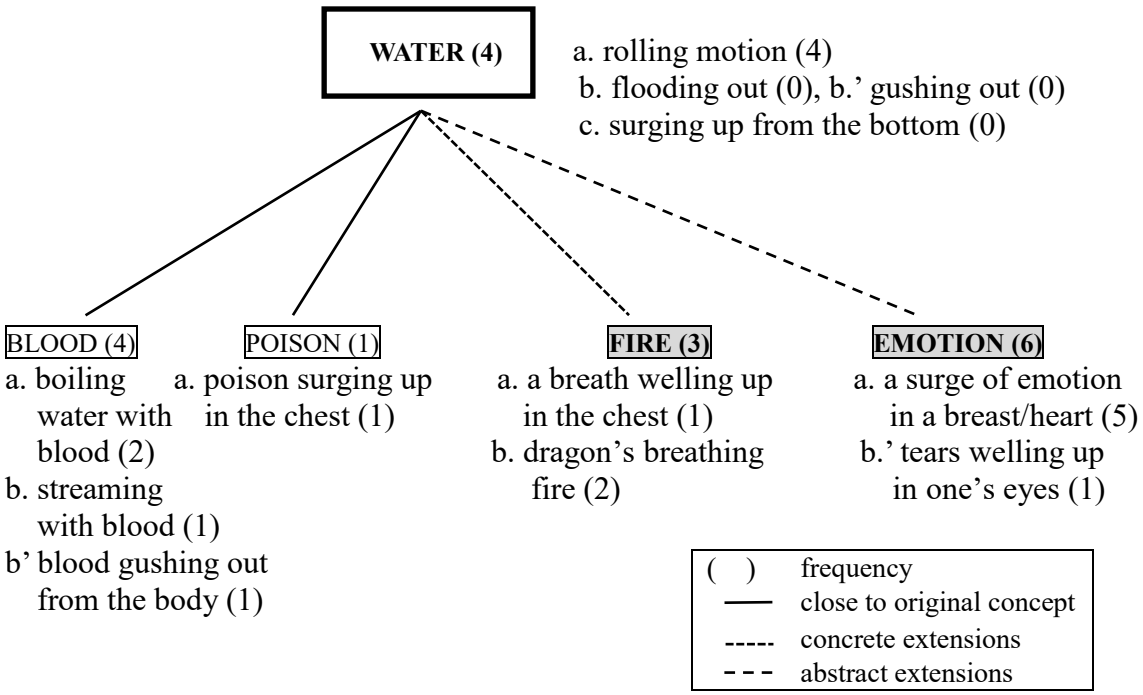
The motion of billowing waves, 'rushing to a target' is associated with 'death wave' reaching the guardian's heart. After the guardian's death, the flying dragon discovered the rings and secured the hoard in the barrow for three hundred years.[13] As Table 2.2 shows that 'flying dragon's fire' is also expressed with *weallan* and *X wylm*, the *Beowulf* poet used surging water motion to express the scenes of guardians of the hoard in the barrow.[14]

2.2.3 Metaphorical Extensions in *Beowulf*

The metaphorical extensions of *weallan* and *wyllan* are based on the original meaning of surging water, which seems to fall into three main images, 'surging up from the bottom', 'rolling waves', and 'flooding/gushing out'. As Kövecses (2010: 137) explains that a single source concept of buildings applies to many distinct target domains of theories, relationships, or careers, I will illustrate the possible semantic networks in which the image of surging water also characterizes other concepts.

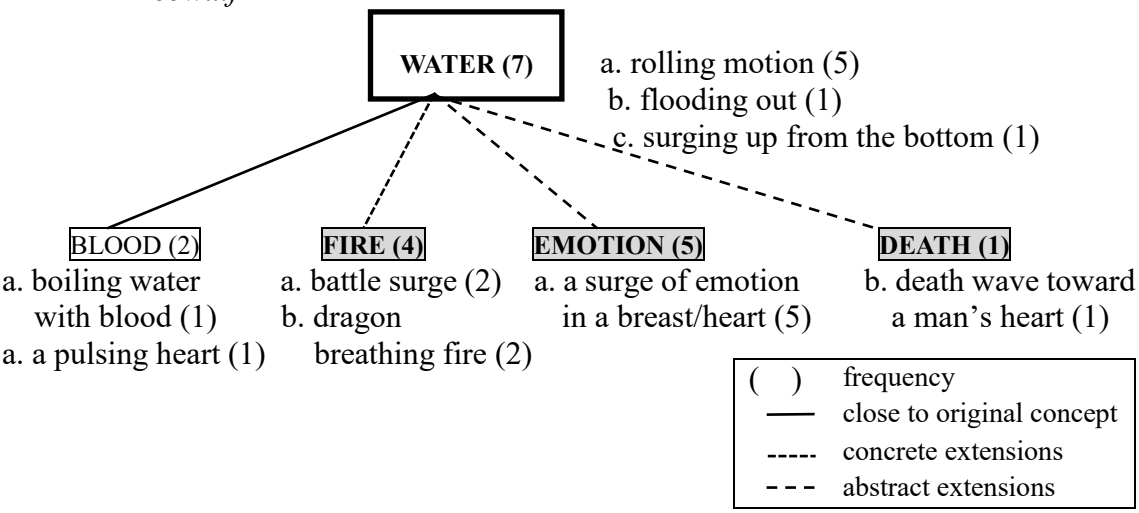
Figure 2.1 shows the semantic network of the verb *weallan* and demonstrates that the basic meaning of surging water, which is described in a, b and c, directly corresponds to the characteristics of other concepts. In subordinate concepts, BLOOD and POISON are liquid boiling with heat, while the shaded concepts are extended concepts. The concept of FIRE takes over the devastating feature of heaving sea from the WATER concept. Stirring water reflects agitation of grief or anger in EMOTION. The verb *weallan* expresses sorrow with tears flowing out.

Figure 2.1 Metaphorical Extensions from Surging Water to Other Concepts in the Verb *Weallan* and its Compounds in *Beowulf*



While the verb *weallan* conveys the dynamic boiling motion of blood, the compound of *wylm* connotes a synecdoche, e.g., a pulsing heart. The subordinate concepts are extended to FIRE, EMOTION, and DEATH.

Figure 2.2 Metaphorical Extensions from Surging Water to Other Concepts in *X Wylm* in *Beowulf*



2.3 *Weallan* and *Wyllan* in The Anglo-Saxon Poetic Records[15]

This section illustrates that the usages of *weallan* and *wylm* in other Old English poems in the Anglo-Saxon Poetic Records. As I suggested above, *Beowulf* water metaphors were both sorrowful and elegiac, as well as visually descriptive in fiery assault recounting of the battle. The poem's background has influenced the usage. In ASPR, the water surging expressions occur in the following poems as well as *Beowulf*:

Cædmonian school's religious poems: *Genesis A*, *Exodus*, *Daniel*, *Christ and Satan*
Cynewulf's signed poems: *Elene*, *Juliana*, *Christ B*
unsigned poems: *Andreas*, *Guthlac B*, *The Phoenix*[16]
Other eleven religious poems: *The Whale*, *Alms-giving*, *Judgment Day II*, *Metres of Boethius*, *Paris Psalter*, *Solomon and Satan*, *Rhyming Poem*, *The Metrical Charms*, *Nine Herbs Charm*, *Pastral Care*, *Instructions for Christians*
Gnomic poems: *Maxims II*, *Precepts*
Elegiac poem: *The Ruin*

In the 24 poems that include *weallan* or *wylm* in ASPR, there are 65 examples of the verb *weallan*. Derived from the verb *weallan*, the noun *wylm* shows up 72 times, most commonly used in the substantive compound phrases of *X wylm*. Although surging water is mainly expressed in the intransitive verb *weallan*, there are two examples of the transitive *wyllan* and eleven examples of the derived noun *wylle*.

2.3.1 WATER

2.3.1.1 Surging Water in Religious Works

In ASPR There are 59 examples of *weallan*, *wylm*, *wyllan* and *wylle* dealing with the concept of WATER. In religious works the *X wylm* compound implies the typical water surging motion, 'rolling waves'. The following example shows that the heaving sea killed warriors including the heathen Eleusius, who had tortured the virgin, Juliana.

(22) Jul 678b-682b

Þær XXX wæs
ond feowere eac feores onsohte
þurh **wæges wylm** wigena cynnes,
heane mid hlaford, hroþra bidæled,
hyhta lease **helle** sohton.

'There the lives of thirty-four warriors were taken through **sea surging**, wretchedly with their lord, joy was taken, without comfort headed for **hell**.'

As the *Beowulf* poet expressed the sea bottom as the monsters' world, in Cynewulf's *Juliana*, the heaving sea swallowed the warriors and sent them to hell.

Although there were no examples of the transitive use of *wyllan* and its derived noun *wylle* in *Beowulf*, the following Cædmonian poem expresses Noah's Flood in the compound of *wylle*.

(23) GenA 1412b-1414a

Willflod ongan
lytligan eft. Lago ebbade,
sweart under swegle.

'**Flood** began to subside again. The water ebbed away, dark beneath the sky.'

While the intransitive verb *weallan* denotes 'heaving sea' in *Beowulf*, the compound of *wylle X* means 'beautiful springs' in Cynewulf's *Phoenix*.

(24) Phoen 106a-110b

þær se tireadga twelf siþum hine
bibaþað in þam burnan ær þæs beacnes cyme,
sweglcondelle, ond symle swa oft
of þam wilsuman **wyllgespryngum**
brimcald beorgeð æt baða gehwylcum.

'there the glorious [= phoenix] washes himself in the brook twelve times before the arrival at the beacon, heaven's candle [= sun], and as often carouses from the delightful **well-spring** cold as the sea, at surging bath.'

The other examples of clear water gently springing up in *The Phoenix* are expressed with *wylle X* and *X wylm* (e.g., *wyllestreamas* (105b), *wyllegespryngum* (109b), *wyllestreama* (362a) and *flodwylmum* (64a)). The word order in the *wylle X* phrase is flexible comparing with *X wylm*.

In Old English poems, the frequency of the transitive usage *wyllan* was quite low. The following is the only example of boiling water with heat:

(25) The Nine Herbs Charm 67-69

Wyrc slypan of wætere
and of axsan, genim finol, **wyl** on þære slyppan and beþe mid
æggemongc, þonne he þa sealfe on do, ge ær ge æfter.

'Mix a paste of water and ash, take fennel, **boil** it in the paste and heat it with the egg mixture, (when) he puts on the salve, not only before but also after;'

In ASPR, the transitive usage *wyllan* implies boiling water for making medicine, while surging water in the sea uses the intransitive form.

2.3.1.2 WATER Usages in *Beowulf*, Cynewulf's Poems, and Cædmonian Poems

The *Beowulf* poet only used the intransitive form *weallan* and its noun *wylm*, though the nouns derived from both intransitive and transitive verbs were found in Cynewulf's poems. The Cædmonian school used the noun *wylle*, which was derived from the transitive verb *wyllan*.

Table 2.5 'Surging Water' Expressions in *Beowulf*, Cynewulf's Poems and Cædmonian School's Poems

Beowulf	**Cynewulf's poems**	**Cædmonian poems**
weallan* [4]** *geofon yþum* ***weol (515b), *wade* ***weallende*** (546a), *holm strome* ***weol*** (1131b), *swat yðum* ***weoll*** (2693b)	***weallan* [5] *and wylle* [1]** *Blod yðum* ***weoll*** (And 1240b), *Swat yðum* ***weoll*** (And 1275b), ***blodfag*** *benne* ***weallað*** (And 1405a-b), *streamas* ***weallan*** (And 1503b), *brim* ***weallende*** (And 1574b), ***wyllan*** *onspringað* (Phoen 63b)	***weallan* [1]** ***weollon*** *wælbenna* (Ex 492a)
wylm* [7]** *sæ*wylmas*** (393b), *wintrys* ***wylmum*** (516a), *brim****wylm*** (1494b), *wæteres* ***wylm*** (1693a), *flodes* ***wylm*** (1764b), *holm****wylme*** (2411b), *heortan* ***wylmas*** (2507b)	***wylm* [9] *and wylle* [3]** *ædra* ***wylm*** (Jul 478a), *wæges* ***wylm*** (Jul 680a), *wæteres* ***wylm*** (El 39a), *flodes* ***wylm*** (And 367b), *wæteres* ***wælmum*** (And 452a), *Stream****welm*** (And 495b), *Flod****wylm*** (And 516b), *yða* ***wylm*** (And 863b), *flod****wylmum*** (Phoen 64a), ***wylle****streamas* (Phoen 105b), ***wyll****gespryngum* (Phoen 109b), ***wylle****streama* (Phoen 362a)	***wylle* [4]** ***wylle****burne* (GenA 212a), ***wæl****streamas* (GenA 1301a), ***Will****flod* (GenA 1412b), *wætersprync* ***wylla*** (Dan 385a)

[[ ] frequency, ( ) line number)]

In *Beowulf* and Cynewulf's poems, the common construction of 'subject + an instrumental dative noun + *weallan*' means 'blood gushing out' (e.g., *swat yðum weoll* in *Beo* 2693b and *And* 1275b). This construction is derived from 'heaving sea' expressions in *Beowulf*, shaded in Table 2.5. Cynewulf also follows the *X wylm* compounds expressed in *Beowulf* with *wæteres wylm* (1693a) and *flodes wylm* (1764b). Although Cynewulf

followed some examples of the *Beowulf* poet, the Cædmonian school expressed its unique style. Comparing with the *X wylm* compound of 'heaving sea' in *Beowulf*, the opposite ordered *wylle X* from the Cædmonian school sometimes denotes 'a beautiful fountain flowing out'. However, the word order does not necessarily identify 'heaving sea' or 'a spring' (e.g., *GenA* 1301a *wælstreamas* 'heaving waves' and *GenA* 212a *wylleburne* 'a small stream flowing out').

In *Beowulf*, water and blood mingle and boil up from the bottom of the sea. In martyrs' poems water or lead are boiled in a cauldron. The following table shows *weallan* and *wylm* connoting boiling water with heat. The HEAT concept implies boiling water, blood, venom, and lead.

Table 2.6 'Boiling Water with Heat' Expressions in *Beowulf*, Cynewulf's Poems and Cædmonian School's Poems

Beowulf	**Cynewulf's poems**	**Cædmonian poems**
weallan* [5]** *brim* ***weallende (847b), *heorodreore* ***weol*** (849b), *Flod blode* ***weol*** (1422a), *holm heolfre* ***weoll*** (2138a), ***weoll*** / *attor on innan* (2714b-2715a)	***weallan* [1]** *Bæð hate* ***weol*** (Jul 581b)	***weallan* [1]** *Flor attre* ***weol*** (Sat 317b)
wylm* [2]** *ðæs* ***wælmes (2135a), *burnan* ***wælm*** (2546b)	***wylm* [1]** *leades* ***wylm*** (Jul 583b)	—

[[ ] frequency, ( ) line number]

The 'subject + instrumental dative noun + *weallan*' construction is used by three composers. The *Beowulf* poet used this construction to express not only 'blood gushing out' but also 'sea boiling with blood' in 1422a *Flod blode weol* and in 2138a *holm heolfre weol*. Cynewulf expressed 'the cauldron boiling hot'in *Jul* 581b *Bæð hate weol* in the same construction. The Cædmonian school also expressed 'the bottom of hell boiling with venom' in *Sat* 317b *Flor attre weol*.

2.3.1.3 Summary of WATER in ASPR

Surging water expressions occur in the following works:

Epic: *Beowulf*
Cædmonian school's religious poems: *Genesis A*, *Exodus*, *Daniel*
Cynewulf's poems: *Elene*, *Juliana*, *Andreas*, *The Phoenix*
Other religious poems: *The Whale*, *Metres of Boethius*, *Paris Psalter*, *The Metrical Charms*, *The Nine Herbs Charm*
Gnomic poem: *Maxims II*
Elegiac poem: *The Ruin*

The breakdown of each subordinate concept is as follows:[17]

Table 2.7 The Occurrences of WATER in ASPR

	surging water	boiling water with heat	filling a cauldron with lead	boiling water with blood	boiling or gushing blood	surging venom
weallan (vi.)	10	0	1	4	8	2
wylm (n. of vi.)	17	3	1	0	2	0
wyllan (vt.)	0	1	0	0	0	0
wylle (n. of vt.)	12	0	0	0	0	0

The intransitive use of *weallan* and its noun *wylm* extend the meanings to blood and venom, based on the original meaning of surging water. While the intransitive forms, *weallan* and its noun *wylm*, are frequently extended to other meanings, the transitive forms are not. As I showed the example of *wyllgespryngum* 'wellspring' in *Phoen* 109b, the noun *wylle* derived from *wyllan* connotes 'a well, spring, or fountain' so that such static motion is not associated with boiling water or gushing blood.

2.3.2 FIRE

2.3.2.1 FIRE in Religious Works

There are 40 examples of *weallan* and *wylm* dealing with the concept of FIRE. In contrast to the examples of 'surging water', there is no example of the transitive usage of *wyllan* and its noun *wylle*. In addition to the examples of 'a fire breathing dragon' and 'battle surge' in *Beowulf*, the examples of 'surging fire in hell' are found in religious poetry, both in Cynewulf and the Cædmonian school. For example, the same compound *heaðowylma* implies 'battle fire' in *Beowulf* (82b) and refers to 'the fire surging in hell', preceding *helle* 'hell' in *GenesisB*:

(26) GenB 323b-327a

Wite þoliað,
hatne **heaðowelm** **helle** tomiddes,
brand and brade ligas, swilce eac þa biteran recas,
þrosm and þystro, forþon hie þegnscipe
godes forgymdon.

'They endure punishment, hot **fierce fire** in the midst of **hell**, flame and broad burnings, and also the acrid smoke, vapour and dark(ness), because they neglected their duty towards God.'

Fierce flame denoted by *heaðowelm* also represents 'a funeral pyre', following the word *bæl* 'funeral fire':

(27) El 576a-579b

gif ge þissum lease leng gefylgað
mid fæcne gefice, þe me fore standaþ,
þæt eow in beorge **bæl** fornimeð,
hattost **heaðowelma**,

'if you, who stand before me, pursue this false for long, with treacherous deceit,
that (**funeral**) **fire** upon the hill will do away with you, the hottest **fierce fire**.'

While the determinant of *heaðo* means 'battle', the meaning of the substantive compound *heaðowelm* comes from the context: 'battle surge', 'hell fire' or 'funeral fire'.[18]

As hot water with blood surged up from the monsters' mere at the bottom of the sea in *Beowulf*, the *X wylm* phrase also connotes hell fire raging from below.

(28) Whale 43b-47a

þe his willan her
firenum fremmað, mid þam he færinga,
heoloþhelme biþeaht, **helle** seceð,
goda geasne, **grundleasne wylm**
under mistglome,

'Then, he malignantly accomplishes his will in this world, with them he wanders,
with his thought covered by a helmet of invisibility, being deprived of virtue,
heads for **hell**, **bottomless ferment** under misty gloom.'

While this example shows that the determinant of *X wylm* means 'bottomless', Cædmonian school's poets also express *deopan wælm* 'deep turbulance' in *Sat* 30b. Cynewulf's *Elene* also has the example of *heaðuwylme in hellegrund* 'fierce fire at the hell' in line 1305a-b.

2.3.2.2 FIRE Usages in *Beowulf*, Cynewulf's Poems, and Cædmonian Poems

The *Beowulf* poet and the Cædmonian school expressed 'surging flames' with the present participle compound, *X weallende* or *weallende X*, although there are no examples of *weallan* in Cynewulf's poems. As the shaded phrases in Table 2.8 show, the substantive compound *heaðowylm* shows up in *Beowulf* and Cynewulf's poems. While the fierce fire example is found in *GenB* 324a-b *heaðowelm helle* 'malicious fire in hell', Cædmonian school's *Genesis A* does not have the expression. As for the *X wylm* compound, the Cædmonian school did not use it in the WATER concept. They followed the expressions of the *Beowulf* poet, e.g., *fyres wylm* (*Dan* 214a) and *brynewelme* (*Sat* 27a), shown with wavy underlines.

Table 2.8 'Surging Fire' Expressions in *Beowulf*, Cynewulf's Poems and Cædmonian School's Poems

Beowulf	**Cynewulf's poems**	**Cædmonian poems**
weallan* [2]** *hioro**weallende (2781b), ***weoll** of gewitte* (2882b)	***weallan* [0]** —	***weallan* [1]** ***weallende** fyr* (GenA 2544b)
wylm* [4]** *heaðo**wylma (82b), *bryne**wylmum*** (2326b), *fyr**wylmum*** (2671a), *heaðo**wylmas*** (2819a)	***wylm* [11]** ***in fyrbaðe, / wælmum*** (ChristB 830b-831a), *heaðo**welma*** (El 579a), ***wylme**---dracan fæðme* (El 764b-765b), *hatne **wylm*** (El 1297b), ***wylmes** grund* (El 1299b), *heaðu**wylme*** (El 1305a), *in **wylme** --- fyr eall geclænsod* (El 1310a-1311b), *heaðo**wælme*** (And 1542a), *bæl**wylme*** (Jul 336b), *brondes **wylm*** (Phoen 283b)	***wylm* [9]** *synnum **wylme*** (GenA 1925a-b), ***wylm**hatne* (GenA 2586a), *fyres **wylm*** (Dan 214a), ***wylm** --- **wæfran liges*** (Dan 240a), ***Wylm** --- / grim gleda* (Dan 463a-464a), *bryne**welme*** (Sat 27a), *deopan **wælm*** (Sat 30b), ***welme** / attre* (Sat 39b-40a)

[[ ] frequency, ( ) line number]

2.3.2.3 Summary of FIRE in ASPR

Surging fire expressions with *weallan* and *wylm* occur in the following works,

Epic: *Beowulf*
Cædmonian school's religious poems: *Genesis A*, *Christ and Satan*, *Daniel*
Cynewulf's poems: *Elene*, *Juliana, Christ B*
unsigned poems: *Andreas*, *The Phoenix*
Other religious poems: *Genesis B*, *Guthlac A*, *Christ C*, *Alms-giving*, *Solomon and Satan*, *The Whale*, *Judgment Day II*

The following breakdown shows the subordinate concepts of FIRE. The four examples of verb *weallan* in 'stirring fire' connotes punishment flames for sin in religious poems. Most fire-dragon examples came from *Beowulf*,[19] with only one nominal example found in *Elene* 764b-765b *in wylme --- / in dracan fæðme* 'the welter --- in dragon's grasp'. The noun *wylle*, literally meaning 'wellspring', is not extended to fierce fire usages, and thus does not convey a furious boiling motion.

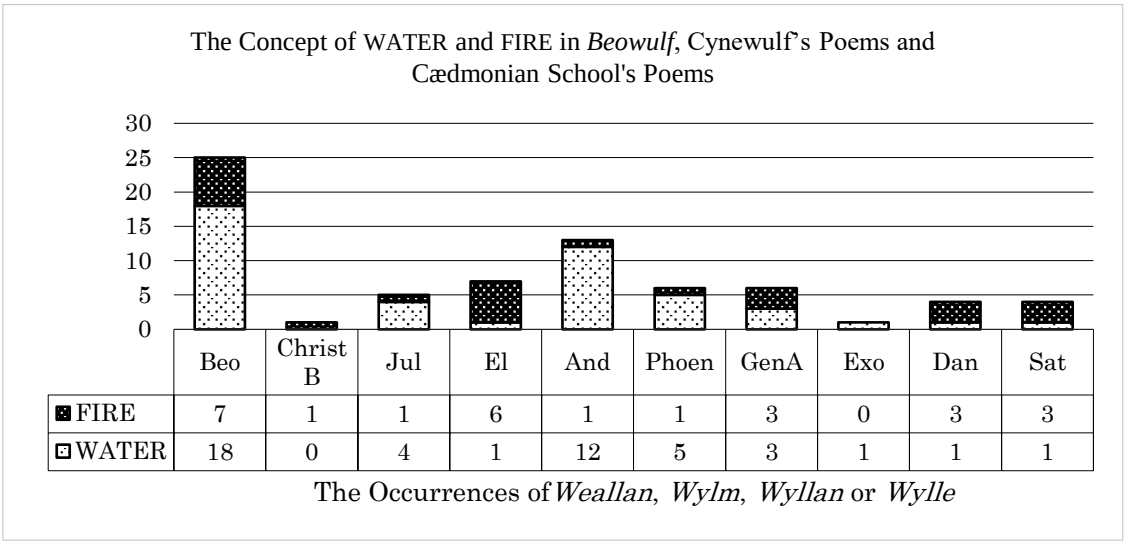
Table 2.9 The Occurrences of FIRE in ASPR

	stirring fire	a fire breathing dragon	the fires of a funeral pyre	poisonous fire	issuing smoke
weallan (vi.)	4	2	0	0	1
wylm (n. of vi.)	24	3	4	1	0
wyllan (vt.)	0	0	0	0	0
wylle (n. of vt.)	0	0	0	0	0

2.3.2.4 The Influence of Landscape and Environment

Beowulf and the poetry of Cynewulf and the Cædmonian school are fertile grounds for water surging expressions. Of the WATER and FIRE examples, 78% and 65% of the occurrences in ASPR are found in those poems, respectively. Chart 2.1 shows the detailed breakdown of those occurrences:

Chart 2.1



The landscape and environment of each poem influences how these expressions are used. In *Beowulf*, 18 examples are found in the WATER concept, and nine of them depict heaving waves in the Baltic and North seas. The waves surround the countries, Dene and Geatas: e.g., *Beo* 393b *sæwylmas*. The water is also boiling up from the bottom of the monsters' mere with hot gore in *Beo* 845a-b *on blode brim weallende*. Five examples of the WATER concept appear in Cynewulf's *Phoenix*. In the poem a bird inhabits the woods, where beautiful streams well out from enchanted springs (e.g., *Phoen* 105b *wyllestreams*). Dramatic situations also affect how these expressions are used, e.g., scenes of God causing Noah's Floods: in *And* 1523a *Stream ut aweoll*, in *GenA* 1301a *wælstreamas* and in *Exo* 492a *weollen wælbenna*.

As for the concept of FIRE, *wylm* implies hell fire in *ChristB* 830b-831a *in fyrbaðe, / wælmum* and *Sat* 27b *brynewelme*. In *Elene* 1310a-1311b *in wylme --- / eall geclænsod*, the FIRE concept purges away people's sins and purifies them. While the *Beowulf* poet expressed 'a fire breathing dragon' on the battlefield, Cynewulf and the Cædmonian school expressed 'hell fire' and 'purgation' with *wylm* and *weallan*.

2.3.3 EMOTION

2.3.3.1 EMOTION Metaphors in Religious Poems

There are 37 examples of *weallan* and *wyllan* with their noun forms representing the concept of EMOTION, and five broad categories of emotions: 'sorrow', 'anger', 'love' 'joy', and 'desire'. The example in (29) shows the mythical creature, Griffin chained and in torment. It is the only example of the transitive verb of the third person singular, *wylleð*, with the pronoun *hine* in ASPR. Griffin's agitation overcomes him like a heaving sea, in the EMOTION IS A NATURAL FORCE metaphor.

(29) Solomon and Saturn 268a-270a

gilleð geomorlice and his gyrn sefað,
wylleð hine on ðam wite, wunað unlustum,
singgeð syllice;

'screeches miserably, and laments its sorrow, **wallows (itself) in its distress**,
dwells lazily, sings strangely.'

Cynewulf expressed a saint's life and death in *GuthlacB*. The following example shows Guthlac telling his disciple not to be overwhelmed by sorrow.

(30) GuthB 1259b-1262a

nelle ic lætan þe
æfre unrotne æfter ealdorlege
meðne modseocne minre geweorðan,
soden **sorgwælmum**.

'I will not let you mourn forever after (my) death, become weary and sick at heart, by boiling **sorrow surge**.'

The substantive compound, *sorgwælmum* also evokes the association between water commotion and surging sorrow.[20]

Although Guthlac told his disciple not to feel sorrow and seemed satisfied with the end of his life and going to heaven, he noticed that his beloved friends were already gone and his hot tears flowed.

(31) GuthB 1340b-1342a

Teagor yðum weol,
hate hleordropan, ond on hreþre wæg
micle modceare.

'**Tears welled with waves**, **hot drops on his cheeks**, and in his bosom great grief welled.'

The verb *weol* follows the subject *teagor* 'tear' and the instrumental dative plural noun *yðum* 'waves'. This word order is often used in the WATER and FIRE concepts. After the verb *weol*, the variation of 'tear', *hleordropan* 'cheek drop' follows and it is modified by *hate* 'hot'. Another variation of 'tear' is expressed in *GuthB* 1057a *wæydropan* 'water drop' with *weallan*. The container metaphor includes the conceptual metaphor, OVERFLOW OF EMOTION IS FLUID BRIMMING OVER A CONTAINER.

In the following example of the EMOTION IS A HOT FLUID IN A CONTAINER metaphor, the source concept of hot fluid in a container is associated with seething emotion.

(32) And 767b-770a

Man wridode
geond beorna breost, **brandhata nið**
weoll on gewitte, **weorm** blædum fag,
attor ælfæle.

'The man flourished over in his breast, **burning hot hatred welled** in their consciousness, the **worm** hostile to glory, baleful **venom**.'

The preterite verb *weoll* follows *nið* 'haterd' modified by the heat expression, *brandhata* 'burning hot'. Being filled with hate is shown in three ways in this example: *brandhata* 'burning hot', *weorm* 'worms' and *attor* 'venom'.[21]

While the heroic epic *Beowulf* expressed the fraternal love between warriors, the religious poem in (33) expresses true love to God. This is also the EMOTION IS A HOT FLUID IN A CONTAINER metaphor because the heat expressions occurred in the heart and breast.

(33) ChristB 537b-540a

Þær wæs wopes hring,
torne bitolden; wæs seo **treowlufu**
hat æt **heortan**, **hreðer innan weoll**,
beorn breostsefa.

'The sound of weeping was there, oppressed with grief; that was **true love**, **hot** in their **heart**, **breast inside welled**, **their emotions burned**.'

Faithful emotion to God is also expressed in 'joy'. In *Andreas*, two apostles met again and both felt joyful in heart by Christ (in line 1018b-1019a *Hreðor innan was / **wynnan awelled***). In *Boetius*, 'surging desire' is depicted through a covetous man who recalls ancient times when people were equal and there were no wars. However, God will not give them such a world again because people are greedy. (in 8.42 ***witte weallende** byrnð*).

2.3.3.2 EMOTION Usages in *Beowulf*, Cynewulf's Poems, and Cædmonian Poems

Table 2.10 shows that surging emotion expressions using *weallan* and *wylm*, but no transitive usages. As shown in *Beowulf*, the subject of *weallan* and the determinant of the compound noun are the emotion words or the body part of a container.

Table 2.10 'Surging Emotions' Expressions in *Beowulf*, Cynewlf's Poems and Cædmonian School's Poems

subordinate concepts of EMOTION	***Beowulf***	**Cynewulf's poems**	**Cædmonian poems**
sorrow [17]	***weallan* [5], *wylm* [5]** *hreðer [inn]e* ***weoll*** (2113b), *breost innan* ***weoll*** (2331b), *Hiora in anum* ***weoll*** (2599b), ***weallinde*** *wæg* (2464a), ***wollen****teare* (3032a), *cear****wylmas*** (282a), *sorh****wylmas*** (904b), *breost****wylm*** (1877a), *sorh****wylmum*** (1993a), *cear****wælmum*** (2066a)	***weallan* [4], *wylm* [3]** ***weallan*** *wægdropan* (GuthB 1057a), *Teagor yðum* ***weol*** (GuthB 1340b), ***weoll*** *waðuman stream* (And 1280a), *hyge* ***weallende*** (And 1709b), *cear****welmum*** (El 1257a), *sorg****wylmum*** (GuthB 1073a), *sorg****wælmum*** (GuthB 1262a)	—
anger [4]	***weallan* [1], *wylm* [0]** ***weallað*** *wælniðas* (2065a)	***weallan* [1], *wylm* [0]** *brandhata nið /* ***weoll*** (And 768b-769a)	***wylm* [2]** *Hyge****wælm*** (GenA 980b), *heaðo****wylmas*** (Ex 148a)
desire [2]	—	***weallan* [1], *wylm* [1]** *gewittes* ***wylm*** (Phoen191a), *hige* ***weallende*** (Phoen 477b)	—
love [1]	—	***weallan* [1], *wylm* [0** *hreðer innan* ***weoll*** (ChristB 539b)	—
joy [2]	—	***weallan* [1], *wylm* [1]** *wynnum* ***awelled*** (And 1019a), *heafod****wylm*** (El 1132a)	—

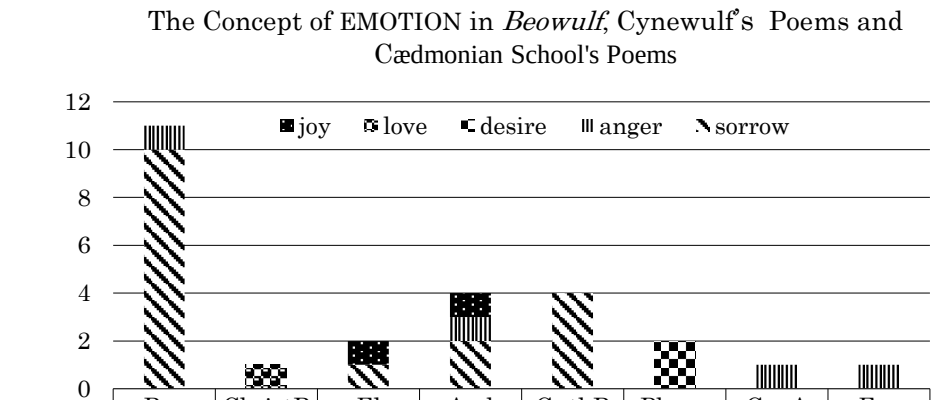
[ ] frequency
( ) line number

As the 'surging water' and 'surging fire' expressions show, Cynewulf follows the *X wylm*

compound of the *Beowulf* poet, e.g., *El* 1257a *cearwelmum* and *GuthB* 1073a *sorgwylmum*. Cynewulf also expresses 'surging love' in the same construction of *Beowulf*'s 'surging sorrow' expression, e.g., *hreðer innan weoll* (*ChristB* 539b).

Of the EMOTION examples in ASPR, 70% can be found in *Beowulf*, Cynewulf's poems and the Cædmonian school's poems. See Chart 2.2 for the details.

Chart 2.2



	Beo	ChristB	El	And	GuthB	Phoen	GenA	Exo
joy	0	0	1	1	0	0	0	0
love	0	1	0	0	0	0	0	0
desire	0	0	0	0	0	2	0	0
anger	1	0	0	1	0	0	1	1
sorrow	10	0	1	2	4	0	0	0

The Occurrences of *Weallan*, *Wylm*, *Wyllan* or *Wylle*

In *Beowulf*, the ten examples of surging up sorrow described in *X wylm* or *weallan* are used in the impressive scenes: e.g., relieving affliction after finishing a fierce battle (*Beo* 282a-b *cearwylmas colran* 'welling sorrow calm down'), in the sorrow of parting (*Beo* 1993a *sorhwlmum seað* 'waves of sorrow seethe') and in the sorrow of death (*Beo* 3032a *wollenteare* 'streaming with tears'). *GuthlacB* also has the expression of tears when death is approaching the saint in 1057a *weallan wæydropan* 'stream waterdrop'. Expressions of anger are used when the warriors are eager to enter the field of battle, as in *Exo* 148a *heaðowylmas* 'surges of bellicosity'. As for expressions of desire, a bird wishes for eternal youth in *Phoen* 191a *gewittes wylm* 'an upsurge of awareness'.

2.3.3.3 Summary of EMOTION in ASPR

Surging emoiton expressions with *weallan* and *wylm* occur in the following works:

Epic: *Beowulf*
Cædmonian school's religious poems: *Genesis A*, *Exodus*
Cynewulf's signed poems: *Elene*, *Christ B*
unsigned poems: *Andreas*, *Guthlac B*, *The Phoenix*
Other religious poems: *Genesis B*, *Guthlac A*, *Judgment Day II*, *Metres of Boethius*, *Rhyming Poem*, *Solomon and Satan*

The following table shows the breakdown of the all the occurrences of surging emotions in ASPR. Water commotion is associated with agigation of mind, and 'water welling up' is connected with 'tears flowing'. The connection between WATER and 'tears' seems to bring the higher frequency of 'sorrow'.

Table 2.11 The Occurrences of EMOTION in ASPR

	sorrow	anger	desire	love	joy
weallan (vi.)	10	4	5	2	1
wylm (n. of vi.)	8	3	1	0	1
wyllan (vt.)	1	0	0	0	0
wylle (n. of vt.)	1	0	0	0	0

2.3.4 Metaphorical Extensions of *Weallan* and *Wyllan* in Religious Works

Following figures show the metaphorical extensions from WATER to other concepts in religious and gnomic works. The middle row of extensions show boiling liquids — boiling blood, boiling lead and surging venom, which closely relate to the original meaning of surging water. The original meaning of rolling waves is also associated with 'surging fire'. The destructing and devouring feature is connected with 'a roaming beast' in the concept of ANIMAL. The concrete concepts of FIRE and ANIMAL are shaded. The third row shows the abstract concepts EMOTION, KNOWLEDGE, and SPIRIT.

Figure 2.3 Metaphorical Extensions from Surging Water to Other Concepts in the Intransitive Verb *Weallan* and its Compounds in Religious Poems in ASPR

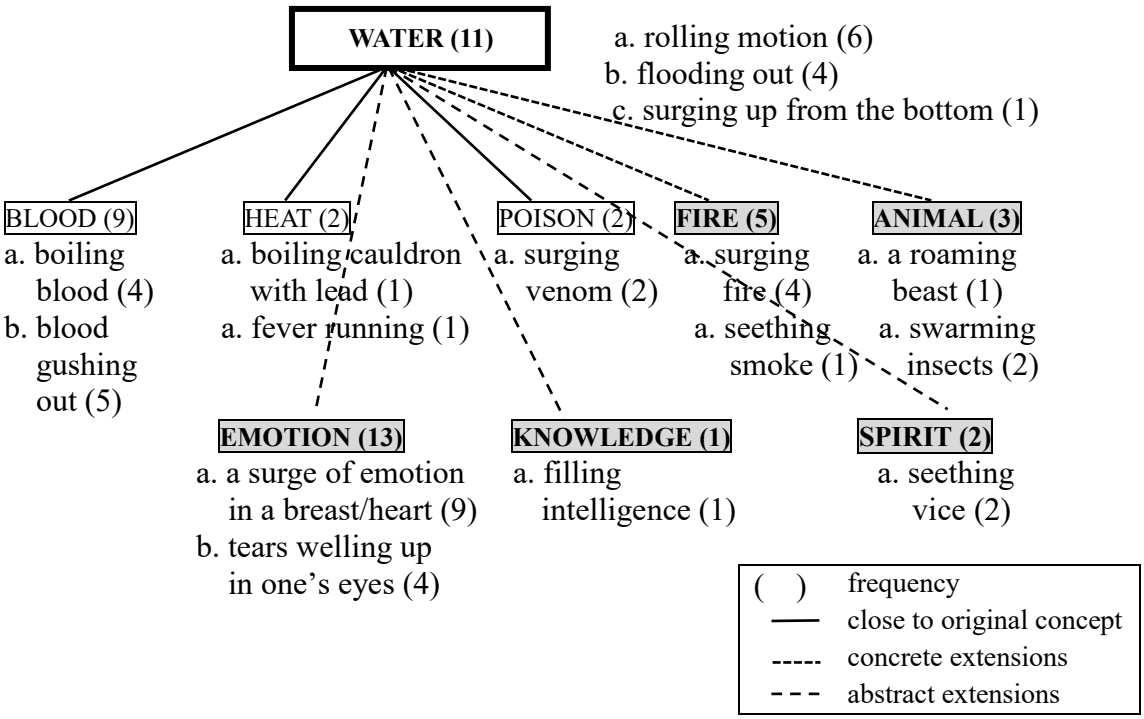
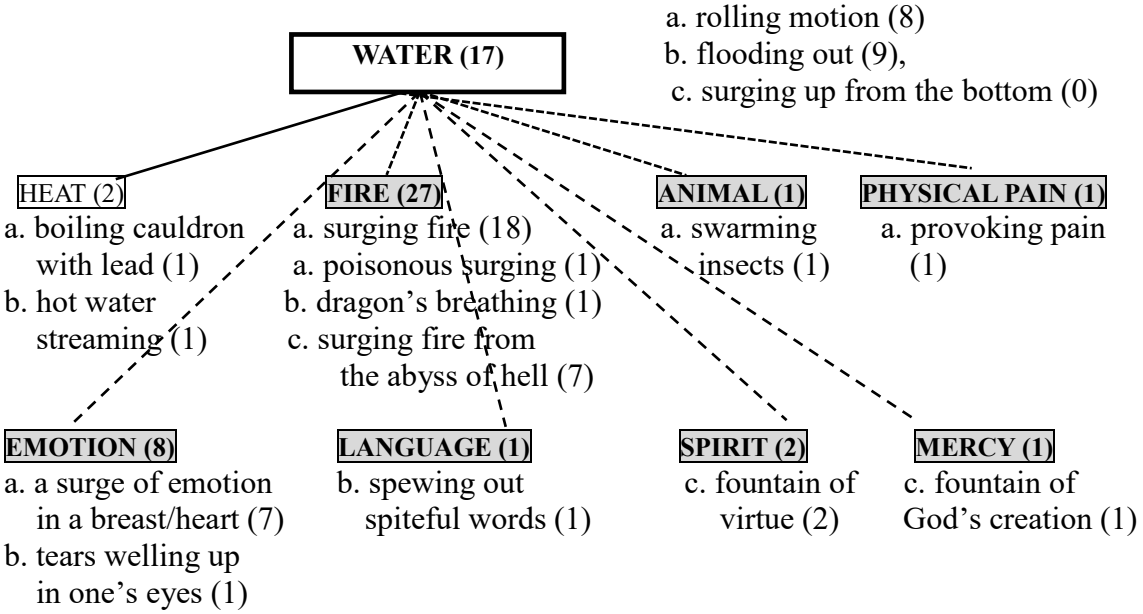


Figure 2.4 Metaphorical Extensions from Surging Water to Other Concepts in the Compound of *Wylm* in Religious Poems in ASPR



In religious and gnomic poems, *weallan* often means 'flooding out' as well as

'rolling waves', as in Noah's Flood (e.g., *And* 1523a *Stream ut aweoll*). The flowing out motion is associated with tears welling out (e.g., *And* 1279b *weoll waðuman stream*). In the concept of FIRE, surging motion expressed with *weallan* also connotes seething smoke (e.g., *weallendes pices wean and þrosme* in *Judgement Day II* 200a-b). While *weallan* implies 'a roaming beast' (e.g., *Solomon and Satan* 213a *weallende wulf*), the abstract concept of 'telling a lie' is also expressed with a snake's waving motion (e.g., *Genesis B* 590a *weallan wyrmes geðeaht* 'the sneak's thinking seethed up'). The noun *wylm* derived from the intransitive verb *weallan* shows different kinds of abstract concepts, like, LANGUAGE, SPIRIT, and MERCY. In case of LANGUAGE, based on the original meaning of *wylm*, 'heaving waves' denotes 'spewing out harsh words' (e.g., *Precepts* 84b-85a *heoroworda grund / wylme* 'the depth of spiteful words surging').

While the number of the transitive verb *wyllan* was still small, its noun *wylle* denoted 'a pure spring' in Christian poetry, extending to 'well of life'. Such extended usages will increase in Middle English poetry.

Figure 2.5 Metaphorical Extensions from Surging Water to Other Concepts in the Transitive Verb *Wyllan* and its Compounds in Religious Poems in ASPR

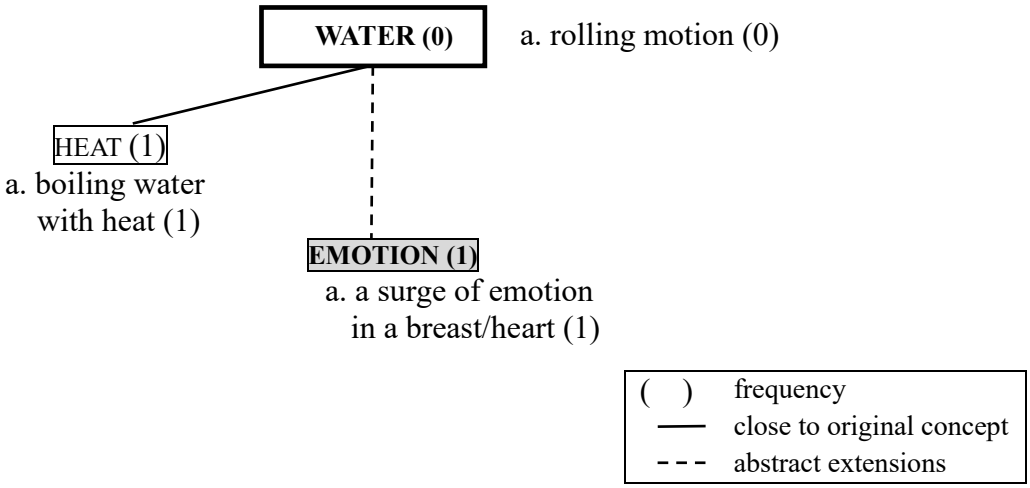
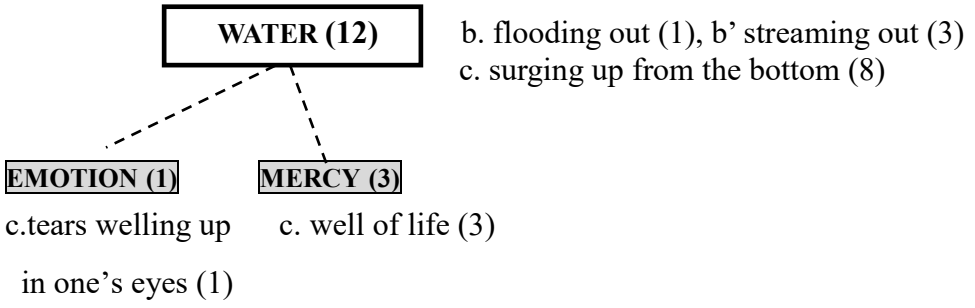


Figure 2.6 Metaphorical Extensions from Surging Water to Other Concepts in the Compound of *Wylle* in Religious Poems in ASPR



2.4 Summary of *Weallan* and *Wyllan* with Their Nouns in ASPR

The *weallan* and *wyllan* clusters show that metaphorical extensions are related to the context in each poetic genre. In the epic *Beowulf*, surging water expressions reflect the voyage in heaving sea, and the destructive surging motion is associated with surging fire on the battlefield. Through the rise and fall of a dynasty, warriors feel agitation and sorrow. In religious and gnomic poems, people are punished by Noah's Flood or the surging fires of hell. They are also healed by sacred wells, expressed with the noun *wylle*. The frequency of the transitive verb *wyllan*, however, is still quite low and its noun *wylle* does not extend to several concepts. Therefore, the original meaning of the intransitive verb *weallan*, 'rolling waves' extends to FIRE, EMOTION, and other concepts in Old English poems.

Notes to Chapter 2

[1] This section is a revised version of my previous thesis (Takamori: 2013).

[2] Although Potter (1988: 197) counts all the occurrences of *wylm* and *weallan* as thirty six, there are actually thirty-eight examples. It seems that she didn't include the two compounds of the verb with a noun.

[3] Parentheses show that examples of 849b and 2714b do not have the subject.

[4] The form of *X wylm* represents a type of circumlocution and those expressions are called 'kennings'. Under the broad definition by Meissner (1921: 2, translated by Brodeur (1969: 18)), kennings are expressed in any substantive compound, or combination of a base noun with a limiting genitive, which is used in place of the literal prose term for a person or thing.

[5] About the plot and world of *Beowulf*, see Sec. 3 'The World of Monsters and Myth' in introduction of Klaeber's *Beowulf*, fouth edition.

[6] All examples in this chapter are from the Anglo-Saxon Poetic Records by Krapp and Dobbie ed. (1931-53), and the abbreviatied titles above quotations follows the Mitchell and Cameron way (1975: 207-221).

[7] All the translations of the works in this thesis are my own.

[8] The former translation is on Clark Hall, John R. (1960: 179) and the latter is on Fulk, Robert D. and others (2008: 395).

[9] The limiting word is a demonstrative pronoun and it indicates the monsters' mere.

[10] In example (8), *headðofyrum* 'fierce fire' also indicates dragon's flame.

[11] Kövecses (2010: 144) shows that the fire metaphors apply to a variety of situations or states of affairs, especially the intensity of a situation.

[12] This idea is similar to Kövecses' 'scenario' (2000: 187). For example, the scenario of ideal love covers the whole process of falling and being in love. The surging water metaphors also have the scenario of 'cause of surging emotion', 'emotion flowing out as tears' and 'emotion calming down'

[13] See 2270b-2274a in *Beowulf*:

> Hordwynne fond / eald uhtsceaða opene standan, / se ðe byrnend*e* biorgas seceð, / nacod niðdraca nihtes fleogeð / fyre

befangen;
'The ancient ravager found the glorious hoard unguarded: the smooth-skinned fire dragon who seeks out barrows, and breathing flames, flies at night maliciously.'

[14] Shimose, Michiro (1996: 206) lists the variations of 'death' in *Beowulf*: *aldres --- ende* 'the end of his life' (821) and *aldorbealu* 'life-bale' (1676). The last moment of lifetime or destructive force indicates death.

[15] This section is a revised version of my previous thesis (Takamori: 2015).

[16] In this paper, Cynewulf's poems include famous unsigned poems, for example, *The Phoenix*, *Andreas*, and *GuthlacB* as well as his signed poems.

[17] The appendix contains all the examples of *weallan*, *wyllan* and their nouns.

[18] According to Bosworth-Toller's *Anglo-Saxon Dictionary* (1898: 523), *heaðu* or *heaðo* means 'war', occurring only in compounds.

[19] The examples of dragon's fire in *Beowulf* are ***weoll*** *of gewitte* (2882a), *hiolo****weallende*** (2781b), *byrne****wylmum*** (2326b), and *fyr****wylmum*** (2671a).

[20] While the emotion metaphor is described in the substantive compound, *sorgwælmum*, the *X wylm* phrase had evoked physical pain just before death in line 1150b *sarwylmum* 'surge of pain'.

[21] Hideki Watanabe has lately suggested that *weorm* 'worm' connotes 'conscience' in Anglo-Saxon literature. The *Middle English Dictionary* gives the set phrase, 'the worm of conscience' (cf. worm. n. 4 Fig. (b)). Clark Hall's *Concise Anglo-Saxon Dictionary* (1960: 414) also shows that *witt* conveys not only 'consciousness' but also 'conscience'. According to the interpretation by Watanabe, *Andreas* 769a-769b shows 'a guilty conscience welling up, the worm hostile against prosperity'.

Chapter 3

Wallen and *Wellen* in Middle English Works

3.1 Introduction

In Middle English poetry, the recurring image of 'surging water' extends its literal meaning to 'burning fire', 'boiling water with heat', 'welling up emotion' and other figurative expressions. From Old to Middle English, the vowel sounds of *weallan* and *wyllan* have slightly changed. The diphthong /ea/ of the intransitive verb *weallan* in Old English has simplified into the long vowel /a:/ of *wallen*. Likewise, the /i/ vowel sound in the transitive verb *wyllan* has changed to the lower /e/ in *wellen*.

period	**vi.**	**n. from vi.**	**vt.**	**n. from vt.**
Old English	*weallan*	*wylm*	*wyllan*	*wylle*
Middle English	*wallen*	*walm*	*wellen*	*welle*

As stated in Chapter 1, most surging water expressions in the *Oxford English Dictionary* etymology explanation (1989: 851) were intransitive. In Middle English, Nakao, Toshio (1972: 279) shows that some word stems have lost their distinctive vowel features, or unique spelling and pronunciation differences between the intransitive and transitive verbs. Losing these distinctive vowel features, causing the frequency of transitive verbs to increase in Middle English, is what Nakao called "transitivation". [1] The intransitive verb *wallen* and the transitive verb *wellen* will also lose their distinction, and both verbs will simply become *well* in Early Modern English. In this chapter I will show the frequency increase in the transitive usage to express 'wellsprings', 'boiling water with heat' and its metaphorical extensions in Middle English works.[2]

3.2 Materials and Genres

From Middle English works in the Early English Text Society editions,[3] I collected the expressions of *wallen* and *wellen*, including their nominal usages, and categorized them according to genres: romances, chronicles, religious works, pilgrimage, didactic works, philosophical works and debate poetry.[4] The results are as follows:

Table 3.1 Early English Text Society Materials

genres (the number of works)	**book titles**
romances (16)	*The Receyt of the Ladie Kateryne*, *Morte Arthure or the Death of Arthur*, *Octovian*, *The Wars of Alexander*, *The Romance of Sir Beues of Hamtoun*, *Barlam and Iosaphat*, *Sir Eglamour of Artois*, *Kyng Alisaunder*, *Alliterative Romance of Alexander and Dindimus*, *The Wars of Alexander*, *Early English Versions of the Tales of Guiscardo and Ghismonda and Titus and Gisippus from the Decameron*, *Lydgate's Siege of Thebes,* *Lydgate's Fall of Princes*, *The Gest Hystoriale of the Destruction of Troy*, *Sir Gawain and the Green Knight*, *Of Arthour and of Merlin*
chronicles (2)	*Lydgate's Troy Book*, *Godeffroy of Boloyne*
religious works (34)	*Cursor Mundi*, *Quatrefoil of Love*, *The Chester Mystery Cycle*, *Richard Morris's Prick of Conscience*, *Story of Genesis and Exodus*, *The Middle English Physiologus*, *The English Works of John Gower vol I: Confessio Amantis*, *English Works of Wyclif IV. Of Prelates*, *The Wheatley Manuscript*, *The Revelation of the Monk of Eynsham*, *Speculum Vitae*, *Three Alliterative Saints' Hymns*, *Lanterne of Liȝt*, *Early English Alliterative Poems*, *A Stanzaic Life of Christ*, *Legends of the Holy Rood*, *Symbols of the Passion and Cross-Poems*, *The Cloud of Unknowing and the Book of Privy Counselling*, *The Poem of John Audelay*, *The N-Town Play I*, *The Towneley Plays*, *The Book of the Foundation of St Bartholomew's Church in London*, *Mirk's Festial*, *The Southern Passion*, *The South English Legendary*, *Life of St Katherine*, *Seinte Katerine*, *Seinte Marherete*, *Liflade ant te Passiun of Seinte Iuliene*, *Vision of Piers Plowman*, *William Langland: The Vision of Piers Plowman*, *An Old English Miscellany: A Bestiary, Kentish Sermons*, *Proverbs of Alfred and Religious Poems of the 13th Century*, *The Ayenbite of Inwyt*
pilgrimage (2)	*Mandeville's Travels*, *The Book of Margery Kempe*
didactic works (2)	*The Seven Sages of Rome*, *The Macro Plays*
philosophical and debate poetry (3)	*Chaucer's Translation of Boethius's De Consolatione Philosophiae*, *Mum and the Sothsegger*, *The Owl and the Nightingale*

In Middle English chronicle and romantic works, surging water metaphors express the lofty virtues of Christian morality and knighthood, such as courage, devotion and honour. In religious works, martyrs suffer the boiling cauldron, and evil is overwhelmed by grief. Sometimes they are thankful for God's mercy. An analysis of surging water metaphors will reveal the similarities and differences between the Old English heroic epics and the Middle English romances. The historical development of metaphorical extensions through OE and ME religious works will also be covered.

3.3 Romances and Chronicles

Lydgate's Troy Book, consisting of 30,117 lines in five books, is notable from the period. The noun *well* occurs 29 times in this long historical account of the Trojan War.[5] Surging water expressions extend to emotion and other figurative meanings. In addition to this chronicle, the romance epics like *The Wars of Alexander* and *The Romance of Sir Beues of Hamtoun* describe chivalry and courtly love.

3.3.1 WATER (Wellsprings)

While the intransitive *weallan* and *wylm* denoted 'heaving sea' in OE epics, this image shrinks into a 'wellspring' described in the transitive verb *wellen* in the ME romances. Derived from *wellen*, the noun *welle* is the source place where heroic figures take respite and regain strength.

(1) *The Romance of Sir Beues of Hamtoun* 2814-2815
A dede of is helm of stel / And colede him þer in **fraiche wel**,

'A man is with a steel helmet, and cooled himself there in the **fresh well**,'

The noun *wel(le)* is sometimes modified by an adjective, *fraiche* 'fresh'. Table 3.2 shows the forms and collocations of the core usage of 'wellspring' in chronicles and romantic works.

Table 3.2 ‘Wellspring’ Expressions in Romances and Chronicles in EETS

works [frequency]	**examples** (line number)
Lydgate’s Troy Book [n.8]	*the* ***welle***, --- *the* ***welle*** *Caballyn* (bk.I. Pro. 42-44), *þe* ***colde welle*** (bk.I. 746), *a* ***cristal welle*** (bk.II. 2546), *a* ***welle*** (bk.III. 5690), *þe* ***welle*** (bk.III. 554), ***depe wellis*** (bk.II. 2582), ***lusty welles*** (bk.V. 528)
Lydgate’s Siege of Thebes [n.3]	***wellë*** (bk.I. 3007), ***faire welle*** (bk.I. 3098), *þe* ***well*** (bk.IV. 1139)
Godeffroy of Boloyne [n.1]	*withoute* ***wellys*** (ch.174. 33)
Morte Arthure or the Death of Arthur [n.1]	*a* ***colde welle*** (882)
Octovian [n.5]	*the* ***welle*** (Cambridge MS. 313), *þe* ***welle*** **(**Lincoln 91 MS. 316), *the* ***welle*** (Cambridge MS. 347), *A well* ***feyre well*** (Cambridge MS. 425), *The* ***welle*** (Cambridge MS. 429)
The Romance of Sir Beues of Hamtoun [n.2]	*þe* ***welle*** (MS.A. 2802), ***fraiche wel*** (MS.A. 2815)
Barlam and Iosaphat [vt.5 / n.2]	*The* ***wellys*** *---* ***welle*** *vp* (f.59. 2712-2713), ***wellis of water*** *---* ***wellen out*** *---* ***wellen out*** (f.53. 2418-2420), ***wellen*** *vp ---* ***wellen*** *vp* (f.53^{v}. 2422-2424)
Alliterative Romance of Alexander and Dindimus [vi.1 / n.1]	***walleþ*** *of watur ---* ***welle-springus*** (499)
The Wars of Alexander [n.2]	***a wale well*** (4304), *þe* ***swete wellis*** (4385)
The Gest Hystoriale of the Destruction of Troy: vols I and II [vt.1]	***wellit*** *---* *wale water* (bk.II. f.7a. 340)

As Nakao (1972: 279) wrote about the “transitivation”, most ‘wellspring’ expressions occur with the transitive verb *wellen* and its noun *welle*, while the intransitive verb and its noun only implied ‘surging water’ in *Beowulf* (Table 2.1).

As with Table 3.2 shown, Lydgate denoted several ‘wellspring’ by an adjective + *welle* phrases: *colde welle* (bk.I. 746), *cristal welle* (bk.II. 2546), *lusty welles* (bk.V. 528), and *faire welle* (bk.I. 3098), in his *Troy Book* and *Siege of Thebes*, respectively. In his historical stories, the noun *welle* also connotes several usages: ‘heaving sea’, ‘streaming water’, and ‘pit’. Whereas the surging water usage connoted the core image of ‘heaving

sea' in Old English, it becomes peripheral in Middle English romances. In the following example *Caribidis* 'Charybdis' refers to a dangerous whirlpool in a narrow sea channel. Opposite Charybdis lies the cave of the female sea monster, Scylla, who according to the Greeks devoured sailors when they tried to pass her cave.[6]

(2) *Lydgate's Troy Book* Bk.V. 2052-2053
Wher I was lyk to haue be deuorid / Of **Caribidis**, with his **profound welle**,

'Where I was likely to have been engulfed to **Charybdis**, with its **profound swirl**,'

This episode is somewhat similar to the monsters' mere in the OE epic *Beowulf* (e.g., *ðæs* ***wælmes***, --- / *grundhyrde*; '**water surging**, --- warden of the abyss' in 2135a-2136b). In the mere, Grendel's mother also lived and fought against Beowulf. While surging billows in the Baltic and North seas were expressed with the intransitive verb *weallan* and its noun *wylm* in *Beowulf*,[7] Lydgate described the whirlpoor in the noun *welle*, derived from the transitive verb *wellen*. Only Lydgate and the *Morte Arthure* poet expressed 'heaving sea' with the noun *welle* in Middle English poems.

Along with the decreasing frequency of 'heaving sea', 'streaming water' depicts beautiful stream, instead of 'a raging flood'. While the compound noun *flodes wylm* denoted 'flood surging' in *Beowulf*, the following *siluer welles* 'silver stream' connotes the bright surface of the river.

(3) *Lydgate's Troy Book* Bk.I. 3929-3930
Whan **siluer welles** scheden oute her stremys / In þe **ryuers**, gilt with þe **sonne bemys**,

'When **silver springs** shed out here to streams, in the **rivers**, bright with the **sun beams**'

The verb of *weallan* in OE indicated surging water, and the ME verb *wellen* connotes springing out gently. The vast open image of the heaving sea of OE has been scaled down, even shrunk, in ME, giving us a small well in the wood, quiet and enclosed.

(4) *Lydgate's Troy Book* Bk.V. 867-868
Þe whiche, sothly, no man dide knowe, / **Hid & enclosid** in a **welle lowe**

'which, actually, no man did know, **hid and enclosed** in a **deep well**'

The romantic poem, *Morte Arthure or the Death of Arthur*, gives a more concrete expression to 'streaming water'. The noun *welle* also connotes well-mellowed wine as in (5). A duchess offered Arthur wine, and ample amount of wine is expressed with *wellyde out* 'surged out'.

(5) *Morte Arthure or the Death of Arthur* 3376-3377
Thane cho **w**ente to *th*e **welle** by *th*e **w**ode enis, / That **alle *w*ellyde of wyne**, and wondirliche rynnes;

'Then she went to the **well** in the grove, **a great amount of wine welled out**, and marvelously runs;'

While 'gentle stream' and 'a deep and dark cavity' are based on the core image of 'wellspring'in ME, the 'fierce surge' of OE still remains in the gushing blood on the battlefield image. The *Morte Arthure* poet uses a similar phrase, *all wellen of ~*.

(6) *Morte Arthure or the Death of Arthur* 3818-3819
Wondis of thas **w**edirwyns with **w**rakfulle dynttys, / **Alle wellys** fulle **of blode**, thare he awaye passes;

'speares of the enemies with vengeful blow, **all** full **of blood wells** where he passes.'

Morte Arthure or the Death of Arthur is written in the traditional alliterative style. Oakden, J. P. (1968:187-188) researched eleven patterns of alliteration in this poem. According to his metrical survey, example (5) is the 'aaa/aa' type, as well as another example: '*In **w**est **W**alys i**w**ysse / syche **w**oundyrs þay **w**roghte*. (*Morte Arthure* 322)'. Example (6) is the 'aaa/ax' type, while Oakden offered: '**Sc**athyll **Sc**ottlande by **Sk**yll / he **sk**yftys as hym lykys (*Morte Arthur* 181)'. As these examples show, traditional alliterative poems have two or more of the same consonant sounds at the beginning of long lines.

In addition to Lydgate and the *Morte Arthure*'s poetry, the following works have more elaborate usages of 'wellspring'.

Table 3.3 More Elaborate Usages of 'Wellspring' in Romances and Chronicles in EETS

elaborate usages of WATER	**works** [frequency]	**examples** (line number)
streaming water	*Lydgate's Troy Book* [n.1]	***siluer welles*** (bk.I. 3929)
	Octavian [n.2]	*A* ***welle streme*** *---* *The* ***welle*** (Lincoln 91 MS. 428-432)
	The Wars of Alexander [n.1]	*Þai Revers* *---* ***Iacob[e]s well*** (4822-4823)
	Of Arthour and of Merlin vol II Introduction, Notes and Glossary [n.1]	***wel-streme*** (f.235va. 6058)
well of wine	*Morte Arthure or the Death of Arthur* [n.1 / vt.1]	*wyne* *---* *the* ***welle*** *rynnys* (539-540), *alle* ***wellyde of wyne*** (3377)
pit	*Lydgate's Troy Book* [n.2]	*in a* ***welle lowe*** (bk.V. 868), *Vn-to þe* ***welle*** (bk.V. 884)
heaving sea	*Lydgate's Troy Book* [n.2]	***wellis*** *trouble* (bk.II. 5868), ***profound welle*** (bk.V. 2053)
	Morte Arthure or the Death of Arthur [n.1]	*the* ***walle*** *---* *at the fore flude* (493-494)
gushing blood	*Morte Arthure or the Death of Arthur* [vt.1]	*Alle* ***wellys*** *fulle of blode* (3819)

Table 3.4 shows that 'wellspring' images have become the core image in ME romance and chronicle works. 'Wellspring' extends to 'streaming water', 'well of wine', and 'pit', while 'heaving sea' extends to 'gushing blood'. One can see that the OE image of 'heaving sea' has become infrequent and almost obsolete. With the increased occurrences of the transitive verb *wellen* and its derived noun, *welle*, the core meaning of 'wellspring' and its extended meanings underwent "transitivation".

Table 3.4 The Occurrences of WATER in Romances and Chronicles in EETS

	well-spring	streaming water	well of wine	pit	heaving sea	gushing blood
wallen (vi.)	1	0	0	0	0	0
walm (n. of vi.)	0	0	0	0	0	0
wellen (vt.)	**6**	0	**1**	0	0	**1**
welle (n. of vt.)	**25**	**5**	**1**	**2**	**3**	0

3.3.2 HEAT (Boiling Water)

In *Beowulf*, *weallan* and *wylm* denoted 'stirring fire' or 'dragon's flame' on the battlefield,[8] whereas the usage of 'surging water' has a few HEAT expressions in ME romance and chronicle works. The following example is the only example of 'burning fire', and the usage is the same as the intransitive verb in OE.

(7) *Sir Eglamour of Artois* Cotton MS.736-739
He kest out mony **fyre brondes** þore, / Euyr nere þe nyȝt þe more, / As hyt **walled** owt of helle.

'He threw out many **burning fire** there, ever nearer the night the more, as it **welled** out of hell.'

Although there were no 'melting metal' expressions in OE epics, such HEAT expressions already occurred in OE religious works. For instance, the combination of a base noun with a limiting genitive *leades wylm* meant 'lead boiling' in *Juliana* 583b.[9] In the following ME romance, 'melting metal' is also expressed with the combination of the intransitive verb *wallyng* 'welling' and a noun 'metal'.

(8) *Kyng Alisaunder Vol. I* Lincoln MS. 1614-1615
þey ȝaue knokk / Wiþ hot water and **wallyng metal**

'They gave an attack with hot water and **melting metal**'

Only one example of the transitive verb *wyllan* was expressed in ASPR, as previously stated.[10] The intransitive verb *weallan* and its noun *wylm* mainly conveyed 'surging water' in OE. Accordig to the *Oxford English Dictionary*, however, the transitive usage, which derived from the other cognate language, could express 'boiling water'.[11] In ME romance and chronicle works, the only example of the transitive usage denotes 'boiling water', as in (9), while ME religious works will show several HEAT expressions in the next section.

(9) *The Wars of Alexander* 4079-4080
he foundis with his folke, / Till he come blesenand on a brym・was **welland hate,**

‘he went with his folk until he comes (to the river) glaring in water and was **welled hot**.’

Table 3.5 The Occurrences of FIRE/HEAT in Romances and Chronicles in EETS

	surging fire	melting metal	boiling water
***wallen* (vi.)**	**1**	**1**	0
walm (n. of vi.)	0	0	0
***wellen* (vt.)**	0	0	**1**
welle (n. of vt.)	0	0	0

The intransitive or transitive verb depicts a dynamic motion of the HEAT concept, while the noun connotes a quiet place of ‘wellspring’ where warriors take a reprieve and regain strength. Although the romance and chronicle works have fewer examples of the HEAT concept, all three examples are expressed in the verb forms. Since there is no example of the noun drived from *wellen*, “transitivation” has not occurred in ‘surging fire’ and ‘melting metal’. They follow the fierce surging motion of the OE usage, expressed with the intransitive verb.

3.3.3 EMOTION and SPIRIT (Chivalry and Virtue)

While OE epics expressed the Vikings’ heroic deeds, ME romances and chronicles were about the loyalty and chivalry of knighthood. In the following ‘wellspring’ image, which is the central schema of ME, the source of manhood springs from another source, knighthood.

(10) *Lydgate’s Troy Book* Bk.III. 1303-1304
“O flour of **knyȝthod**, rote of **hardynesse**, / **Welle of manhood**, stok of **worþines**!

‘Oh the flower of **knighthood**, the source of **bravery**, **well of courage**, a paragon of **dignity**!’

Knights must have Christian virtue and are loyal to God, as well as a king. In (11) Bevis was injured in battle with a dragon and threw himself into a wellspring, believing sovereign virtue resided there.

(11) *The Romance of Sir Beues of Hamtoun* Auchinleck MS. 2803-2807
Lordinges, herkneþ to me now: / Þe **welle** was **of** swich **vertu**: / A virgine wonede in þat londe, / Hadde baþede þerin, ich vnuderstonde; Þat water was so holy,'

'God, listen to me now. There was the **well of** such **virtue**. A virgine woman lived in the land, she had bathed in the well, I understand. That water was so holy,'

While God's virtue resides in the well in (11), the following example shows that the warrior Eneas distrusting a veteran general, describing him as a 'well of deceit and fraude'.

(12) *Lydgate's Troy Book* Bk.V. 473-475
Is he nat double, traitour, & eke fals, / Worþi to bene honged by þe hals, / **Of al deceit & of fraude welle**,

'Is he not unreliable, traitour and also false, worthy to be hanged with a rope around neck, **a well of all deceit and fraude**,'

Table 3.6 shows the *welle of* ~ phrases paired with knighthood and other manly characteristic common in ME romance and chronicle works. These expressions of chivalry were not used in OE epics.

Table 3.6 'Chivalry, Virtue and Vice' Expressions in Romances and Chronicles in EETS

subordinate concepts of **SPIRIT**	**works** [frequency]	**examples** (line number)
chivalry	*Lydgate's Troy Book* [n.6]	***of knyȝthood welle*** *&* *spryng* (bk.I. 96), ***welle of worschip & honour*** (bk.II. 246), ***of manhod welle*** (bk.II. 2151), ***of knyȝthod*** *spring &* ***welle*** (bk.II. 4802), ***Welle of manhood*** (bk.III. 1304), ***of knyȝthod*** *verray sours &* ***welle*** (bk.IV. 1703)
virtue	*The Romance of Sir Beues of Hamtoun* [n.1]	***welle --- of*** *swich* ***vertu*** (Auchinleck MS. 2804)
	Barlam and Iosaphat [n.1]	*þe* ***welle of goodnes and of equyte*** (f.86. 3923)
	Early English Versions of the Tales of Guiscardo and Ghismonda and Titus and Gisippus from the Decamero [n.1]	*the verray* ***welle of yeftys lyberall*** (Rawl. 3.19. MS. ch.3. 7)
vice	*Lydgate's Troy Book* [n.2]	*Sours and* ***welle of vnkyndenesse*** (bk.IV. 6444), ***Of al deceit & of fraude welle*** (bk.V. 475)

The remaining EMOTION examples, sorrow and joy, are typical. The basic meaning of 'wellspring' is associated with 'emotion surging up and welling out'. In the following chronicle, Helen of Troy, whose famed beauty launched a thousand ships, weeps when Sparta lost the war to keep her and she must leave her husband. In OE epics, bold warriors bewailed the loss of their confidants, or death coming, and 'heaving sea' described deep emotions.[12] The shrunken image of 'surging water' in ME actually expands in scope, with the inclusion of new people experiencing emotion.

(13) *Lydgate's Troy Book* Bk.II. 3908-3909
Þe burbly wawes of hir eyen clere / Liche **welle stremys** by hir chekis reyne;

'The gushing waves from her eyes brightly like **well streams** on her cheeks fall;'

While Lydgate expresses surging up emotion in the *well of ~* phrases, the *Sir Gawain and the Green Knight* poet describes 'surging up joy' in the present participle of the intransitive verb, *wallande*, as in (14). The alliterative style is 'aa/ax', according to Oakden (1968:190). He showed the same type of alliterative example, 'þe **ch**auntre of þe **ch**apel **ch**eued to an ende (*Sir Gawain and the Green Knight* 63)'. The relationship between emotional intensity and temperature is based on an EMOTION IS A HOT FLUID IN A CONTAINER metaphor.

(14) *Sir Gawain and the Green Knight* 1762
Wiȝt **w**allande joye **w**armed his **hert**;

'**W**ith **w**elling up joy **w**armed his **heart**'

Whereas the OE *weallan* implied emotions welling up with high temperature (e.g., *Andreas* 767 ***brandhata*** *nið weoll* '**burning hot** hatred boiled'),[13] the ME *wallande* conveys a tender emotion with milder temperature.

Compared with the *welle of ~* phrases referring to 'chivalry', 'virtue', and 'vice', Table 3.7 shows us basic emotions like 'sorrow and joy'. Here *welle* and *wallen* appear in a variety of forms and phrases. Lydgate denotes 'surging sorrow' not only by the *welle*

of ~ phrases but also 'tears flowing out' (e.g., *Troy Book* Bk.II 3909 ***welle stremys*** *by hir chekis reyne* '**well streams** on her cheeks fall'). Female emotions, especially grief, move into the picture in ME romances and chronicles alongside the heroic expressions of OE epics. In *Guiscardo and Ghismonda* (Add. 12524. MS. Ch.1. 464), the wife Ghismonda's crying is described by ***two spring wellys*** *rynnyng as a flode* '**two spring wells** flowing as a flood'.

Table 3.7 'Sorrow and Joy' Expressions in Romamces and Chronicles in EETS

subordinate concepts of EMOTION	**works** [frequency]	**examples** (line number)
sorrow	*Lydgate's Troy Book* [n.1]	*Liche* ***welle stremys*** *by hir chekis reyne* (bk.II. 3909)
	Lydgate's Fall of Princes [n.1]	***Welle of wanhope*** (bk.I. 6892)
	Lydgate's Siege of Thebes I [n.1]	*Of al this* ***sorowe*** */ verraye sours and* ***welle*** (4290-4291)
	Early English Versions of the Tales of Guiscardo and Ghismonda and Titus and Gisippus from the Decameron 'Guiscardo and Ghismonda' [n.2]	*Lyke* ***two spring wellys*** *rynnyng as a flode* (Add. 12524. MS. ch.1. 464), *Lyke* ***ij wellis spryngis****, rennyng as a flode* (Rawl. C. 86. MS. ch.1. 464)
joy	*Lydgate's Fall of Princes* [n.1]	*Spryng and* ***well*** *off al myn hertis* ***lust*** (bk.I. 6898)
	Sir Gawain and the Green Knight [vi.1]	***wallande joye*** (1762)

The noun *welle*, derived from the transitive verb *wellen*, implies surging emotions in ME romances and chronicles (Table 3.8). In Old English, 'heaving sea' was mainly associated with surging up emotions (i.e., the EMOTION IS A NATURAL FORCE metaphor). Through the transitivation of the verb usage in Middle English, the surging water image has been downsized, and 'wellspring' has come to connote emotion surging up.

Table 3.8 The Occurrences of EMOTION and SPIRIT in Romances and Chronicles in EETS

	chivalry	virtue	vice	sorrow	joy
wallen (vi.)	0	0	0	0	1
walm (n. of vi.)	0	0	0	0	0
wellen (vt.)	0	0	0	0	0
***welle* (n. of vt.)**	**6**	**3**	**2**	**5**	**1**

3.3.4 Other Extended Meanings

While the *Beowulf* poet expressed only one figurative expression, *deaðes wylm* 'death waves (2269b)', in ME romances and chronicles the image of water welling up is associated with various extended meanings.

Table 3.9 Other Extended Meanings in Romances and Chronicles in EETS

extended meanings	**works** [frequency]	**examples** (line number)
beauty	*Lydgate's Troy Book* [n.2]	***of bewte*** *spring and* ***welle*** (bk.I. 3909), ***of bewte*** *to be þe verray* ***welle*** (bk.II. 5042)
poetic faculty	*Lydgate's Troy Book* [n.1]	***of poetis*** *was þe spring &* ***welle*** (bk.I. 1710)
divination faculty	*The Receyt of the Ladie Kateryne* [n.1]	***of austronomy*** *was the very* ***welle*** (bk.II. f.37^{r}. 267)
vigor	*Morte Arthure or the Death of Arthur* [vt.1]	***wellyde all qwyke*** *--- in wrethe* (1736-1737)
life	*Barlam and Iosaphat* [n.1]	***welle of lyf*** (f.70^{v}. 3215)
light	*Barlam and Iosaphat* [n.1]	***welle of euerlastynge lyȝt*** (f.86. 3923)
fragrance	*The Wars of Alexander* [n.1]	***Of scenece*** *& of othire salue* ***--- wellis*** (4976)

In the WATER concept, some examples show a clear beautiful fountain: *a* ***cristal welle*** (*Lydgate's Troy Book* Bk.II. 2546), ***lusty welles*** (Lydgate's *Troy Book* Bk.V. 528-529), and *A well* ***feyre well*** (*Octovian* Cambridge MS. 425). Such beautiful wellsprings are associated with 'beauty flowing out' of a person.

(15) *Lydgate's Troy Book* Bk.I. 2616-2617
Above alle other for to haue a pris, As ȝe þat be **of bewte spring and welle**.

'Above all others, to have a worth, as you are that **spring and well of beauty**.'

Example (16) shows the special ability, 'poetry flowing out'. Compared with the OE image of 'heaving sea' and 'spitting harsh words', now the water image is associated with 'flowing poetry'.[14]

(16) *Lydgate's Troy Book* Bk.I. 1707-1710
But of Medee, þouȝ þis clerke Ouide, / Tencrese hir name vp-on euery syde, /List in his fables swyche þinges telle, / Þouȝ he **of poetis was þe spring & welle**:

'But about Medea, though this was a clerk Ovid, her name Tencrese upon every side, told such things in his fables, though he was **the spring and well of poetry**:'

Wellsprings can be sacred and a source of God's mercy. The next example equates drinking water from the wellspring to getting life from God.

(17) *Barlam and Iosaphat* f.70^{v}. 3214-3215
As þe herte desireth to þe **wellys of watere**, so my soule desireth to God, þat is þe **welle of lyf.**'

'As the heart desires to the **wells of water**, so my soul desires to God, that is the **well of life**.'

In *Barlam and Iosaphat*, God is also expressed in *welle of --- euerlastynge lyȝt* 'well of everlasting light (f.86. 3921-3923)'.

While 'beauty' and special faculties are likened to 'wellspring', 'vitality increasing' is compared to 'hot fluid in a container'. It is the same psycho-physiological relationship when we feel 'anger'. As one's mind is pressured, body temperature increases.

(18) *Morte Arthure or the Death of Arthur* 1736-1737
I walde be **wellyde all qwyke**, and quarterde in sondre, / Bot I wyrke my dede, whils I in wrethe lenge.

'I would be boiled vigorously, and quartered in pieces, But I work my deed, while I am in long wrath.'

As with the ‘surging emotion’ metaphors of the previous section, the extended meanings or figurative expressions have become more diverse than those in OE epics. As Table 3.10 shows, most examples are denoted by the noun derived from the transitive verb, *welle*, especially in the *well of* ~ phrases.

Table 3.10 The Occurrences of Other Extended Meanings in Romances and Chronicles in EETS

	beauty	poetic faculty	divination faculty	vigor	life	light	fragrance
wallen (vi.)	0	0	0	0	0	0	0
walm (n. of vi.)	0	0	0	0	0	0	0
wellen (vt.)	0	0	0	1	0	0	0
***welle* (n. of vt.)**	**2**	**1**	**1**	0	**1**	**1**	**1**

3.4 Religious Works

In ME Christian writing, fresh and clear water wells are usually ‘holy’, containing God’s power. Thus, a rather large number of religious works in EETS contain ‘wellspring’ expressions (Table 3.11).[15]

3.4.1 WATER (Holy Wells)

All but two of the surging water examples from religious works in Table 3.11 come from the noun *welle*, which is derived from the transitive verb *wellen*. Most of them depict holy water of some kind. One outlier phrase, which conveys ‘shedding blood’, is expressed with the transitive verb *wellen*.

Table 3.11 The Usages of *Wellen* (Vt.) and *Welle* (Noun Derived from Vt.) in EETS Religious Works

word forms [frequency]	**works**	**examples** (line number)
wellen (vt.) [2]	*The Revelation of the Monk of Eynsham*	*hit* ***wellid*** *oute of* ***blode*** (ch.11. 506)
	The Seven Sages of Rome	*Fayer welles there* ***wellyde*** (MS.D. 135)
a simplex: ***welle*** (n.) [37]	*Cursor Mundi*	***welle*** (C.MS. 310), ***welle*** (F.MS. 310), ***welle*** (G.MS. 310), ***welle*** (T.MS. 310), *a* ***wel*** (C.MS. 1032), *a* ***welle*** (F.MS. 1032), *a* ***welle*** (G.MS.1032), *a* ***welle*** (T.MS.1032), *a* ***well*** (C. MS.1315), *a* ***welle*** (F.MS. 1315), *a* ***welle*** (G.MS.1315), *a* ***wele*** (C.MS.3066), *a* ***welle*** (G.MS.3066), *a* ***welle*** (T.MS.3066)
	Quatrefoil of Love	*a* ***welle*** (3)
	The Chester Mystery Cycle	*this* ***wall*** (Play XVI$_{A.}$ 390)
	Story of Genesis and Exodus	*a* ***welle*** (2740), *te* ***welle****[n]* (2757), *ðo* ***welles*** (3306)
	The Middle English Physiologus	*a* ***welle*** (36)
	A Stanzaic Life of Christ	*the* ***walles*** (8188), *A* ***walle*** *sprong oil* (955)
	The Poem of John Audelay	*þe* ***wele*** (num.24. 36), *þe* ***well*** (num.24. 42), *þi* ***welle*** (num.25. 8)
	Mirk's Festial	*her* ***walle*** (ch.43. f.104a. 14)
	The South English Legendary I	*a* ***welle*** (ch.51. 293)
	An Old English Miscellany: A Bestiary	*a* ***welle*** (61)
	Mandeville's Travels	*the* ***welle*** (f.48a. 32), *a* ***welle*** (f.49a. 18), *a* ***welle*** (f.66a. 4), *a* ***welle*** (f.128a. 29), *þat* ***welle*** (f.129a. 4), *the* ***welle*** (f.26b. 17), *the* ***welle*** (f.28b. 31), *þat* ***well*** (f.71b. 8), *the .iij.* ***welles*** (f.118a. 27)
a compound: ***welle*** (n.) + X, X + ***welle*** (n.) [7]	*Early English Alliterative Poems B.* 'Cleanness'	***walle-heued*** (364), ***welle-hedeȝ*** (428)
	Story of Genesis and Exodus	*a* ***welle ſpring*** (2757), *xij* ***welle-ſpringes*** (3304), ***heued-welle*** (868)
	The Middle English Physiologus	*ðat* ***welle grund*** (48)
	The English Works of John Gower vol II: Confessio Amantis	***welle stremes*** (bk.VII. 251)
adjective + ***welle*** (n.) [14]	*The English Works of John Gower vol I: Confessio Amantis*	*the* ***freisshe welles*** (bk.III. 1408), *a* ***lusty welle*** (bk.I. 2306)
	The Wheatley Manuscript 'A Song of Mercy and Judgment'	***holy walle*** (ch.6. 32)

	Lanterne of Liȝt	*a* ***waschinge welle*** (MS. Capitulum ch.9. f.48a. 23)
	Legends of the Holy Rood, Symbols of the Passion and Cross-Poems	*a* ***wel fair welle*** (ch.2 33. 171)
	The Poem of John Audelay	*þat* ***fayre wel*** (num.24 33)
	Mirk's Festial	*a* ***fayr walle*** (ch.43. 103b. 1)
	The South English Legendary I	*Þe* ***beste welle*** (ch.11. 27)
	An Old English Miscellany: A Bestiary	*crfteſ* ***quike welle*** (341)
	The Middle English Physiologus	***quike welle*** (222)
	Mandeville's Travels	*a* ***fair welle*** (f.71b. 3)
	The Seven Sages of Rome	***Fayer welles*** (D.MS. 135)
	The Owl and the Nightingale	*yde* ***wel*** (Oxf. MS. 917), *ydel þel* ***pel*** (Cotton. MS. 917)
possessive + ***welle*** (n.) [7]	*The English Works of John Gower vol I: Confessio Amantis*	*the Nimphes of* ***the welles*** (bk.I. 2343)
	Mandeville's Travels	*Gabrielles* ***welle*** (f.51a. 15), *þat* ***welle*** *of Paradys* (f.129. 3-4), *the* ***welle*** *of gardyns* (f.13a. 13)
	Mirk's Festial	*a* ***well*** *of oyle* (ch.3. f.8b. 12)
	The Ayenbite of Inwyt	***the welle of*** *cristninge* (fol.21b. 39), *þe ziȝþe* ***of þe welle*** (fol.27a. 52)

As the previous section mentioned, "transitivation" decreased the frequency of the intransitive verb *wallen* and its derived noun *walm* in ME, although they were the main forms used in Old English. The religious works examples of the verb *wallen* in Table 3.12 have characteristic meanings: 'oil welling up (***oyle walleþ*** *out* in *Mirk's Festial* Ch.2. f.5b. 16)', 'marrow with blood shedding out (***meari weolut꞉*** *imenget* ***wiđ blode*** in *Liflade ant te Passiun of Seinte Iuliene* Royal. 17A. XXVII. MS. ff.66^{v}. 411)', and 'venom welling up (***Venim --- / Walleþ*** in *Vision of Piers Plowman* A. MS. Ch.5. 70-71)'.

Table 3.12 The Usages of *Wallen* (Vi.) and *Walm* (Noun Derived from Vi.) in EETS Religious Works

word forms [frequency]	**works**	**examples** (line number)
wallen (vi.) [8]	*A Stanzaic Life of Christ*	***wallet*** *vp has* ***oile*** (571)
	Mirk's Festial	***oyle walleþ*** *out* (ch.2. f.5b. 16), *hit* ***walleth --- hit walleþe*** (ch.2. f.5b. 19-20)
	The South English Legendary II	***oelle --- walle*** (ch.81a. 302)
	Liflade ant te Passiun of Seinte Iuliene	***meari weolut:*** *imenget* ***wið blode*** (Royal. 17A. XXVII. MS. f.66^{v}. 411)
	Vision of Piers Plowman	***Venim --- / Walleþ*** *in my wombe* (A. MS. ch.5. 70-71)
	The Macro Plays 'The Castle of Perseverance'	***watyr and blod*** *---* ***wall*** (3360)
a simplex: ***walm*** [2]	*The Seven Sages of Rome*	*þe* ***walmes*** (F. MS. 1714), *thes* ***welmes*** (B. MS. 2597)
adjective + ***walm*** [4]	*The Seven Sages of Rome*	*þe* ***most welme*** (B. MS. 2594), *Þe* ***grettest walm*** (A. MS. 2500), *Þe* ***greste walm*** (A. MS. 2504), *The* ***gretest welme*** (B. MS. 2596)

While in romances and chronicles warriors healed their wounds at a sacred wellspring, in religious works the holy well cleanses one's soul, too.

(19) *The Wheatley Manuscript* Ch.6. 'A Song of Mercy and Judgment' 31-32
Late neuere þe deuel þat soule depraue / That wayschen was in **holy walle**.

'Let never the devil condemn that soul, that was washed in the **holy well**.'

The image of 'surging water' has not only shrunken but has become deep and enclosed. In example (20) the noun *welle* connotes a manmade well which a saint gives directions to dig, and it becomes a powerful remedy for sickness.

(20) *Mandeville's Travels* f.26b. 17-18
the **welle** þat **Moyses made** with his hond in þo desertes

'the **well** that **Moses made** with his hand in the desert'

Some believe that powerful oils well up from saints' tombs. In *Mirk's Festial* ('De Festo

St. Nicholai, etc.') and *The South English Legendary I* ('St. Nicholas'), poets tell of medicine for the sick welling up from the Saint Nicholai's tomb.

(21) *Mirk's Festial* Ch.3. 'De Festo St. Nicholai, etc.' f.8b. 11-12
And when he was buryet, at þe hed of **þe tombe** sprong **a well of oyle** þat dyd **medysyn to all seke**.

'And when he was buried, at the head of **the tomb a well of oil** sprang that became **medicine to all sick people**.'

Whereas the basic ME WATER image of 'wellspring' depicts 'holy water' and 'remedy oil', the basic OE surging water image of 'heaving sea' denoted water commotion. In example (22) a compound *walle-heued* connotes the source of the 'Noah's Flood'. Medieval people were able to feel both God's anger and his mercy at the wellspring source.

(22) *Early English Alliterative Poems* 'Cleanness' 363-364
Þen bolned þe abyme & bonkeȝ con ryse, / Waltes out vch **walle-heued**, in ful wode stremeȝ,

'Then the deep bottomless boiled and bank rose, water tossing out of **wellhead**, in fully raging streams'

As Table 3.13 shows, the noun *welle* derived from the transitive verb *wellen* mainly implies 'holy well' and extends to other worthy waters: 'well of wine' and 'well of oil' for healing. On the other hand, the 'heaving sea' image of OE still remains in 'surging venom' and 'welling oil', and it is denoted by the intransitive verb *wallen*.

Table 3.13 The Occurrences of WATER in Religious Works in EETS

	well-spring	well-head	streaming water	pit	gushing blood	surging venom	well of wine	welling oil
wallen (vi.)	0	0	0	0	3	**1**	0	**5**
wal(*m*) (n. of vi.)	6	0	0	0	0	0	0	0
wellen (vt.)	2	0	0	0	0	0	0	0
***welle* (n. of vt.)**	**59**	**3**	**1**	**1**	0	0	**1**	**1**

3.4.2 HEAT (Hell Fire and Boiling Cauldron)

Comparing 'wellsprings' to 'heaving sea', the ME water image seems to have lost some of its fierceness. However, in the following Table 3.14, the fire examples of *wallen* and *wellen* still connote the 'devouring fire' of Hell. The examples of 'boiling water' also depict furious surging in the cauldron, where martyrs suffer for their faith. The examples of 'boiling oil and metal' also represent brutal torture scenes. While the image of 'wellsprings' connotes a peaceful rising up motion, 'surging flame' and 'boiling cauldron' show a fiercer motion. While a large number of examples of 'holy well' are expressed with the noun *welle* (Table 3.13), the intransitive and transitive verbs, *wallen* and *wellen*, imply a dynamic image generating intense heat.

Table 3.14 'Burning Fire' and 'Boiling Cauldron' Expressions in Religious Works in EETS

subordinate concepts of HEAT	**works** [frequency]	**examples** (line number)
burning fire	*A Bestiary, Kentish Sermons, Proverbs of Alfred and Religious Poems of the 13th Century* [vi.1, vt.1]	***wellyng pich. and Brumston*** (App.III. 134), *þat euer* ***walleþ*** (ch.2. 'A Moral Ode' 241)
	The Macro Plays 'The Castle of Perseverance' [vt.1]	***bras and brimston to welle*** (3593)
	The Cloud of Unknowing and the Book of Privy Counselling [vt.1]	***the fiire of helle wellyng*** (ch.55. f.102. 16)
boiling water	*Cursor Mundi* [vt.1]	***welleþ*** *in þat hete* (T. MS. 11871)
	Speculum Vitae [vt.1]	***wellande*** */ --- hate dropes sprentes out* (14920)
	Liflade ant te Passiun of Seinte Iuliene [vi.1]	***wallinde*** *hat* (Royal. 17A. XXVII. MS. f.68^{v}. 533)
	William Langland: The Vision of Piers Plowman [vt.2]	***to wele*** (C. MS. ch.12. 273), *water* ***wellede*** (C. MS. ch.22. 379)
	A Bestiary, Kentish Sermons, Proverbs of Alfred and Religious Poems of the 13th Century [vi.2]	***water wallinde hot*** (ch.19. 75), *and* ***wallen in helle*** (ch.30. 45.)
	The Seven Sages of Rome [vi.1, **n.10**]	***seuen walmes boiland*** --- ***walmes*** (A. MS. 2451-2452), ***walmes seuen*** (A. MS. 2465), ***hoot walmyng*** --- ***vij walmes*** (F. MS. 1699-1700), ***boylyng*** *cawdrone, With* ***vij welmes*** (B.MS. 2545-6), ***seuene walmes*** (D. MS. 2364), ***gretyst walme*** of the caudrone (D. MS. 2382), *the caudron* --- ***walme*** (D. MS. 2387-2388), ***seuene walmes*** (D. MS. 2374), *the caudron* --- ***walmes*** (D. MS. 2403-2404)

boiling oil	*Cursor Mundi* [vt.4]	***welland hat**; /Fild of **oyle*** (C. MS. 21042-21043), ***wellande hate** / in-to þat **oyle*** (F. MS. 21042-21043), ***welland hate**, / Ful of **oyle*** (G. MS. 21042-21043), ***wellynge hate** / Ful of **oyle*** (T. MS. 21042-21043),
	Three Alliterative Saint's Hymns 'The Alliterative John Evengelist Hymn' [vt.1]	***oyle wellande hate*** (ch.9. 123)
	Mirk's Festial [vi.1]	*full of **wallyng oyle*** (ch.35. f.86a. 21)
	The South English Legendary II [vi.2]	*let þo **walle pich*** (ch.75. 89), ***walde pich*** (ch.82. 143)
	Liflade ant te Passiun of Seinte Iuliene [vi.6]	***pich --- wallen --- walm hat*** (Bodl. 34. MS. f.50^{v}. 674), ***pich --- weolle*** (Bodl. 34. MS. f.50^{v}. 676), ***pich --- walm hat*** (Royal. 17A. XXVII. MS. f.68^{v}. 528), ***pich --- weolle*** (Royal.17A. XXVII. MS. f.68^{v}. 530), ***wallinde eoli*** (Bodl. 34. MS. f.42^{v}. 262)
	A Bestiary, Kentish Sermons, Proverbs of Alfred and Religious Poems of the 13th Century [vi.1]	***wallynde pich*** (ch.2. 'A Moral Ode' 218)
melting metal	*Richard Morris's Prick of Conscience* [vt.3]	***welland bras*** (7126), ***pyk and brunstane** togyder **welled*** (9249), *other **welland metalle*** (9431)
	The South English Legendary I [vi.2, vt.4]	***iwalled bras*** (ch.17. 54), ***walde led & bras*** (ch.23. 322), ***iweld brass*** (ch.17. 58), ***led iweld*** (ch.38. 15), ***wellinde led*** (ch.33. 66), ***welde led*** (ch.33. 72)
	Liflade ant te Passiun of Seinte Iuliene [vi.2]	***wallinde bres --- wal hat*** (Bodl. 34. MS. f.42^{r}. 255-257)
	The Seven Sages of Rome [vi.2]	***walmyng ledde*** (F. MS. 1699), ***walmyng ledd*** (F. MS. 1711)

As example (23) shows, *bras and brimston* 'fire and brimstone' connotes hellfire. As with *pich and brimston* 'pitch and brimstone', a similar set phrase from *A Bestiary* (*'Appendix III'*), the verb *wellen* is used to denote a fierce and dynamic motion from hellfire.

(23) *The Macro Plays* 'The Castle of Perseverance' 3590-3593
JUSTICIA Go þou to helle, / Þou devyl bold as a belle, / Þerin to dwelle, / In **bras and brimston to welle**!

'Go to hell, you are a shameless devil as an evil, therein to live, in **fire and brimstone to well**!'

'Boiling water or oil in a cauldron' is also expressed with the verb phrases. In Southwestern and Southeastern dialect works (*Liflade ant te Passiun of Seinte Iuliene*,

The South English Legendary, and *A Bestiary*), all examples of 'boiling cauldron' are denoted by the intransitive verb. Therefore, the influence of 'transitivation' has not completely prevailed among the HEAT expressions in these dialects. Example (24) shows that the intransitive verb *wallen* is used to express Saint Juliana's sufferings from her former fiancé and torturer.

(24) *Liflade ant te Passiun of Seinte Iuliene* Bodl. 34. MS. ff.50^{v}. 674-676
ꝥ wið pich fullen. ꝥ **wallen** hit **walm hat**. ꝥ het warpen hire þrin. hwen hit meast were iheat and wodelukest **weolle**.

'and with pitch fulled. and it **boiled hot**. and commanded to throw her there. When it was more heated and most fiercely **boiled**.'

In other torture scenes 'melting brass' is also described in the intransitive verb.

(25) *The South English Legendary I.* Ch.23. 'St. Patrick' 322
Þe deuelen **walde led & bras** · & in hore mouþ caste

'The devil **boiled lead and brass** and poured into their mouths'

As with the high occurrence of noun expressions in the WATER concept (Table 3.13), the HEAT concept shows a high occurrence of verb phrases with *wallen* and *wellen.* Although ten 'boiling water' examples are denoted by the noun *walm* in a single work, *The Seven Sages of Rome* (Table 3.14),[16] the total number of examples still greater in the verb phrases because of the dynamic motion image.

Table 3.15 The Occurrences of FIRE/HEAT in Religious Works in EETS

	surging fire	boiling water	boiling oil	melting metal
***wallen* (vi.)**	**1**	**4**	**10**	**6**
wal(*m*) (n. of vi.)	0	**10***	0	0
***wellen* (vt.)**	**3**	**4**	**5**	**7**
welle (n. of vt.)	0	0	0	0

3.4.3 EMOTION and SPIRIT (Woe Surging in Hell)

In addition to 'chivalry', 'vice' and 'virtue' in romances and chronicles, religious works express 'God's mercy', and 'joy' welling up from the mercy. As Table 3.16 shows, the basic emotions of 'sorrow' and 'anger' are frequently denoted in the transitive verb *wellen* and the intransitive verb *wallen*, whereas the *well of ~* phrases convey 'fear of God' and 'love of Saint Mary'.

Table 3.16 'Surging Emotions' in Religious Works in EETS

subordinate concepts of EMOTIONS	**works** [frequency]	**forms and collocations** (line number)
sorrow	*Early English Alliterative Poems A*. 'The Pearl' [vi.1, n.1]	***with mysse remorde*** *---* *As* ***wallande*** *water gotȝ out of* ***welle*** (364-365)
	Cursor Mundi [vt.12]	***welland wa*** *to wepe* (C. MS. 21836), ***wellande wa*** *to wepe* (F. MS. 21836), ***welland wa*** *to wepe* (G. MS. 21836), ***wellande wa*** *to wepe* (T. MS. 21836), *For to* ***well*** *þar-****in his wa****, / Euer wit-in his* ***wa to well*** (C. MS. 23166-23167), *for to* ***welle*** *euer* ***in wa****. / euer wiþ-in his* ***wa to welle*** (F. MS. 23166-23167), *Forto* ***well*** *wid-****in his wa****, / Euer wid-in his* ***wa to well***, (G. MS. 23166-23167), *For to* ***welle*** *euer* ***in wo*** */ Euer in his* ***wo to welle*** (T. MS. 23166-23167)
	The English Works of John Gower vol I: Confessio Amantis [n.1]	*the Source and* ***Welle / Of*** *wel or* ***wo*** (bk.I. 148-149)
	Legends of the Holy Rood, Symbols of the Passion and Cross-Poems [vt.1]	***wellande wa*** *to wepe* (ch.6. 486)
	The N-Town Play I [n.1]	***gyff wellys to myn eynes /*** *Þat I may* ***wepe*** (Play 11. 25-26)
	The Book of Margery Kempe Vol.1 [n.2]	***welle of teerys*** (f.40[a]. 18-19.), ***welle of teerys*** (f.48[b]. 22-24.)
anger	*The Towneley Plays* [vt.1]	***welland wode*** (Play 8. 344)
	Life of St Katherine [vi.1]	***weol*** *al / inwið* ***of wreððe*** (1902-1903)
	Seinte Katerine [vi.3]	***weol*** *al inwið* ***of wreaððe*** (Bodley. 34. MS. 695), ***weol*** *al in-wið* ***of wreððe*** (Royal 17 A. XXVII. MS. 881), ***weol*** *al inwið* ***of wraððe*** (Titus D. XVII. MS. 1304-1305)
joy	*The English Works of John Gower vol I: Confessio Amantis* [n.1]	*the Source and* ***Welle Of wel*** (bk.I. 148-149)
	Quatrefoil of Love [n.1]	***welle of*** *oure* ***wele*** (27. 348)

love	*Mirk's Festial* [n.1]	***walle of loue*** (ch.53. 129a. 25-26)
fear	*The Ayenbite of Inwyt* [n.1]	***welle of godes drede*** (fol.40a. 33)

Table 3.17 'Chivalry, Vice, Virtue and Mercy' Expressions in Religious Works in EETS

subordinate concepts of SPIRIT	**works** [frequency]	**forms and collocations** (line number)
chivalry	*Cursor Mundi* [n.1]	***a welle of honoure*** (T. MS. 1315)
vice	*Richard Morris's Prick of Conscience* [n.1]	***welle of*** *alle* ***wykkednes*** (4108)
	Mum and the Sothsegger [vi.1]	***wikkid werchinge /*** *þat* ***walmed*** (bk.III. 114)
	The Ayenbite of Inwyt [n.1]	***welle(n)*** *of* ***ydelnesse*** (f.23b. 55)
virtue	*The Ayenbite of Inwyt* [n.1]	***welle / of alle guode*** (f.8. 7)
	An Old English Miscellany: A Bestiary, Kentish Sermons, Proverbs of Alfred and Religious Poems of the 13th Century [n.1]	***welle*** *springet* **---** ***virtutis*** (ch.28. 'A Song on the Virgin' 26-27)
mercy	*The Poem of John Audelay* [n.1]	***wel of pyte*** (num.4. 114)
	The Book of the Foundation of St Bartholomew's Church in London. Liber I. [vt.1, n.1]	***welle of pyte*** (Capitulum MS. ch.14. 27), ***grace of*** *hym-self made* ***wel*** *owte* (Capitulum MS. ch.13. 29)
	The Macro Plays 'The Castle of Perseverance' [n.2]	***well of grace*** (2302) ***mercy*** *fro a* ***welle*** *sprynge* (3067)
	The Book of Margery Kempe Vol.1 [n.1]	***welle of teerys*** (f.120[b]. 1-2)

In the four different versions of the historical and religious poem, *Cursor Mundi*,[17] all the surging sorrow examples are expressed with the transitive verb *wellen*. The next example depicts the surging sorrow from going to Hell with shedding tears.

(26) *Cursor Mundi* Trinity MS. 21835-21836
He deme þe intill helle depe / Euir in **wellande wa to wepe**

'He judges me to be into Hell deep, **surging sorrow to weep**'

As Table 3.16 shows, 'weeping for sorrow' is also expressed with a *well of* ~ phrase. In *The Book of Margery Kempe*, *welle of teerys* 'well of tears' connotes lament for one's sin in a tearful confession.

In example (27), the past tense of the intransitive verb *wallen* implies 'boiling with anger'. The king boiled with rage against Saint Katherine and commanded torture

inflicted upon her. ‘Boiling anger’ is related to the coherent knowledge between heat and fluid in the container. The EMOTION IS A HOT FLUID IN A CONTAINER metaphor goes back to OE expressions, which were also denoted in the intransitive verb *weallan*.[18]

(27) *Seinte Katerine* Bodley. 34. MS. 695-696
Hwil þe king **weol** al inwið **of wreaððe**, com a burh-reue, as þe þet wes þes deofles budel Belial of helle,

‘While the King **boiled** all within **with anger**, there came a prefect of the city, as one that was the devil’s herald, Berial’s of hell,’[19]

Torture scenes from other Katherine group work illustrate ‘gushing blood’ and ‘boiling cauldron’ denoted by the intransitive verb *wallen* phrases.[20] Whereas *The Towneley Plays* in East Midland dialect describes ‘boiling anger’ with the transitive verb *wellen*, in the Katherine group works, ‘transitivation’ has not yet occurred through the WATER, HEAT, and EMOTION concepts.[21]

In Christian poetry, the *well of* ~ phrases convey God’s or Saint Mary’s mercy. In addition to the phrase of ‘well of pity’ in example (28), Table 3.16 also shows ‘grace’ and ‘mercy’ employed.

(28) *The Poem of John Audelay* Num. 4. ‘De Effusione Sanguinis Christi in Remissione Peccatorum’ 114-115
Fore heo is þe **wel of pyte**, / Þat heo wil fore me pray.

‘For she is the **well of pity**, so she will pray for me.’

A man pleads with God for a welling up of sin-cleansing, merciful tears in the following example. The OVERFLOW OF EMOTION IS FLUID BRIMMING OVER A CONTAINER metaphor expresses not only ‘surging sorrow’ but also ‘mercy flowing’.

(29) *The Book of Margery Kempe Vol.1*. f.120^{b}. 1-2
& grawnte me in this lyfe a **welle of teerys spryngyng** plenteuowsly, wyth the which I may waschyn awey my synnys **thorw thi mercy and thi goodnes**.

‘And allow me in this life a **well of tears springing** plenteously, with which I may wash away my sins **through your mercy and your goodness**.’

From the occurrences in Table 3.18, the verbs connote the basic emotions of 'sorrow' and 'anger'. The negative spirit of 'well of vice', somewhat similar to 'anger', is denoted by the traditional usage of the intransitive verb (e.g., *And þe* ***wikkid werchinge / þat walmed*** *in her daies* 'And the wicked vileness that surged up in her all the time' in *Mum and the Sothsegger* Bk.III. 113-114). The *well of* ~ phrases convey the other extended emotions and spirits: 'joy', 'love', 'fear', 'chivalry', 'virtue' and 'mercy'.

Table 3.18 The Occurrences of EMOTION and SPIRIT in Religious Works in EETS

	sorrow	anger	joy	love	fear	chivalry	vice	virtue	mercy
wallen (vi.)	**1**	**4**	0	0	0	0	**1**	0	0
wal(*m*) (n. of vi.)	0	0	0	0	0	0	0	0	0
wellen (vt.)	**13**	**1**	0	0	0	0	0	0	1
welle (n. of vt.)	5	0	**2**	**1**	**1**	**1**	**2**	**2**	**5**

3.4.4 Other Extended Meanings

As for the extended meanings of 'wellspring' in Christian works, OE poets also expressed 'well of life' and 'well of God's creation'. Table 3.19 shows a more specific phrase is also employed, 'well of truth'. The intransitive verb phrases connote 'brain gushing out' and 'worms swarming in the stomach'. Strongly surging motion was a common in OE *weallan* expressions (Figure 2.3).

Table 3.19 Other Extended Meanings in Religious Works in EETS

extended meanings	**works** [frequency]	**forms and collocations** (line number)
life	*The Southern Passion* [n.1]	***welle of mannes lif*** (ch.60. 1647)
truth	*English Works of Wyclif IV. Of Prelates* [n.1]	***welle of trewþe*** (ch.4. 66)
creation	*A Stanzaic Life of Christ* [n.1]	*heuen of all is* ***hede and wall****, / --- verrai trinite* (9231-9232)
	Chaucer's Translation of Boethius's De Consolatione Philosophiae [n.1]	***welle of alle þinges*** (bk.V. 4548)
brain	*Mirk's Festial* [vi.1]	***brayne wallut*** *out* (ch.33. f.81b. 25)
idea	*The South English Legendary I* [vt.1]	*þoȝte riȝt as* ***gold*** *・þat* ***wellinge*** (ch.23. 608)
knowledge	*Seinte Marherete* [n.2]	***welle of wisdom*** (Bodl. 34. MS. f.26c. 32), ***walle of [wis]dom*** (Royal. 17A. XXVII. MS. f.45b. 31-32)

death	*Seinte Marherete* [n.2]	*streem* ***deð of welle*** (Bodl. 34. MS. f.22a. 5-6), *stream* ***deð of walle*** (Royal. 17A. XXVII. MS. f.41b. 6)
worms	*The Poem of John Audelay* [vi.1]	***wormus*** *in my wome þai* ***wallon*** (num.54. 98)

Religious works illustrate that God's power resides in 'wellhead' and can cause floods for punishment, shown in the Noah's story in example (22). In the following example, *hede and wall* 'wellhead' is a place where the Trinity resides and from which all things flow.

(30) *A Stanzaic Life of Christ* 9231-9232
which heuen of all is **hede and wall**, / ther is the **verrai trinite**

'**a well head** is all from heaven, there is the **true Trinity**'

In example (31), the *welle of* ~ phrase denotes the source of creation.

(31) *Chaucer's Translation of Boethius's De Consolatione Philosophiae* Bk.V. 4546-4548
But yif so be þat noon vncerteyne þinge may ben in hym þat is ryȝt certeyne **welle of alle þinges**.

'But if not a so uncertain thing may be in him (god) that is right certain **well of all things**.'

As the torture scene depicts 'marrow gushing out mingled with blood' (*meari weolut imenget wið blode* in *Liflade ant te Passiun of Seinte Iuliene* Royal. 17A. XXVII. MS. f.66^{v}. 411), example (32) shows that the brain welled out from a heavy blow. The intransitive verb *wallen* describes the serious injuries, with 'gushing blood, marrow, and brain'.

(32) *Mirk's Festial* Ch.33. 'De Festo Apostolorum Philippi et Iacobi, etc.' 23-25
And þerwyth a curset man of hom wyth a walkerys staf smot hym on þe hed, þat þe **brayne wallut** out;

'And then a cursed man of them with a walking staff smote him on the head, that the **brain welled out**;'

Example (33) also shows a torture scene, with an opposite word order of the set phrase, *well of* ~. In the phrase, *deð of welle*, 'death of well', it is wrong to associate this *welle* with the 'approaching death' in *Beowulf*.[22] Here, death would come suddenly, with 'blood bursting out' and 'flowing as a stream'.

(33) *Seinte Marherete* MS. Bodl. 34. MS. f.22a. 5-6
þat tet **blod bearst ut** ꝛ strac a-dun of hire bodi as **streem deð of welle**.

'that the **blood burst out** and flowed down from her body as **stream death of well**.'

The next example likens a wonderful idea with welling gold. In the HEAT concept (Table 3.14), the verb *wellen* also denotes 'melting metal'. In the figurative expression, *gold* --- *wellinge were* 'gold that were welling' connotes a wonderful thought springing, like heaven's bliss.

(34) *The South English Legendary Vol.I.* Ch.23. 'St. Patrick' 608-609
He sede him **þoȝte riȝt as gold** · þat **wellinge** were / Þe oþer sede þis is þe wey · þat geþ to heuene blis

'He said his **thought right as gold** that **welling** was. The other said, this is the way, that goes to heaven's bliss'

In example (35), *Seinte Marherete* also thanks to God and praises his wisdom, using the *well of* ~phrase.

(35) *Seinte Marherete* Bodl. 34. MS. f.26c. 32-33
Þu art **welle of wisdom**, ꝛ euch wunne waxeð ꝛ awakeneð of þe.

'You are **well of wisdom**, and each joy grows and springs from you.'

As Table 3.19 shows, the *well of* ~ phrases usually imply God's power and residing. However, the expressions related to the body part, 'gushing brain' and 'swarming worms in the stomach' have been used from OE poetry and denoted by the intransitive verb, *wallen*.

Table 3.20 The Occurrences of Other Extended Meanings in Religious Works in EETS

	life	truth	creation	brain	idea	knowleadge	death	worms
wallen (vi.)	0	0	0	1	0	0	0	1
wal(*m*) (n. of vi.)	0	0	0	0	0	0	0	0
wellen (vt.)	0	0	0	0	1	0	0	0
welle (n. of vt.)	**1**	**1**	**2**	0	0	**2**	**2**	0

3.5 Metaphorical Extensions of *Wallen* and *Wellen* with Their Nouns

Through researching 'wellspring' expressions in Middle English, I will illustrate metaphorical extensions of *wallen* and *wellen* with their nouns. As in previous sections, I will first show the metaphorical extensions in romances and chronicles (Fig.3. 1-3), comparing them to the OE *Beowulf*. The metaphorical extensions from religious works (Fig.3. 4-7) will be compared to their counterparts in OE as well. I will show that some extensions have been carried over from Old English, and others are new to Middle English.

3.5.1 Metaphorical Extensions in Romances and Chronicles

Since ''transitivation'' occurs in Middle English, the frequency of the intransitive verb *wallen* has decreased. In romances and chronicles, there are no examples of the noun *walm* derived from *wallen*. Comparing with the OE intransitive usages in *Beowulf* (Fig. 2.1), ME romances and chronicles do not show 'gushing blood' or 'surging poison'. While the *Beowulf* poet expressed seething emotions of 'sorrow' and 'anger', the ME 'wellspring' image is associated with a milder emotion, 'welling joy'. In *Beowulf*, there was no 'melting metal' example; however, in *Kyng Alisaunder*, *Vol I* (Lincoln MS. 1615) *wallyng metal*, 'melting metal' is employed in the battlefield scene.

Figure 3.1 Metaphorical Extensions from Wellsprings to Other Concepts
in the Intransitive Verb *Wallen* in Romances and Chronicles in EETS

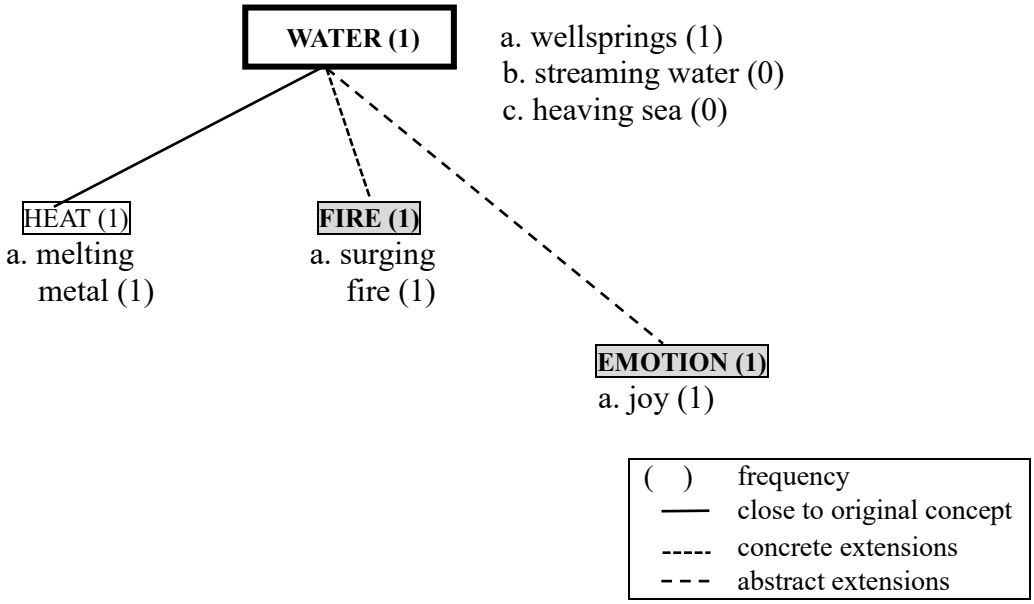


Figure 3.2 Metaphorical Extensions from Wellsprings to Other Concepts
in the Transitive Verb *Wellen* in Romances and Chronicles in EETS

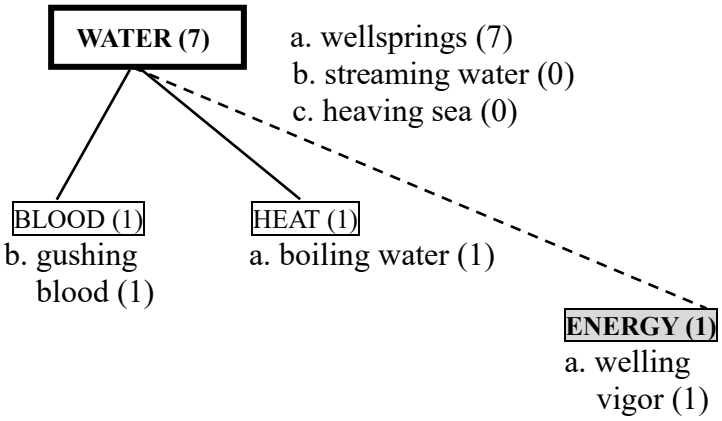
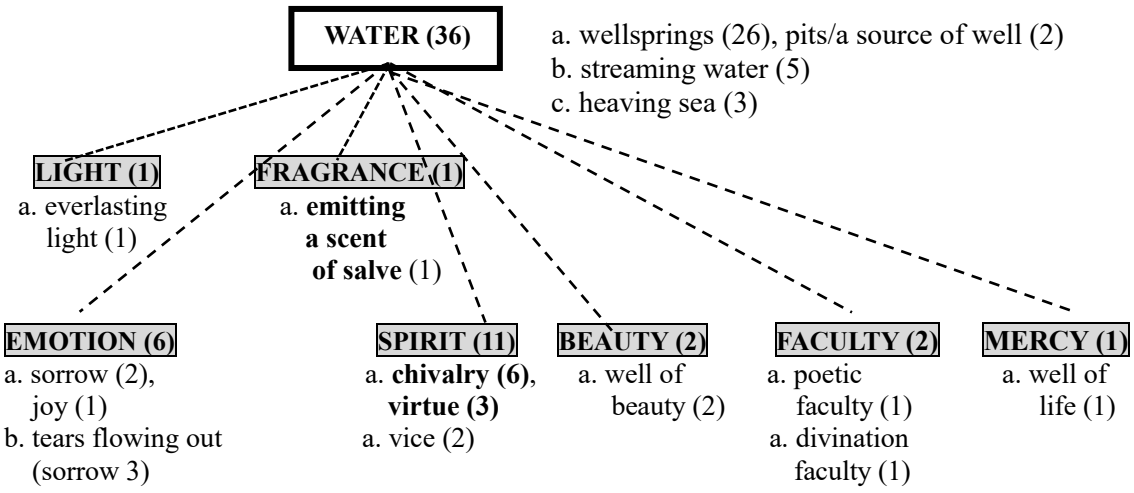


Figure 3.3 Metaphorical Extensions from Wellsprings to Other Concepts in the Noun *Welle* in Romances and Chronicles in EETS



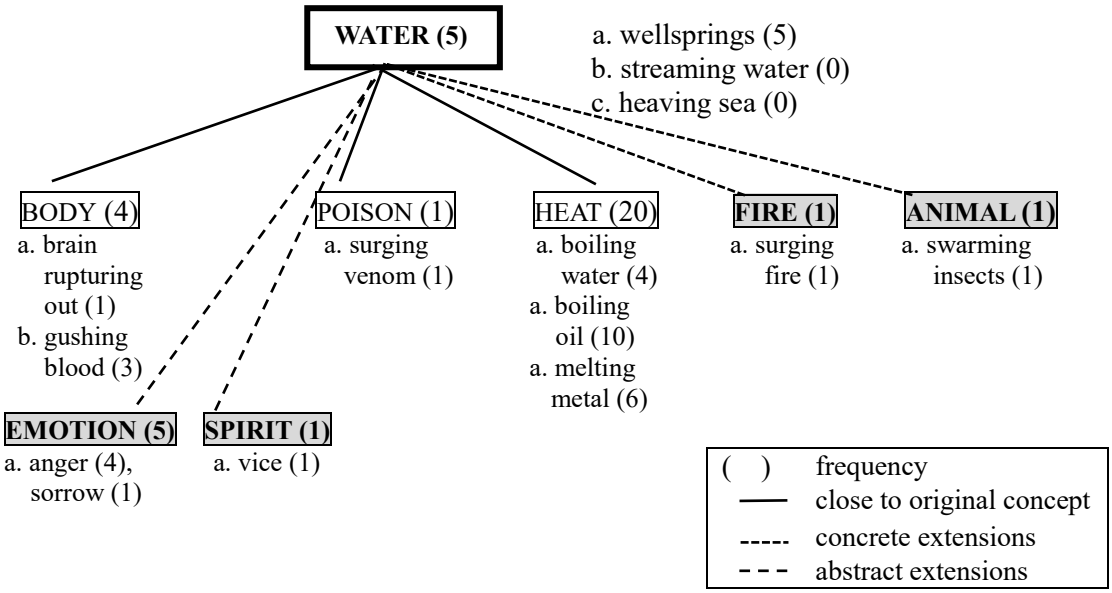
As Figures 3.2 and 3.3 show, the noun *welle* has more examples of 'wellsprings' and its extended meanings than the verb *wellen.* Under the WATER *wellen*, six of the seven 'wellsprings'examples come from a single work, *Barlam and Iosaphat* (Table 3.2). The welling up action connoted by the verb *wellen* is extended to 'gushing blood', 'boiling water', and 'welling vigor'. On the other hand, the noun *welle* denotes the abstract 'beauty' and 'faculty'. In romance poems the downsized image of 'wellspring' is also associated with the new emotions, 'chivalry' and 'virtue'. From the increase of the examples of sacred and medicinal wellsprings, the sense of smell denoted by wellsprings becomes a fine aroma (e.g., *The Wars of Alexander* 4976 *Of scenece & of othire salue --- of wellis*), although it was a stench in Old English.

3.5.2 Metaphorical Extensions in Religious Works

The basic image of WATER has been changed from 'heaving sea' to 'wellsprings', and the specific meanings described in *wallen* and *wellen* has increased, for example, 'welling of milk, wine, and honey (in *Mandeville's Travels* f.118a. 26-28)'. Flowing out from a body is also expressed in details: 'rupturing brain' as well as 'gushing blood'. In HEAT concept,

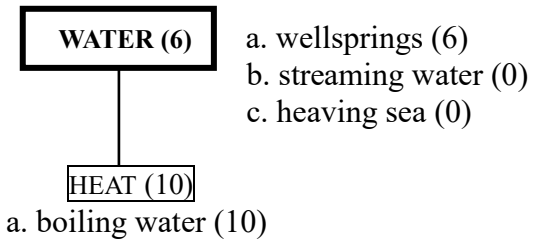
while the frequency of 'surging flames' decreases, 'boiling liquid' examples increase. The destructive nature of fire is not associated with the ANIMAL concept, as in Old English, and the 'roaming beast' examples have disappeared (e.g., *Solomon and Saturn* 213a *weallende Wulf* 'a fierce wolf'). The examples of 'swarming noxicious insects' have been carried over from Old English because of the association with 'boiling water'.

Figure 3.4 Metaphorical Extensions from Wellsprings to Other Concepts in the Intransitive Verb *Wallen* in Religious Works in EETS



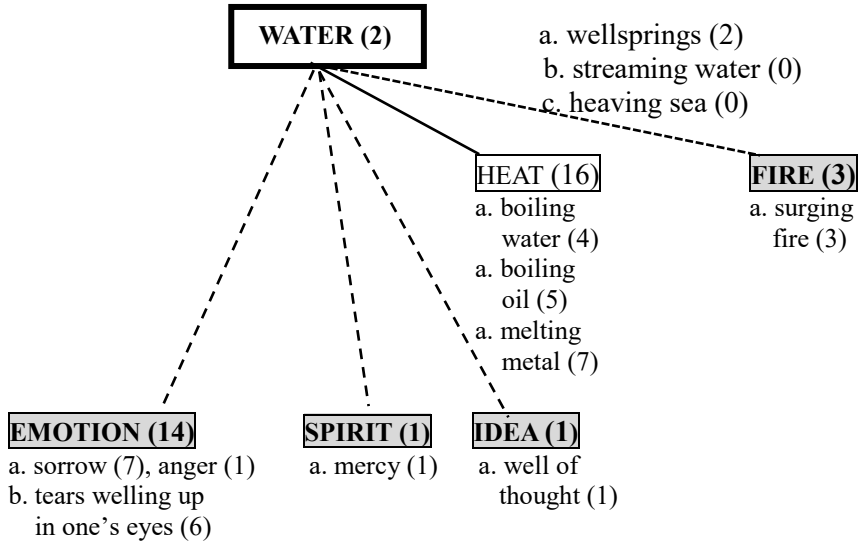
The noun *walm*, derived from the intransitive verb *wallen* is extended to 'boiling water' in a religious work. As Table 3.14 showed, all of the examples are in a single work, *The Seven Sages of Rome*. ME poets do not generally use the noun *walm* to express the HEAT concept.

Figure 3.5 Metaphorical Extensions from Wellsprings to Other Concepts in the Noun *Walm* in Religious Works in EETS



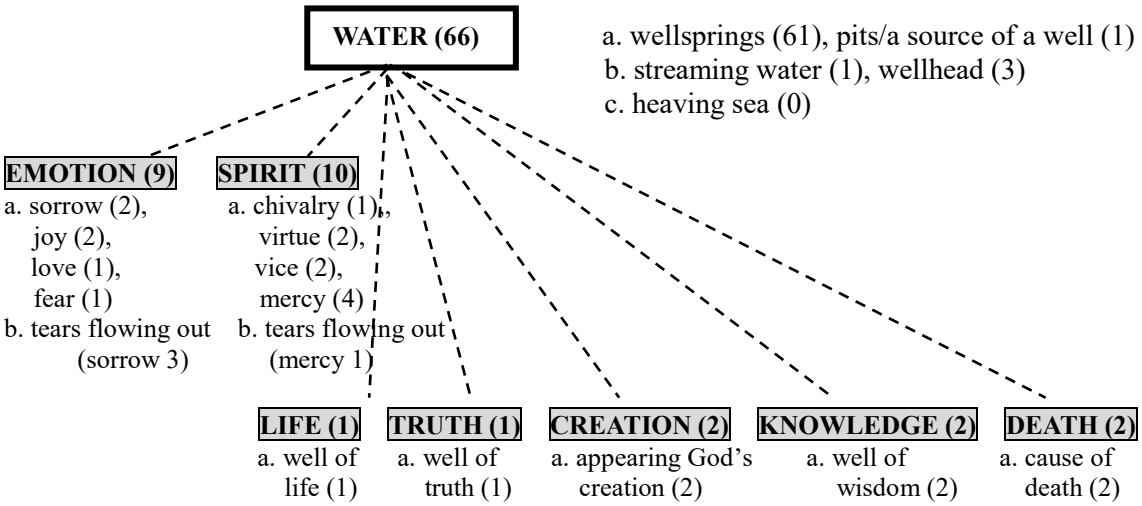
As the intransitive verb *wallen* is extended to the HEAT concept, the transitive verb *wellen* also connotes 'boiling water' and 'surging fire'. According to the *Oxford English Dictionary*, the verb *boillen*, from Old French, began to be used in the 13th century. The verb *boillen* also extended the meaning to emotion metaphors.[23]

Figure 3.6 Metaphorical Extensions from Wellsprings to Other Concepts in the Transitive Verb *Wellen* in Religious Works in EETS



The frequency of 'wellspring', denoted by the noun *welle*, is higher than its transitive verb *wellen*. In religious works, 'holy spring' is expressed with the noun *welle*, which is sometimes modified with adjectives. The holiness is associated with God's mercy, described in the *welle of* ~ phrase.

Figure 3.7 Metaphorical Extensions from Wellsprings to Other Concepts in the Noun *Welle* in Religious Works in EETS



The *welle* of ~ phrase traces back to Old English poems, *The Phoenix* (e.g., *wyllgespryngum* in 109b) and *GenesisA* (e.g., *wælstreamas* in 1301a), although the frequency of the transitive use was low. In Old English, 'sorrow' and 'anger' were not described with the transitive verb or its derived noun in ASPR. More specific emotions and behavior began to be expressed in Middle English religious works with *well(e) of* phrases: *wel of pyte*, *well of grace*, and *a welle of honoure* (Table 3.16). In Middle English, 'surging waves' have become fountains.

3.6 Summary of *Wallen* and *Wellen* with Their Nouns in EETS

In Middle English romances and chronicles, *wallen* and *wellen* connote the core meaning of 'wellsprings', while OE *weallan* mainly connoted 'heaving sea'. The image of surging water has shrunk. As 'transitivation' occurred in ME 'surging water' expressions, the usages of the transitive verb *wellen* and its noun *welle* have increased (cf. Tables 2.7, 3.4

and 3.13).[24] Although the frequency of 'surging fire' has decreased, the verbs *wallen* and *wellen* imply 'boiling cauldron' in religious works. However, these heat expressions will be obsoleted and replaced by *boillen* in Early Modern English. In romances and chronicles, the downsized 'wellspring' image is projected to basic emotions like 'sorrow' and 'joy', as well as 'chivalry' and 'virtue'. In religious works, the OE 'surging water' image is sometimes taken over, for example, 'swarming insects in the stomach' (Table 3.20). However, the core meaning of 'wellsprings' connotes 'holy wells' and is metaphorically extended to various target meanings, such as 'God's mercy', 'well of wisdom' and 'well of life'. Therefore, the downsized image is projected to emotions and other extended concepts.

Notes to Chapter 3

[1] Nakao (1972: 280) also lists the expressions of surging water and suggests that the frequency of the transitive usage increased in Middle English (e.g., *babble, boil, flow, issue, spring, wallow, waver, well,* etc.).

[2] This section is a revision of the author's presentation on *Metaphorical Expressions Based on Hydraulic Model in Middle English* at the conference of the Japan Society for Medieval English Studies in 2014.

[3] Henceforth, the Early English Text Society is described in the abbreviation of EETS.

[4] The identification of each genre follows EETS books' preface and introduction.

[5] According to Fulton, Helen (2011), Lydgate's Troy is the vernacular version based on Guido delle Colonne's Latin history but with echoes of Benoît's French romance.

[6] See the definition of *Charybdis* and *Scylla* in *the Oxford Dictionary of English*, Second Edition.

[7] See Table 2.1.

[8] See Figures 2.2 and 2.3.

[9] See *Juliana* 582-584. 'Het þa ofestlice yrre gebolgen / leahtra lease in þæs **leades wylm** / scufan butan scyldum.' The substantive compound *leades wylm* denotes 'lead boiling' in a cauldron.

[10] See the example (25) in Chapter 2.

[11] See the explanation of etymology in the *Oxford English Dictionary* (1989: 851) after Table 1.2 in Chapter 1.

[12] See the examples (19) and (30) in Chapter 2, respectively.

[13] In the OE religious work, *Elene*, 'welling up hot tears with joy' was also expressed with the noun *wylm* derived from the intransitive verb *weallan* (e.g., *El* hat heafodwylm --- nalles for torne tearas 'hot tears welling out --- not for sorrowful tears').

[14] See *Precepts* 83a-86a. 'Yrre ne læt þe æfre gewealdan, / heah in hreþre, **heoroworda** grund / **wylme** bismitan, ac him warnað þæt / on geheortum hyge.' The substantive compound *heoroworda* indicates 'harsh words'.

[15] In this section, 'religious works' include pilgrimage, didactic works, and philosophical and debate poetry in Table 3.1.

[16] Only in *The Seven Sages of Rome*, the noun *walm* connotes 'boiling water' at the bottom of the ground (e.g., *An hoot walmyng ledde / Wyth* ***vij walmes*** *þat are so felle /* ***Hote spryngyng owt of helle*** 'A hot boiling lead with **seven wells** that are so terrible, **hot springing out of hell**,' (F. 1699-1701)).

[17] *Cursor Mundi* was written in four versions: Cotton MS., Fairfax MS., Göttingen MS., and Trinity MS. (cf. Morris Richard ed. and rev. (1893: xx-xxi))

[18] In *Beowulf* (2065a), the container metaphor for welling up of anger is expressed with *weallað wælniðas* 'motal hate surging up'.

[19] This translation is from Einenkel (1884: 95).

[20] *Liflade ant te Passiun of Seinte Iuliene* has the following examples: ***meari weolut:*** *imenget* ***wið blode*** 'marrow with blood shedding out' (MS. Royal. 17A. XXVII. ff.66^{v}. 411), and ***wallinde bres*** 'melting brass' (MS. Bodl. 34. ff.42^{r}. 255-257).

[21] The Katherine group consists of *The Life of St Katherine, Seinte Katerine, Seinte Marherete*, *Liflade ant Te Passiun of Seinte Iuliene*, and *Hali Meiðhad*.

[22] See *Beowulf* (2269b). The text and translation are found in this thesis Chapter 2, example (21).

[23] See Robert Thornton's MS. Ch.1. p.12. 31-32: *Þe thirde dedly synn or heuede syn es* ***'wrethe'****, þat es, a wykkede* ***stirrynge or bollenynge of herte*** 'The third deadly sin or sin of disgrace is '**anger**', that is, an evil **stirring or swelling of heart**'

[24] As Figures 2.1 and 2.2 showed, the *Beowulf* poet did not use the transitive verb *wyllan* and its noun *wylle*.

Chapter 4

Well in Early Modern English Works

4.1 Introduction

The end of the fifteenth century was a time of transition from Middle English to Early Modern English. Henry VII ascended the throne in 1485 and the Tudor Period lasted until 1603. While Middle English texts were phonetic and thus differed according to dialects, spellings began to become standardized due to William Caxton's printing press.[1] He arrived in Westminster, London from Brugge, West Flanders, and by 1476 his revolutionary new press had begun the work of publishing texts that would become highly influential on the language. Although he published in a variety of dialects, several important texts, such as *The Canterbury Tales*, would become quite popular, leading to a convergence of one standardized English, the London dialect. According to the *Encyclopedia Britannica* for Caxton's publications, he published about 100 kinds of English texts such as *The Canterbury Tales* and other poems by Chaucer (1478), John Gower's *Confessio Amantis* (1483), and Sir Thomas Malory's *Le Morte Darthur* (1485). In this period, the London dialect became the literary, as well as the spoken English standard. Puttenham, Richard (1869: 120-121) says this new standardized English was "the vsuall speach of the Court, and that of London and the shires lying about London within lx. myles, and not much aboue."

Culture and art flourished in the Elizabethan era, known as the English Renaissance, from 1558 to 1603. In 1590 Edmund Spenser published his allegorical work *The Faerie Qveene*, which depicted noble knights who acted from 'a well of virtue'. In the opening page of the book, he proffers support for the legitimate reign of Queen Elizabeth I.[2] In the same period, the popular and prolific poet and playwrite William Shakespeare also

wrote the narrative poems *Venus and Adonis* and *The Rape of Lucrece* in 1593 and 1594, respectively. His *Sonnets* came out in 1609 and from 1590 to 1612 he wrote approximately 38 plays, including collaborative works. During this highly prolific phase, elaborative imagery, including surging water metaphors, are found in abundance.

In 1603, the son of Mary Stuart, JamesVI, ascended the throne and became James I. The next year he ordered another English translation of the Christian Bible for the Church of England. The Authorized Version was published in 1611. The *Oxford English Dictionay* (2nd ed.) uses records this usage, the "Authorized Version". The Authorized Version, first published in 1611 and known today as the King James Bible, still remains the standard. It was actually based on the first English Bible, translated by Tyndale in 1535.

After the English Renaissance which lasted from the late 15th century to the early 17th century, Charles I ascended the throne. During this time of great civil strife he fought the armies of the English and Scottish Parliaments. In 1648, the English military and political leader Oliver Cromwell executed Charles I for high treason. John Milton, a civil servant for the Commonwealth of England under Oliver Cromwell, wrote the epic *Paradise Lost* in 1667.

4.2 The Occurrences of *Well*

From Middle English to Early Modern English surging water expressions, in both form and meaning, underwent a significant transformation. The intransitive verb *wallen*, with its noun *walm*, and the transitive *wellen*, with its noun *welle*, all become *well* in Early Modern English. The vowel sound /aː/ in *wallen* is raised to /e/ in *well* during the Great Vowel Shift. The basic image of surging water also underwent a change. The Old English *weallan* and its derived noun *wylm* had the prototypical image of surging water and in fact, the last example of the 'heaving sea' usage was in 1592. According to the *OED*, the last example of this usage was found in William Wyrley's heraldic essay, *The Trve Vse of Armorie*, published in this year.[3] Some writers used such antiquated expressions until the 16th century, they had become obsolete. In Middle English the higher frequency of the

transitive verb *wellen* brought an image of 'boiling liquid with heat'. According to the *OED*, heat examples expressed by the noun *well* were not found in the Early Modern period, although examples of the transitive and intransitive verbs can be found until the 19th century. Boiling examples are found in the *OED* entry of the verb *well*. The last example of such a heat expression is found in Huxley's physiography paper, in 1877. HEAT expressions, using *well*, in particular, were not found in either the Bible or in Spenser's, Milton's, or Shakespeare's works.

Surging water expressions were collected from the following representative texts: The Authorized Version of the English Bible, *The Faerie Qveene* by Edmund Spenser, and the works of John Milton and Shakespeare, and other works from 1500 to 1700 in the *Oxford English Dictionary*. Their concordances and the occurrences of *well* are below:

Table 4.1 The Occurrences of *Well* in Concordances and the *OED* from 1500 to 1700

concordances	**n.**	**vi.**	**vt.**
A Combined Concordance to the Bible; Dictionary of Proper Names and Subject Index	27	0	0
A Comprehensive Concordance to the Faerie Qveene, 1590	21	3	0
A Concordance to the Poetical Works of John Milton	2	0	0
A Complete and Systematic Concordance to the Works of Shakespeare	10	0	0
Religious Works in *the OED* from 1500 to 1700	15	6	3

In this period the image of surging water changed from dynamic motion to static, and the noun usage of *well* increased, while the examples of verb decreased. The literal meaning of surging water is a 'wellspring' or 'man-made well'. Poets often express wellsprings as fountains of sacred healing power. The Authorized Version has several variations of the expression 'well of life'. Some imply a 'wellspring with healing power', and others convey 'God's blessings'. People acquire wisdom through the mercy of God and insightful words surge up from their 'well of wisdom'.

Well connotes a 'wellspring with healing power' in religious works. This chapter will first illustrate *well* examples and their usages from the Authorized Version and other

religious works examples found in the *OED*. Wellspring expressions from the two epics, *the Faerie Qveene* and *Paradise Lost* will then be covered. Early Modern English has a new genre and rich source for mining *well* phrases. This chapter ends with the results from sifting through the comedies and tragedies of Willam Shakespeare. Surging water expressions from other English Renaissance texts will be also illustrated.

4.3 The Authorized Version of the English Bible

4.3.1 WATER (Man-Made Wells)

Water was an essential in ancient Palestine for physical survival and one might suggest it was central for spiritual survival as well. Thus, the word *well* shows the high frequency in religious texts. Nakano, Seiji (2014: 98) explains that irrigation ponds disappeared during the dry season and ancient Israelis needed water from man-made wells or headsprings. However, in Christian works 'wellsprings' usually connote 'sacredness'; people purified themselves with water and sought the God's grace.

Table 4.2 'Wellspring' Expressions in AV and Other Religious Works in the *OED*

subordainate concepts of WATER [frequency]	**The Authorized Version** (chapter and verse)	**other religious works in the *OED*** (line number)
wellspring [n.1 / vi.1]	*a* ***well*** (Psalmes 84: 6)	*a spring to* ***well out*** (Bp. Hall. *Contempl.* II. O.T. v. 62)
man-made well [n.20]	*a* ***well*** *of water --- **Abimelechs*** (Geneſis 21: 25), *digged this* ***well*** (Geneſis 21: 30), *the* ***wels*** *--- digged --- of **Abraham*** (Geneſis 26: 15), ***Isaac*** *digged againe* ***the wels*** *of water* (Geneſis 26: 18), ***Issacs*** *seruants digged a* ***well*** (Geneſis 26: 25), *a* ***well*** *--- that* ***well*** (Geneſis 29: 2), *the* ***well*** (Geneſis 16: 14), ***wels*** *of water* (Exodus 15: 27), *the* ***wells*** (Numbers 20: 17), *the* ***well*** (Numbers 21: 22), ***welles*** *digged* (Deuteronomie 6: 11), ***welles*** *of water* (2.Kings 3: 19), ***Vzziah*** *---digged many* ***welles*** (2.Chronicles 26: 8-10), ***welles*** *digged* (Nehemiah 9: 25),	*To heuen, as buckette in to the* ***wall*** (*Ploughman's Tale* i. sig. A.v^{v}), ***well****-diggers* (J. Healey tr. J. L. Vives in tr. St. Augustine *Citie of God* x. ix. 372)

	Iacobs Well *---* *sate thus on the* ***Well*** (S.Iohn 4: 6), ***welles*** *without* water (2.Peter 2: 17)	
well mouth [n.5]	*the* ***welles mouth*** (Geneſis 29: 2), *the* ***wels mouth*** --- *the* ***wels mouth*** (Geneſis 29: 3)	*the* ***well*** *mouth* (*Bible (Tyndale)* Gen. xxix. f. xliv), ***well*** *mowthe* (H. Littlehales *Medieval Rec. London City Church* 377)
blood welling [vi.1]	—	*As the water* ***welled out wyth the blood oute*** (T. More *Confut. Tyndales Answere* iii. p. cclxv)

According to Sekine, Masao (1973: 393), example (1) shows that to reach Jerusalem people have to pass through the desolate valley, called Baca. In hardship, Christians turn the hardship into a source of strength and rejuvenation.

(1) Psalmes 84: 5-6[4]
Blessed is the man whose strength is in thee; in whose heart *are* the wayes of them: / Who passing through **the valley of Baca**, make it **a well**; **the raine** also filleth the pooles.

As Table 4.2 shows, the Palestinian dry environment leads to a higher frequency of 'man-made wells' than 'natural wellsprings'. Many wells are named after the local holy man or the man who ordered the digging.

(2) S.Iohn 4: 6
Now **Iacobs Well** was there. Iesus therefore being wearied with his iorney, sate thus on the Well: and it was about the sixth houre.

Abraham, Issac, and Uzziah ordered wells dug, and king Abimelech's servants deprived Abraham's region of their wells.[5] Their importance in the arid climate and culture cannot be overstated.

Nakano (2014: 98-99) also says there was an occupation of drawing water and selling it: "Ho, ye thirsty ones, come ye and drink." There were well-diggers too, as example (3) shows.

(3) 1610 J. Healey tr. J. L. Vives in tr. St. Augustine *Citie of God* x. ix. 372
The subterrene [demon], that liue in caues, and kill **well-diggers**, and miners for

mettalls, causing earth-quakes, and eruptions of flames, and pestilent winds.

Another compound noun indicates the top of the well in example (4). Comparing with the 'heaving sea' image in Old English and the 'boiling up' in Middle English, the Early Modern English image of *well* has become cylinder-shaped and deep. The top of the well is described in *the wel(l')s mouth* in *Geneſis*, although Tyndale's Bible translation in 1536 had already employed the expression of *the well mouth* (*Gen.* xxix. f. xliv).[6]

(4) Geneſis 29: 3
And thither were all the flocks gathered, and they rolled the stone from **the wels mouth**, & watered the sheepe, and put the stone againe vpon **the wels mouth** in his place.

Although no example of 'welling blood' is expressed with *well* in the Authorized Version, one example is found in another religious work.

(5) 1532 Thomas More *The Confutation of Tyndales Answere* Bk.III. 29-32
For some have thought that God ordained **the water to be mingled wyth the wine** as **the water welled out wyth the blood oute** of hys blessed harte vppon the crosse.

The author likens water and blood gushing from Christ's heart to water mingled with wine. The association is based on the religious custom at that time. Thomas More continues the story, "thereupon saith that our Saviour himself, at the time of the institution of that blessed sacrament, did put water into wine. (Bk.III. 33-35)". The intransitive verb *well* seems to apply to two both *the blood* and *the water*, connoting 'gushing blood'.[7]

As Table 4.3 shows, in EModE religious works there are few examples expressed with the intransitive verb *well*. The intransitive verb of 'surging water' in earlier periods connoted dynamic motion. On the other hand, the noun derived from the transitive verb implied 'peaceful wellsprings'. While the noun *well* denotes a 'man-made well' in EModE, the old usage of the intransitive verb remains in 'gushing blood'.

Table 4.3 The Occurrences of WATER in AV and Other Religious Works in the *OED*

	wellspring	man-made well	well mouth	blood welling
well (vi.)	1	0	0	1
well (n. of vi.)	0	0	0	0
well (vt.)	0	0	0	0
***well* (n of vt.)**	1	**20**	**5**	0

4.3.2 HEAT (Obsolete Expressions)

In EModE religious works, HEAT expressions have become almost obsolete. According to the *OED* (1989: 114), transitive verb *well* examples implying 'boiling water' were obsolete by the end of 15th century. The example of 'softening metal' expressed with the transitive verb is found in the following churchwardens' accounts.

(6) 1599 J. Barmby *Churchwardens' Accounts of Pittington* 275
to William Gowland for **wellinge** the springe and **for makinge nailles** to the cocke [*perh. read* clock] bordes,

When the welling up motion connotes light, the source of the rays is located high in Heaven. The stream of light also implies the heat of the sun, which is expressed with the 'well of ~' phrase.[8]

(7) 1599 Alexander Hume. *Hymnes, or Sacred Songs* f.1
He made the sun a lampe of light, **A woll of heate to shine** by day.

While 'boiling water' expressions of the verb *well* were obsolete in EModE works, the ME noun form, *walm* was still in use at the beginning of the 17th century.[9] The *OED* also shows that some medical books used both 'walm' and 'boil' together from the middle of 16th century to the end of 18th century.

(8) *a*1691 Robert Boyle *Medicin. Exper.* vii. 62
Stop the Bottle, and keep it in **boiling** Water, till the Water has made three or four **walms**.

The *OED* examples of *walm* occurring with *boiling* reveal that the HEAT expressions by *walm* were eventually replaced by *boil*.

4.3.3 EMOTION and Other Extended Meanings

In EModE religious works, the WATER concept of 'a man-made well' does not extend to many 'emotion surging' expressions. The Old English 'heaving sea' image was associated with warriors' anger or lament, and the Middle English 'wellspring' image implied not only passionate emotions but also calm feelings. 'Holy wells' in EModE connote sympathy.

Table 4.4 'Surging Emotions' Expressions in AV and Other Religious Works in the *OED*

subordinate concepts of EMOTION [frequency]	**religious works in the *OED*** (line number)
pity [n.2 / vi.1]	***welles** of **pyte*** (*Hyckescorner* (de Worde) sig. A.ii), *The **haly wellis of teris*** (Arundel MS. in J. A. W. Bennett *Devotional Pieces* 280), *the **pearles round** Stil through her eies, and **wel vpon** her face* (J. Weever *Mirror of Martyrs* sig. E4)
love [n.1]	***adoratio***, --- ***Well-worship*** (H. Hammond *Acct. Mr. Cawdry's Triplex Diatribe* xv. 163)

In example (9) *wellis of teris* does not only imply 'sorrow' for one's own death. Jesus Christ was crucified because of his devotion to God, and 'welling of tears' connotes pity and compassion from his followers.

(9) *a*1560 Arundel MS. in J. A. W. Bennett *Devotional Pieces in Verse and Prose* 280
The **haly wellis of teris** quhilk Thow furthȝet in the passioun of Thy Sone.

In example (10), *fontis adoratio* 'fountain of love' means 'well of worship'. Hammond, Henry echoes the idea from *Colossians* (2: 23) in the Authorized Version: "Which things haue indeed a shew of wisdome in **will-worship**, and humilitie, and neglecting of the body, not in any honour to the satisfying of the flesh." The definition of *willworship* from the *OED* is 'worship according to one's own will or fancy, or imporsed by human will, withought divine authority'. Therefore, Hammond suggests that people follow not one's

own will, but God's will.

(10) 1655 Henry Hammond *An Account of. Mr. Cawdry's Triplex Diatribe* xv. 163
Another parallel mistake..should be rendred ***fontis adoratio***, not ***Will-worship*** but ***Well-worship***, for which I referre the Reader to the former place in the Annotations.

While the frequency of EMOTION is low in religious texts, Table 4.5 shows that *well* expressions are widely employed to other extended meanings of God's power or religious ideals.

Table 4.5 Extended Meanings of ***Well*** (Vi., Vt., N.) in AV and Other Religious Works in the *OED*

extended meanings [frequency]	**The Authorized Version** (chapter and verse)	**other religious works in the *OED*** (line number)
salvation [n.2]	*the **wels** of **saluation*** (Isaiah 12: 3)	*The **Wels** of **Salvation** Opened* (W. Spurstowe (*title*))
life [n.5]	*a **well** of **life*** (Prouerbs 10: 11), *a **well**-spring of **life*** (Prouerbs 16: 22), *a **well** of **liuing waters*** (The Song of Solomon 4: 15)	***well** pipes of **life*** (Coverdale *Fruitful Lessons* sig. T4^{v}), *a **well** of **lyfe*** (*Bible (Great)* Prov. xvi. 22)
knowledge [n.1]	*the **well**-spring of **wisedome*** (Prouerbs 18: 4)	—
words [vi.1]	—	***woordes --- from the mouth** of Jesus..**welled** foorth from a brest* (N. Udall et al. tr. Erasmus *Paraphr. Newe Test.* I. Luke iv. f. 20–4)
poetic faculty [vt.1]	—	***Welling** celestiall torrents out of **poesie*** (G. Fletcher *Christs Victorie* 14)
belief [n.2]	—	***vol** of al **godlie doctrine*** (J. Gau tr. C. Pedersen *Richt Vay* sig. Diii), *The **well** of **Gods secrets*** (H. Smith *Serm.* 998)
truth [n.1]	—	***Truth**, as Democritus fansied, lies at the bottom of a **deep well*** (J. Hartcliffe *Treat. Virtues* 181)
virtue [vi.2]	—	***welling** of þe **hyest & most souereyn good*** (tr. Thomas à Kempis *De Imitatione Christi* 77), ***vertue** out of the springen, and **wellen*** (*Usk's Test. Loue* in *Wks. G. Chaucer* i. f. cccxxviii)

vice [n.2 / vt.2]	—	*the* ***wel*** *of al* ***myschefe & mysordur*** (T. Starkey *Dial. Pole & Lupset* 120), *bitumenous* ***Well****, From whence* ***all Vice and Malefactures swell*** (T. Heywood *Hierarchie Blessed Angells* vii. 412), *who* ***were welled*** *together in* ***wickedness*** (Z. Boyd *Sel. Serm.* (1989) iv. 34), ***welleth vp*** *all mocions of* ***concupiscence***, (W. Bonde *Pylgrimage of Perfection* iii. sig. LLii)

In the Authorized Version, example (11) shows that people drink water to quench their spiritual, as well as their physical thirst (Sec. 4.3.1.1).

(11) Isaiah 12: 3
Therefore with ioy shall yee draw water out of **the wels of saluation**.

Drinking from a wellspring equals receving the teachings of Jesus Christ. At the beginning of *Psalmes* 22, people ask God, "Y God, my God, why hast thou forsaken mee? *why* art thou so far from helping me, *and from* the words of my roaring?" The 'wells of salvation' in (11) is an allusion to receiving God's blessings and grace.

In example (12), a righteous man speaks God's wisdom and blessing. Similarly, in *Prouerbs* 10: 6, "Blessings *are* vpon the head of the iust: but violence couereth the mouth of the wicked." The image of drawing water from the source is associated with words flowing from the wisdom inside the head,[10] and contrasts a wise man's words with those of a violent one. While sacred water from the 'well of life' revives one's spirit, the violent mood of a wicked man causes others harm.

(12) Prouerbs 10: 11
The **mouth** of a righteous man is a **well of life**: but violence couereth the mouth of the wicked

Example (13) is also a metaphor for words welling out with God's blessings. God's spirit lives in the heart and breast of Jesus Christ and wells out from his mouth in the form of words.

(13) 1548 N. Udall et al. tr. Erasmus' *Paraphrase New Testament.* I. Luke iv. f.20–4
The **woordes** whiche proceded from the **mouth of Jesus**..**welled foorth from a brest** replenished **with the heauenly spirite of God**.

As with 'welling words' from the mouth in example (13), 'welling virtue' is also denoted by the intransitive verb. The virtue comes from inside the person blessed by God.

(14) 1532 Thomas Usk *Testament of Loue* in *Weeks. Geoffrey Chaucer* i. f.328
Trewly al maner of **blysse and preciousnesse in vertue** out of the springen, and **wellen**.

A 'well of wisdom' is associated with 'deep flowing water' in example (15). God blesses a man with words welling from His profound wisdom. Conversely, a man with a shallow mind causes quarrels.[11]

(15) Prouerbs 18: 4
The words of a mans mouth, *are as* **deepe waters**, *and* **the well-spring of wisedome** *as* a flowing brooke.

There is an element of mystery in a wellspring because the bottom is hidden from view. People imagine something very important concealed there. In Christian poetry the power of nature is synonymous with Almighty God, and truth lies at the bottom of the wellspring.

(16) 1691 John Hartcliffe *Treatise of Moral and Intellectual Virtues* 181
If **Truth**, as Democritus fansied, lies at the bottom of a **deep Well**.

The bottom of the shaft is also associated with the source of something important welling up. The bottom of the well is too deep to reach, that is, God's mystery is beyond man's understanding.

(17) a1591 Henry Smith *Sermons* 998
The **well of Gods secrets** is **so deepe**, that no **bucket** of man can **sound** it.

There is also another possibility that the priest's low voice at the end of offertory is

rendered by the sound of the bucket pulled out of a well. The doctrine is so profound that no priests can intone it.[12]

Table 4.6 shows that most extended meanings in EModE religious works are expressed with 'well of ~', the noun phrase. God's power, such as 'salvation' or 'life' resides at the bottom of wellsprings, in a static state. On the other hand, words and expressions well out of the mouth from wisdom and poetic faculty with Gods' grace. Virtue and vice also well out from one's heart, and the verb represents dynamic motion, with God's blessings welling out from within.

Table 4.6 The Occurrences of 'Extended Meanings' in AV and Other Religious Works in the *OED*

	salvation	life	knowledge	words	poetic faculty	belief	truth	virtue	vice
well (vi.)	0	0	0	**1**	0	0	0	**2**	0
well (n. of vi.)	0	0	0	0	0	0	0	0	0
well (vt.)	0	0	0	0	**1**	0	0	0	**2**
***well* (n of vt.)**	**2**	**5**	**1**	0	0	**2**	**1**	0	**2**

4.3.4 Synonyms (*Fountain* and *Spring*)

The synonyms *fountain* and *spring* are used as literal expressions in the Authorized Version, fourteen and seven times, respectively (Table 4.7). According to the *OED* (1989: vol.6. p.123 and vol.16. p.346), the word *fountain* is a relatively new arrival, first appearing in the late ME period. It takes its etymology from the late Latin *fontāna* meaning 'a spring' via Old French *fontaine*. The word *spring* was used in OE, but rarely as a simple noun. More often it appeared as the combination, *wyllspring*.

Table 4.7 ‘Wellspring’ Expressions of *Fountain* and *Spring* in the Authorized Version

extended meanings	***fountain*** [frequency] (chapter and verse)	***spring*** [frequency] (chapter and verse)
wellspring	[n.10] *twelue* ***fountaines*** *of water* (Numbers 33: 9), ***fountaines*** (Deuteronomie 8: 7), *the gate of the* ***fountaine*** (Nehemiah 2: 14), *the gate of the* ***fountaine*** (Nehemiah 3: 15), *a* ***fountaine*** *of waters* (Psalmes 114: 8), *thy* ***fountaines*** (Prouerbs 5: 16), *a troubled* ***fountaine*** (Prouerbs 25: 26), *his* ***fountaine*** (Hosea 13: 15), *The* ***fountaine*** (Zephaniah 13: 1), *no* ***fountaine*** (The Epistle of Iames 3: 12)	[n.4 / vi.1] *a well of* ***springing*** *water* (Geneſis 26: 19), *the* ***springs*** (Psalmes 104: 10), *a corrupt* ***spring*** (Prouerbs 25: 26), ***springs*** (Ieremiah 51: 36), *his* ***spring*** (Hosea 13: 15)
man-made well	[n.1] *the* ***fountaine*** (Ecclesiastes 12: 6)	[vi.1] ***Spring vp*** *O well* (Numbers 21: 17)
sea water	[n.2] *the* ***fountaines*** *of the great deepe* (Geneſis 7: 11), *the* ***sea****, and the* ***fountains*** *of waters* (Reuelation 14: 7)	[n.1] *the* ***springs*** *of the* ***sea*** (Iob 38: 16)
blood	[n.1] *the* ***fountaine*** *of her* ***blood*** (Marke 5: 29)	—

While the frequent literal usage of *well* in EModE religious works is ‘a man-made well’ (Table 4.2), *fountain* and *spring* usually connote ‘wellsprings’. As Table 4.7 shows, these words still convey ‘sea water’, the core ‘surging’ image of Old English. The stillness of a deep hole in a ground contrasts with the movement of surging water.

According to the *Middle English Dictionary*, these figurative phrases were already used: *fountayn of mercy* (*St. Anne (2)* (Trin-C R.3.21) 638) and *a spryng of grace* (*Jacob’s Well* (Sal 174) 193/20). In Early Modern English, these words have extended meanings in similar *well* phrases.

Table 4.8 EMOTION and Other Figurative Expressions of *Fountain* and *Spring* in the Authorized Version

extended meanings [frequency]	***fountain*** (chapter and verse)	***spring*** (chapter and verse)
tears	[n.1] ***fountaine of teares*** *---* *I might* ***weepe*** *day and night* (Ieremiah 9: 1)	—
life	[n.6] ***fountaine of life*** (Psalmes 36: 9), ***fountaine of life*** (Prouerbs 14: 27), ***fountaine of liuing waters*** (Ieremiah 2: 13), *the* ***fountaine of liuing waters*** (Ieremiah 17: 13), ***liuing fountaines of waters*** (Reuelation 7: 17), *the* ***fountaine of*** *the* ***water of life*** (Reuelation 21: 6)	[n.2 / vi.1] *all* ***my springs*** *are* ***in thee*** (Psalmes 87: 7), ***thou shalt be like*** *a watered garden, and* ***like a spring of water*** (Isaiah 58: 11), *a well of water* ***springing vp into euerlasting life*** (Iohn 4: 14)
vice	[n.1] *As a* ***fountaine*** *casteth out her waters, --- she casteth out* ***her wickednesse*** (Ieremiah 6: 7)	—

From Tables 4.7 and 4.8, the *fountaine of* ~ phrase conveys 'tears flowing out', as well as 'blood gushing'. In the Authorized Version, instead of the *well of* ~ phrase, the *fountain of* ~ phrase is used to express blood flowing out from the body.

(18) Marke 5: 29
And straightway **the fountaine of her blood** was dried vp: and she felt in her body that she was healed of that plague.

While in other religious works the *well of* ~ phrase implies 'vice' and 'virtue', in the Authorized Version the similie *as a fountain* ~ connotes 'vice'.

(19) Ieremiah 6: 7
As a fountaine casteth out her waters, so **she casteth out her wickednesse**: violence and spoile is heard in her, before me continually is griefe and wounds.

Like the above examples show, 'blood', 'tears', and 'vice' are denoted by *fountain*, instead of *well* in the Authorized Version.

Table 4.8 shows that *well of life* means God's blessings. Middle English gave us

the figurative expression, *fountayn of mercy*, but not *fountayn of lyf*.[13] Therefore, the phrase in (20) seems to be derived from the expression *well of life*. The *fountaine of life* or *living water* phrase occurs six times in the Authorized Version.[14]

(20) Psalmes 36: 9
For with thee *is* **the fountaine of life**: in thy light shall we see light.

The 'well of life' is denoted not only by *fountain*, but also by *spring*; however, it is not a set phrase. Example (21) shows that 'a spring of water' connotes God's blessings.

(21) Isaiah 58: 11
And **the LORD shal guide thee continually, and satisfie thy soule in drought**, and make fat thy bones: and thou shalt be like a watered garden, and like **a spring of water**, whose waters faile not.[15]

From the above examples, some figurative expressions are denoted by *fountain* and *spring* instead of *well* phrases, and the precursor *well of life* expression leads to other usages.

4.4 Spenser and Milton's Epics

In Spenser and Milton's epics, *well* is not only a natural spring but also a sacred fountain where people drink or douse themselves to get healing. In *The Faerie Qveene*, there are not only sacred wells filled with God's blessings, but also wellsprings under a charm.

4.4.1 WATER (Wellsprings)

In *The Faerie Qveene*, Spenser denotes WATER expressions with *well* phrases 18 times. Milton uses *fountain* or *spring* phrases in his epic, *Paradise Lost*, and only one example, *the sacred well*, is described in his pastoral poem, *Lycidas* (line 15). The following table shows the literal WATER expressions in Spenser's *The Faerie Qveene.*

Table 4.9 'Wellspring' Expressions in Spenser's Epic

subordainate concepts of WATER [frequency]	***The Faerie Qveene*** **by Spenser** (book, canto, stanza, and verse line numbers)
wellspring [n. 11 / vi.1]	*the* ***well*** (1 11 34 2), (3 1 36 7), *this* ***well*** (1 11 30 8), (2 1 55 8), (2 2 7 1), (2 2 10 2), *that* ***well*** (1 2 43 6), (2 2 3 2), ***freshly well*** (1 7 4 6), *a* ***spring well*** (1 11 29 3), *a* ***sacred fountaine welled*** *forth* (1 1 34 9), ***pure Pleasures well*** (3 11 2 4)
wellhead [n.2]	*Their* ***welheads*** *spring* (2 2 6 3), the ***well head*** (2 7 15 7)
blood [n.2 / vi.1]	*a* ***well*** *of* ***bloud*** (1 3 35 9), *drops of* ***bloud*** *thence like a* ***well*** (1 10 27 4), *luke-warme* ***blood****, That from his wound yet* ***welled*** (1 9 36 6-7)

A knight with a burn from a dragon's attack falls into a wellspring blessed with medicinal powers.

(22) The Faerie Qveene 1 11 29 1-5[16]

It fortuned (as fayre it then befell) / Behynd his backe vnweeting, where he stood, / Of auncient time there was **a spring well**, / From which fast trickled forth a siluer flood, / Full of great vertues, and for **med'cine good**.

Knights often revive their vigor from medical wellsprings, but also lose strength from water under a charm.

(23) The Faerie Qveene 2 1 55 7-9

So parted we, and on our iourney driue, / Till comming to **this well**, he stoupt to drincke: / **The charme fulfild, dead suddeinly he downe did sincke**.

Not only cursed springs make a knight powerless, but also wells laced with nectar by the Love of Venus.

(24) The Faerie Qveene 3 1 34 4 - 3 1 36 7-9

The loue of Venus --- --- / --- throw into **the well** sweet Rosemaryes, / And fragrant violets, and Paunces trim, / And euer with sweet **Nectar** she did sprinkle him.

Another scene has similar seduction motifs using *well*: *Sweet Loue (The Loue of Venus)*, *pure Pleasure well*, and *Nectar*.[17]

In *The Faerie Qveene* 'blood surging' is expressed with the intransitive verb, as well as the noun phrase, *well of bloud*. The *well of* ~ phrase connotes several extended meanings; however, the verb expression remains to connote the dynamic motion, such as 'gushing blood'.

(25) The Faerie Qveene 1 9 36 6-9
All wallowd in his owne yet **luke-warme blood**, / That from his wound yet **welled** fresh alas; / In which a rusty knife fast fixed stood, / And made an open passage for the **gushing flood**.

In Spenser's epic, most WATER expressions are denoted by the noun *well* derived from its transitive verb (see Table 4.10), and *wellsprings* are not only sacred, but also cursed, render knights powerless. *Wellhead* connotes only the 'purest streams' and is likened to the pure in heart, free from avarice.[18]

Table 4.10 The Occurrences of WATER in Spenser's Epic

	wellspring	wellhead	blood welling
well (vi.)	1	0	1
well (n. of vi.)	0	0	0
well (vt.)	0	0	0
***well* (n of vt.)**	**11**	**2**	**2**

4.4.2 EMOTION and Other Extended Meanings

In Early Modern English, surging water has been downsized and implies sacred wellsprings. While strong warriors grieved on the battlefield in Old English, tears now well up in the eyes of princesses and beautiful ladies.[19] Example (26) shows Princess Una's tears spilling over the tragic fate of her young knight and retainer.

(26) The Faerie Qveene 1 8 42 4-7
Who earst in flowers of freshest youth was clad. / Tho when her **well of teares** she wasted had, / She said, Ah dearest Lord, What euill starre / On you hath frownd, and pourd his influence bad,

In Book II, Canto ii, Stanzas 7-9, the wellspring is long cursed by a nymph's tears, and her crying is denoted with the *well(ing) of* ~ phrase. While hunting, the wood god Fanus happened upon a beautiful nymph and seeing her enchanting eyes desired her for himself. The nymph ran away from Fanus to protect her virginity and called to a goddess to change her into stone. Her fearful tears cursed the well forever.

(27) The Faerie Qveene 2 2 8 6-9
The goddesse heard, and suddeine where she sate, / **Welling out streames of teares**, and quite dismayd / With **stony feare** of that rude rustick mate, / **Transformed her to a stone** from stedfast virgins state.

The Faerie Qveene 2 2 9 1-3
Lo now she is that **stone**, from whose two heads, / As **from two weeping eyes, fresh streams to flow**, / Yet **colde through feare**, and **old conceiued dreads**;

As the beginning of the Stanza 9 shows, the dread in the old story still wells water, 'tears', out from the nymph's stone eyes. Her emotional state is metaphorically expressed both with 'stony fear' and with the cold.[20]

Again, 'well of life' connotes 'spiritual grace' in the Bible, but here sacred fountains heal knight wounds. The following table shows the 'well of life' phrases in Spenser and Milton's epics and other extended meanings.

Table 4.11 Other Extended Meanings of *Well* (Vi., Vt., N.) in Spenser and Milton's Epics

extended meanings [frequency]	***The Faerie Qveene*** (book, canto, stanza, and verse line numbers)	***Paradise Lost*** (book and line numbers)
life [n. 4]	*a* ***liuing well*** (1 2 43 4), *The* ***well of life*** (1 11 29 9), *that* ***liuing well*** (1 11 31 6)	*the* ***well of life*** (11. 416)
the heart [n.1]	*through every vaine --- to her* ***well of life*** (1 9 52 2)	—
balm [n.1]	*as from a* ***well****, a trickling* ***streame of Balme*** (1 11 48 1-2)	—
words [vi.1]	*With* ***surged words*** *--- a fountaine from her sweet lips ---* ***welled*** *goodly forth* (3 6 25 4-6)	—

In example (28), a sacred fountain with medicinal powers is expressed in the *well of life* phrase. Hamilton, A. C. (2006: 142), the author of this *Faerie Qveene* translation,

proposes that this *well of life* comes from *a well of water* (*Iohn* 4:14). Although such phrases connote metaphorical 'spritual grace' in the Bible, *well of life* phrases in *The Faerie Qveene* express literal wellsprings where knights heal their real battle wounds.

(28) The Faerie Qveene 1 11 29 6-9
Whylome, before that cursed Dragon got / That happy land, and all with innocent blood / Defyld those **sacred waues**, it rightly hot / *The **well of life***, ne yet his vertues had forgot.

In *The Faerie Qveene*, there are 13 examples of sacred wells with healing power, and three of them are expressed with the 'well of life' phrase or its variations.[21] In Milton's epic, *Paradise Lost*, the 'well of life' phrase connotes a 'sacred well' where St. Michael took three drops of water to heal Adam's eyes.

(29) Paradise Lost 11. 412-416[22]
Michael from Adam's eyes the film removed / Which that false fruit that promised **clearer sight** / Had bred; then purged with euphrasy and rue / The visual nerve, for he had much to see, / And from **the well of life** three drops instilled.

In the translation of *Psalmes*, Sekine, Masao (1973: 376) comments that 'life' and 'light' are symbols of God's blessings. *Psalmes* (36: 9) also equates wisdom with eyesight: "For with thee *is* the fountaine of life: in thy light shall we see light." The experience of seeing is associated with understanding through the help of God's mercy.

In *The Faerie Qveene* 'blood surging' is expressed with the noun phrase, '*well of bloud*' and its variation. While *bloud* 'blood' is used literally in the *well of* ~ phrase (see Table 4.9), *well of life* metaphorically connotes the heart where a cold feeling ran in (30). Hamilton, A.C. (2007:135) also says that *well of life* means 'heart' in this context. The *well of life* becomes a container where blood runs, as well as a symbol of living.

(30) The Faerie Qveene 1 9 52 1-3
Which whenas *Vna* saw, through euery vaine / The crudled **cold** ran to her **well of life**, / As in a swowne: but soone reliu'd againe,

In the similar way of the FEAR IS COLD metaphor in (27), 'cold blood running in the

heart' is associcated with 'a feeling of despair'.

In example (31) flattery flows ceaselessly, but it is not emphasized as being from the bottom, where wisdom resides. According to Hamilton (2007: 345), one of Venus' traditional roles is to preserve concord; therefore, her words may not connote deep wisdom.

(31) The Faerie Qveene 3 6 25 3-7
What shee had said: so her she soone appeasd, / With **surged words** and gentle blandishment, / From which **a fountaine from her sweete lips** went, / And **welled goodly forth**, that in short space / She was well pleased, and forth her damzells sent

As in the religious works, the frequency of noun phrases derived from the transitive verb is higher in Spenser and Milton's epics (Table 4.12). The *well of life* phrase connotes both the symbol of 'God's blessings' and the 'heart'. The 'balm' phrase also conveys medicinal power for eternal youth by God's grace.[23] 'Welling tears' from the eyes or 'flowing words' from a mouth are expressed by the intransitive verb.

Table 4.12 The Occurrences of EMOTION and Other Extended Meanings of *Well* in Spenser and Milton's Epics

	sorrow	life	the heart	balm	words
well (vi.)	1	0	0	0	1
well (n. of vi.)	0	0	0	0	0
well (vt.)	0	0	0	0	0
***well* (n of vt.)**	**1**	**4**	**1**	**1**	0

4.4.3 Synonyms (*Fountain* and *Spring*)

In *The Faerie Qveene*, the word *fountain(e)*, meaning 'wellspring', is found much more often than the word *spring*. The frequency of *fountain(e)* 'wellspring' is even higher than that of *well* (see Table 4.9), 16 to 12 times, respectively. The following table shows the occurrences of synonyms *fountain* and *spring* in Spenser's *The Faerie Qveene* and Milton's *Paradise Lost* and *Paradise Regained*.

Table 4.13 WATER Expressions of *Fountain* and *Spring* in Spenser and Milton's Epics

subordainate concepts of WATER	***fountain*** (book, canto, stanza, and verse line numbers) [frequency]	***spring*** (book, canto, stanza, and verse line numbers) [frequency]
wellspring	[n.32] *a* ***fountain*** (FQ 1 6 39 8), *a* ***fountaine*** (FQ 2 12 60 1), (FQ 3 1 35 9), (FQ 3 6 17 4), *the* ***fountaine*** (FQ 2 12 62 9), (FQ 1 7 4 5), *this* ***fountaine*** (FQ 2 12 62 2), *euery* ***fountaine*** (FQ 2 2 5 7), *a* ***fountain side*** (FQ 1 6 40 6), *a* ***fountain syde*** (FQ 1 7 2 7), *a* ***bubling fountaine*** (FQ 2 1 40 2), *a* ***fountaine shere*** (FQ 3 2 44 7), *a* ***fountaine sheare*** (FQ 3 11 7 2), *a* ***fresh fountaine*** (FQ 3 6 6 6), *a* ***sacred fountaine*** (FQ 1 1 34 9), *that* ***fraile fountain*** (FQ 1 7 11 8), ***fountain*** (PL1. 783), (PL3. 8), (PL5. 203), (PL9. 73), (PL9. 420), (PL9. 597), (PL9. 628), *the* ***fountains*** (PL 5. 126), *this* ***fountain*** (PL11. 322), ***fountain side*** (PL4.531), (PR2.184), (P.L.7.327), *a* ***fresh fountain*** (PL4. 229), *a* ***fresh fountain side*** (PL4. 326), ***fountain*** *flowed* (PL7. 8), *desert* ***fountainless and dry*** (PR3. 26)	[n.4] *a* ***spring well*** (FQ 1 11 29 3), ***Clear spring*** (PL3. 28), ***Castalian spring*** (PL4. 272), ***Springs*** (PR2. 374)
wellhead	—	[vi.1] *Their* ***welheads spring*** (FQ 2 2 6 3)
flood	[n.1] *all* ***fountains*** *of the deep* (PL11. 826)	[n.1] ***spring*** *gins to auale* (FQ 1 1 21 5)

FQ: *The Faerie Qveene*
PL: Paradise Lost
PR: Paradise Regained

As the word *well* connotes a 'wellspring blessed with medicinal powers' in example (22), *fountain* below implies hidden power with great virtue.

(32) The Faerie Qveene 2 2 5 6-9
But know, that **secret vertues are infusd** / in euery **fountaine**, and in euerie lake, / Which who hath skill them rightly to haue chusd, / To proofe of passing wonders hath full often vsd.

And as *well* sometimes connotes a 'wellspring under a charm' (e.g., (23)), fountains are

not always filled with God's mercy. The following 'frail fountain' made a knight powerless, unable to brandish the blade anymore.

(33) The Faerie Qveene 1 7 11 8-9
Through that **fraile fountain**, which him feeble made, / That scarsely could he weeled his bootlesse single blade.

In Spenser and Milton's epics, *fountain* or *spring* connotes 'flood', while *well* does not convey dynamic motion. The same contrast was seen in the Authorized Version and other religious works (cf. Tables 4.2 and 4.7).

(34) Paradise Lost 11. 826-829
all **fountains of the deep**, / Broke up, shall heave the ocean to usurp / Beyond all bounds, till inundation rise / Above the highest hills.

In *The Faerie Qveene* (1 1 21 5), the noun *spring* also conveys a 'flood': "But when his later **spring** gins to auale, / Huge heap". *Spring* connotes not only surging up from the bottom, but also receding quickly.

Spenser and Milton employed the figurative expressions with a wide variety of phrases in their epics. As the following table shows, the word *fountain* connotes more detailed figurative meanings than that of *well* (cf. Table 4.11). The older *well* influenced the newly derived *fountain* to express abstract meanings with the *fountain of* ~ phrase: 'joy', 'life', 'virtue', 'wealth', and 'light'. When the sound carries 'words' or 'echoes', the preposition *from* or *to* shows movement. The word *spring*, developed from Old English, does not denote the *spring of* ~ phrase, as does the new word *fountain*.

Table 4.14 EMOTION and Other Figurative Expressions of *Fountain* and *Spring* in Spenser and Milton's Epics

extended meanings [frequency]	***fountain*** (book, canto, stanza, and verse line numbers)	***spring*** (book and line numbers)
joy [n.1]	*Perpetual* ***fountain*** *of* ***domestic sweets*** (PL4. 760)	—
hope [vt.1]	—	*new* ***hope*** *to* ***spring*** (PL11. 138)
life [n.2]	***Fountain*** **--- the waters of life** (PL11. 78)	***Spring*** **--- the waters of life** (PL11. 78)
creation [vt.2]	—	***spring New Heaven and Earth*** (PL3. 334), *A nation from one faithful man to* ***spring*** (PL12. 113)
energy [vi.1]	—	*With fresh* ***alacrity*** *and* ***force*** *renewed* ***Springs upward*** (PL3.435)
virtue [n.1 / vi.1]	*the* ***fountaine*** *of your* ***modestee*** (FQ 2 9 43 8)	*much more* ***good*** *thereof shall* ***spring*** (PL12. 476)
vice [n.2]	—	*the* ***source and spring*** */ Of all corruption* (PL10. 832), ***dissention springs*** (PL12. 353)
wealth [n.2]	***Fountaines*** *of* ***gold and siluer*** (FQ 2 7 17 5), *the* ***fountaine*** *of the* ***worldes good*** (FQ 2 7 38 6)	—
light and shade [n.3 / vi.1]	***Fountain*** *of* ***light*** (PL3. 375), *as to their* ***fountain ---*** *in their golden urns draw* ***light*** (PL7. 364), *the* ***fountain*** *of* ***light*** (PR4. 289)	***light and shade*** */* ***Spring*** *both* (PL5. 644)
words [n.1 /vi.1]	*a* ***fountaine from*** *her* ***sweet lips*** (FQ 3 6 25 6)	*By Satan,* ***--- proposed*** *--- of* ***all ill****, could* ***spring*** (PL 2. 381)
echoes [n.1]	***fountains****, --- With other echo late --- To* ***answer, and resound far other song***. (PL10. 860)	—

FQ: *The Faerie Qveene*
PL: Paradise Lost
PR: Paradise Regained

Milton expresses immortality with the phrase *fountain or spring by the waters of life*, in example (35).[24] The translator Hirai, Masao (1981: 387) says that this *fountain or spring* derives its origin from the Bible, *The Song of Solomon* (4: 15): "A fountaine of gardens, **a well of liuing waters**, and streames from Lebanon." As I stated in the religious works' section (Sec. 4.3.1), 'well of life' connotes both the literal wellspring and the

figurative source of God's grace.

(35) Paradise Lost 11. 76-79
The angelic blast / Filled all the regions: from their blissful bowers / Of amaranthine shade, **fountain or spring**, / **By the waters of life**, where'er they sat

According to the *OED* (1989: Vol.16. p.346), the primary definition of *spring* is 'the place of rising or issuing from the ground, the source or head, of a well, stream, or river; the supply of water forming such a source'. In the literal WATER usage, *spring* has been used with *well* since Old English (e.g., *Phoen* 104 *wyllgespryngum* 'wellspring'). In Early Modern English, *wellhead* also preceeds the intransitive verb *spring* (see Table 4.9). The vernal year expressions, 'spring of the leaf' and 'the spring of the year' began to be used in the 16th century. Therefore, PLANT or TIME metaphors expressed with *spring* derive from the 'surging up' motion. The following expression about 'creation' is also based on the image of 'issuing from the source' with God's mercy.

(36) Paradise Lost 3. 334-335
The world shall burn, and from her ashes **spring** / **New Heaven and Earth**, wherein the just shall dwell,

The deep well with the hidden bottom and mysterious power is associated with the words flowing out with the profound knowledge blessed by God. Not only sacred wisdom can flow from deep places, but also the evil thoughts of Satan, who ironically resides at the bottom of the earth.

(37) Paradise Lost 2. 380-382
By Satan, and in part proposed: for whence, / But from **the author of all ill**, could **spring** / **So deep a malice**, to confound the race

As the *fountain of* ~ phrase implies the shining 'gold and silver' (e.g., *The Faerie Qveene* 2 7 17 5 *Fountaines of gold and siluer*), it connotes 'sunlight from the heaven'. The association between the sunlight and wellspring goes back to the the ancient Roman period. Hirai (1981: 320) refers to an encyclopedia, *Naturalis Historia* (Vol.II. Bk. IV)

by a Roman author, Gaius Plinius Secundus. Through the long history, sunlight has had a special meaning in religious texts. In *Paradise Lost*, 'fountain of light' connotes the Almighty God himself as well as the heaven where he resides.

(38) Paradise Lost 3. 372-377
Thee, Father, first they sung Omnipotent, / Immutable, Immortal, Infinite, / Eternal King; thee. Author of all being, / **Fountain of light**, **thyself invisible** / **Amidst the glorious brightness** where thou sitt'st / Throned inaccessible,

The following example shows a synonym of the '*well of light*' phrase. Light welling out from Heaven is associated to 'doctorine' and 'truth'.

(39) Paradise Regained 4. 288-290
he who receives / **Light from above**, from the **fountain of light**, / No other **doctrine needs, though granted true;**

In *The Faerie Qveene*, an allegorical work, 'fountains' and 'springs', including *a sacred fountain*, connote 'medicinal power', while in the biblical works, *Paradise Lost* and *Paradise Regained*, 'well of life' implies God's blessings. In the same way, *the fountain of light* connotes a belief in Heaven and God.

4.5 Shakespeare's Works (Drama and Poetry)

In addition to the religious plays in the ME period, Shakespeare added new dramatic genres — History, Tragedy and Comedy. In this section, *well* and its synonyms are researched throughout the complete Shakespeare Canon including his poetry.

4.5.1 WATER

Shakespeare seems to employ literal WATER expressions in the same way of religious works (Table 4.15). In poetry, *a cool well* (e.g., *Sonnet* 154) and *clear wells* (e.g., *The Passionate Pilgrim* 17. 25) connote God's blessing.[25] However, in comedy and historical dramas sometimes 'a well' is just a well, and nothing more than a meeting place.

Table 4.15 'Wellspring' Expressions in Shakespeare's Works

subordainate concepts of WATER [frequency]	**works** [text genre]	**examples** (sonnet and line numbers / act, scene and line numbers)
wellspring [n.2]	*Sonnets* [Poetry]	*A* ***cool well*** (154 9)
	The Passionate Pilgrim [Poetry]	***Clear wells*** (17 25)
man-made well [n.3]	*The Two Gentlemen of Verona* [Comedy]	***Saint Gregory's well*** (4 2 81)
	The Merry Wives of Windsor [Comedy]	***well*** (4 2 54)
	King John [History]	***concealèd wells*** (5 2 139)

The next example shows King John's counterattack against the French's invasion. The wells are 'concealed places' from which to harass the enemy.

(40) King John 5 2 137-141[26]

That hand which had the strength even at your door / To cudgel you and make you take the hatch, / To dive like buckets in **concealèd wells**, / To crouch in litter of your stable planks, / To lie like pawns locked up in chests and trunks,

In the comedy, *The Two Gentlemen of Verona* (4 2 81), the *well* only connotes a meeting place, even though it takes its name from *Saint Gregory*. In Shakespeare's dramas, there is no mention of God's mercy flowing from these wells.

4.5.2 EMOTION and Other Extended Meanings

Shakespeare related the basic image of 'wellsprings' or 'man-made wells' with 'the depth of a wound'. The deep well image is connected not only with deep physical pain and profound sorrow, but also the container which holds the expressions of this pain, sorrow, and tears. Although the literal 'wellspring' expressions do not imply 'sacredness' in his dramas, the extended phrase 'well of light' is associated with 'God's grace'.

Table 4.16 EMOTION and Other Figurative Expressions in Shakespeare's Works

extended meanings [frequency]	**Works** [text genre]	**Examples** (act, scene and line numbers)
wound [n.1]	*Romeo and Juliet* [Tragedy]	*the* ***hurt*** *--- so* ***deep*** *as a* ***well*** (3 1 95-96)
sorrow [n.2]	*Troilus and Cressida* [Tragedy]	***Make wells*** *and Niobes of the maids and wives* (5 11 19)
	Richard II [History]	*like a* ***deep well*** *--- / --- full of* ***tears*** *am I, / Drinking* ***my griefs*** (4 1 174-179)
love [n.1]	*A Lover's Complaint* [Poetry]	*all their fountains in* ***my well*** (255)
light [n.1]	*Love's Labor's Lost* [Comedy]	*the* ***heavens well*** (4 3 254)

While the OE basic image of 'heaving sea' implied 'gushing blood', Shakespeare associates the EModE image of 'man-made well' with 'blood welling out from a deep wound'.

(41) Romeo and Juliet 3 1 95-97
Romeo Courage, man. **The hurt** cannot be much.
Mercutio No, 'tis not so **deep as a well**, nor so wide as a church door, but 'tis Enough. 'Twill serve.

The OE intransitive verb *weallan* and its noun *wylm* did not extend the 'heaving sea' image to both 'deep wound' and 'deep sorrow'.[27] Shakespeare, meanwhile, extends the usage of the 'wellspring' to 'profound sorrow'. In example (42) Richard II compares the golden crown to a bucket in a deep well. One bucket is at the bottom of the well, metaphorically filled with his tears and grief, while the other, high and empty, is his power usurping rival.

(42) Richard II 4 1 174-179
Richard Now is this **golden crown** like **a deep well**
That owes **two buckets** filling one another,
The emptier ever dancing in the air,
The other down, **unseen**, and **full of water**.
That bucket down and **full of tears am I**,
Drinking my griefs, whilst you mount up on high.

While in example (42) the full bucket at the bottom of the well is associated with one's

profound sorrow brimming with tears,[28] example (43) shows that water issuing from wells can connote 'profound love'. When the young man proposes marriage, he tells of the broken hearts of past lovers and their fountains of love that have flowed into his well ('heart'). Now he will pour his fountain of love to his new lover's heart (*ocean*) and comfort her.

(43) A Lover's Complaint 253-259

' "How mighty then you are, O hear me tell! / **The broken bosoms** that to me belong / Have emptied all their fountains **in my well**, / And mine I pour **your ocean all among**. / I strong o'er them, and you o'er me being strong, / Must for your victory us all congest, / As **compound love** to **physic your cold breast**.

The relationship between giving a fountain of love and receiving it highlights some aspects of the LOVE IS NUTRIENT metaphor. Kövecses (2010: 94) says, "the nutrient metaphor for love utilizes chiefly the 'hunger/thirst' and the corresponding 'desire/effect' aspect of the concept of nutrient." In the above example, past lovers' thirst is connected with a lack of water in their wells because they emptied their fountains to the man. He desires to win his maiden with the nourishing fountains of his love.

The following example contrasts the darkness of Hell with the light from Heaven. Atheists are described as belonging to 'the style of night'. The translator Odashima (1985: 47) associated 'the crest of beauty' with 'the light streaming out of Heaven'.

(44) Love's Labor's Lost 4 3 252-254

King O paradox! **Black** is **the badge of hell**,
The hue of dungeons and **the style of night**;
And **beauty's crest** becomes **the heavens well**.

As Spenser denotes 'truth' and 'doctrine' by the *fountain of light* phrases (see examples (38) and (39)), Shakespeare conveys that the 'light from Heaven' blesses people with beauty and virtue.

4.5.3 Synonyms (*Fountain* and *Spring*)

While WATER expressions denoted by *well* occurred only five times, Shakespeare used

more expressions with the synonyms *fountain* and *spring* (Table 4.17). These synonyms connote 'natural fountains' rather than 'man-made wells'. Sometimes color terms are used to express 'clear wellsprings' and 'blood welling out'. As the Authorized Version (cf. Table 4.8) and Spenser and Milton's epics (cf. Table 4.14) show several extended meanings denoted by these synonyms, Shakespeare also uses these words for emotion and God's mercy.

Table 4.17 'Wellspring' Expressions of *Fountain* and *Spring* in Shakespeare's Works

subordainate concepts of WATER	**fountain** (sonnet and line numbers / act, scene, and line numbers) [frequency]	**spring** (poem and line numbers / act, scene, and line numbers) [frequency]
wellspring	[n.11] *the* ***fountain(s)*** (*As You Like It* 4 1 146), (*Rape of Lucrece* 577), (*Titus Andronicus* 3 1 127), (*Midsummer Night's Dream Hippolyta* 4 1 115), *some* ***fountain*** (*Titus Andronicus* 3 1 123), ***fountain*** *clear* (*A Midsummer Night's Dream* 2 1 29), ***pavèd fountain*** (*A Midsummer Night's Dream* 2 1 84), the pleasant **fountains** (*Venus and Adonis* 234), ***poison'd fountain*** (*Rape of Lucrece* 1707), ***silver fountains*** (*Sonnet* 35 2), *a* ***cold valley-fountain*** (*Sonnet* 153 4)	[n.6 / vi.1] *Clear wells* ***spring*** *not* (*Passionate Pilgrim* 17 25), *the* ***spring*** (*Hamlet* 4 7 20), *those* ***springs*** (*Cymbeline* 2 3 22), *a* ***hundred springs*** (*Timon of Athens* 4 3 420), *the* ***best springs*** (*Tempest* 2 2 159), *The* ***fresh springs*** (*Tempest* 1 2 340), *the* ***silver spring*** (*Henry VI Pt. II* 4 1 72)
blood	[n.4] *like a* ***fountain*** *--- / Did run* ***pure blood*** (*Julius Caesar* 2 2 77-78), *a* ***crimson*** *river of* ***warm blood****, / Like to a* ***bubbling fountain*** (*Titus Andronicus* 2 4 22- 23), *the* ***purple fountain --- Her blood*** (*Rape of Lucrece* 1734), ***purple fountains*** *issuing from your veins* (*Romeo and Juliet* 1 1 82)	[n.1] *Her* ***blue blood*** *changed to* ***black*** *in every vein, Wanting the* ***spring*** *that those shrunk pipes had fed,* (*Rape of Lucrece* 1454-1455)

Among 'wellspring' expressions, clear wells are expressed with *silver fountains* or *the silver spring*. As examples in (45) show, even if the shimmering light is reflected off the surface of clear water, everything has its bad side. Pure shining water can also be muddy.

(45) Sonnet 35 1-2

No more be grieved at that which thou hast done: / Roses have thorns, and **silver fountains mud**.

Henry VI Pt. II 4 1 72-73

CAPTAIN Ay, kennel, puddle, sink, **whose filth and dirt**
Troubles the **silver spring** where England drinks.

The following examples show that 'welling out of blood' is denoted by *purple fountains* or *blue blood*. The color term of *purple* seems to derive from 'Tyrian purple'; the *Oxford Dictionary of English* says 'a crimson dye obtained from some molluscs, formerly used for fabric worn by an emperor or senior magistrate in ancient Rome or Byzantium'. Therefore, Shakespeare expresses the crimson color with *purple fountains*.

(46) Romeo and Juliet 1 1 80-82

What ho, you men, you beasts, / That quench the fire of your pernicious rage / With **purple fountains** issuing from your veins:

Rape of Lucrece 1451-1455

Time's ruin, beauty's wreck, and grim care's reign. / Her cheeks with chaps and wrinkles were disguised; / Of what she was no semblance did remain. / Her **blue blood** changed to **black** in every vein, / Wanting the **spring** that those shrunk pipes had fed, / Showed life imprisoned in a body dead.

Although *blue blood* has the meaning of 'noble birth', the above example shows its literal meaning, that is, 'the color veins'. Old age turns young white skin, translucent and thin, allowing the blue veins to peek through.

In the figurative usages, Shakespeare uses 'fountain of ~' phrases (Table 4.18), similar to Spenser and Milton. However, Shakespeare's 'fountain of love' is the relationship between two lovers, while Spenser and Milton express God's blessing with 'fountain of light' or 'waters of life'. Likewise, Shakespeare's 'fountain of blood' means 'family line', and it does not recall the Crucifixion of Christ. He also extends the color term 'silver fountain' to 'faithfulness'.

Table 4.18 EMOTION and Other Figurative Expressions of *Fountain* and *Spring* in Shakespeare's Works

extended meanings	**fountain** [frequency] (act, scene, and line numbers)	**spring** [frequency] (act, scene, and line numbers)
sorrow	[n.1] *emptied all their* ***fountains in my well*** (*Lover's Complaint* 255)	[n.2] *Back, foolish* ***tears****, back to your* ***native spring***! */ --- **belong to woe**,* (*Romeo and Juliet* 3 2 102-103), *in* ***lamentation****. / --- All* ***springs*** *reduce their currents* ***to mine eyes****,* (*Richard III* 2 2 66-68)
love	[n.1] ***fountain of*** *our* ***love*** (*Troilus and Cressida* 3 2 66)	[n.3] this ***spring of love*** (*Two Gentlemen of Verona* 1 3 84), *the* ***spring of love*** *thy* ***love-springs*** (*Comedy of Errors* 3 2 3)
faithfulness	[n.1] *Thou* ***sheer****,* ***immaculate, and silver fountain*** (*King Riched II* 5 3 59)	[n.1] *The* ***purest spring*** *is not so free from* ***mud*** (*Henry VI Pt. II* 3 1 101)
filth	[n.2] *A woman* ***moved*** *is like a* ***fountain troubled, Muddy*** (*A Taming of Shrew* 5 2 147-148), *My mind is* ***troubled,*** *like a* ***fountain stirred*** (*Troilus and Cressida* 3 3 298)	[n.1] *Here stands the* ***spring*** *whom you have* ***stained with mud****,* (*Titus Andronicus* 5 2 169)
vice	—	[n.2] *from* **false Mowbray** *their* ***first head and spring*** (*Richard II* 1 1 97), *his* ***corruption*** *--- / We as the* ***spring of all*** *shall* ***pay for all*** (*Henry IV Pt. I* 5 2 22-23)
mercy	—	[n.2] *You are the fount --- / Now stops* ***thy spring*** (*Henry VI Pt. III* 4 8 54-55), *So from that* ***spring*** *whence comfort seemed to come / Discomfort swells.* (*Macbeth* 1 2 27-28)
life	[n.1] *I have garnered up* ***my heart****, / --- /* *The* ***fountain*** *from the which my current runs, / Or else dries up ---* (*Othello* 4 2 62)	—
parentage	[n.1] *the* ***fountain of your blood*** (*Macbeth* 2 3 98)	[n.2] ***your bloods****, / Currents that* ***spring*** *from one most gracious head,* (*Richard II* 3 3 106-107), *The* ***spring****, --- , the fountain of* ***your blood*** **(***Macbeth* 2 3 98)
truth	—	[n.1] *And know* ***their spring****, their head,* ***their true descent****;*(*Romeo and Juliet* 5 3 217)

As the literal ‘wellspring’ example in (45) shows, the shining water of a fountain can turn muddy and muddy water is associated with impure thoughts.

(47) King Richard II 5 3 59-61
Thou sheer, immaculate and **silver fountain**, / From whence this stream through **muddy passages** / Hath held his current and **defiled himself**,

Shakespeare employs the combinations of ‘fountain (or spring)’ and ‘mud (or stirring)’ five times to connote an ‘impure mind’.

Shakespeare’s usage of ‘fountain (or spring) of blood’ is different from the literal usages: ‘gushing blood’ in the Crucifixion from religious works or on the battlefield from epics. The metaphor of ‘fountain of blood’ means ‘a person’s lineage’.

(48) Macbeth 2 3 97-99
Macbeth You are, and do not know’t. / **The spring**, the head, **the fountain of your blood** / Is stopped, the very source of it is stopped

From these metaphorical expressions, Shakespeare’s characteristic usages show the contrast: ‘lower or higher a bucket in a well’, ‘full or empty in a well’, ‘wellspring of light from Heaven or darkness of Hell’, ‘silver fountain or muddy water’, and ‘blue blood to black’. These literal expressions are extended to metaphorical meanings:

Literal Expressions		Extended Meanings
- lower or higher a bucket	→	sadness or happiness
- full or empty in a container	→	being satisfied or unsatisfied in mind
- flowing light or darkness	→	being blessed by God or lost in sin
- silver fountain or muddy water	→	faithfulness or filth
- blue blood to black blood	→	youth to old age

Contrasting images help to make Shakespeare’s metaphorical expressions so effective.

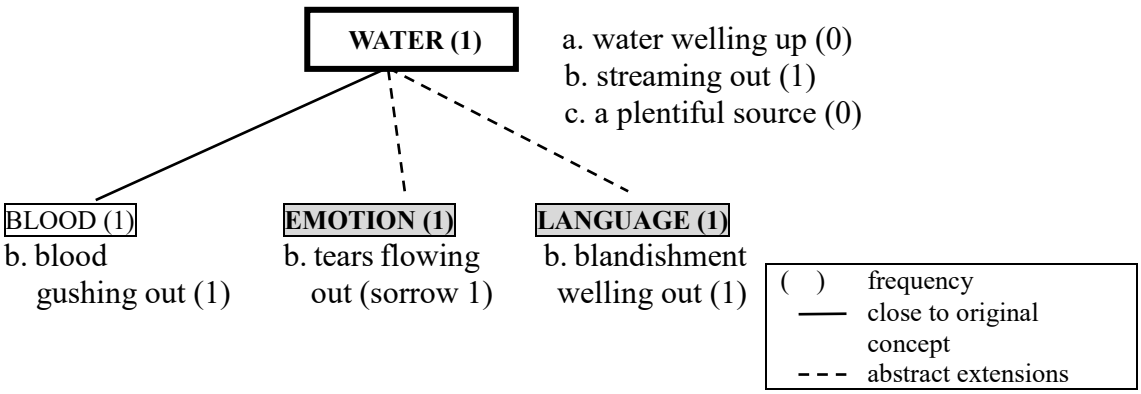
4.6 Metaphorical Extensions of *Well*

Through this research on the chronological semantic change of surging water expressions, I compare the metaphorical extensions through OE to EModE. I started with *weallan* and *wylm* in the epic, *Beowulf*, then went on to *wallen*, *wellen* and their nouns in ME romances and chronicles. I have continued this chronological study with a close examination of the metaphorical extensions of *well* in EModE epics. Religious works from OE to EModE are also covered.

4.6.1 Metaphorical Extensions in Epics

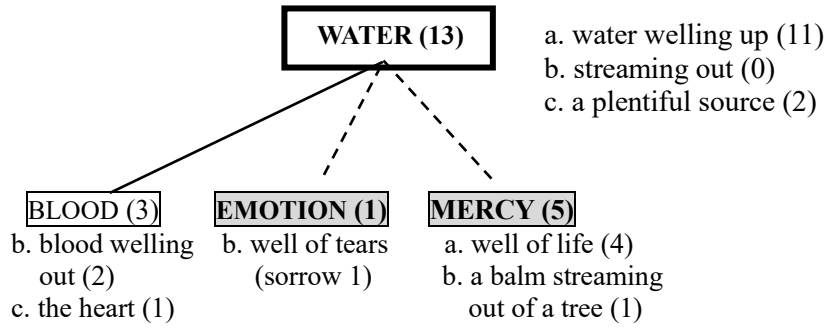
In EModE epics, Spenser and Milton denoted metaphorical extensions from WATER to other concepts using the intransitive verb *well* and its noun. The old form *wallen* had become obsolete (see Sec. 4.3.2) and they did not express HEAT expressions by *well*. The image of surging water had shrunk from OE to EModE. Because of the chronological semantic change from the dynamic 'heaving sea' to the static 'wellspring', the frequency of the verb decreased and its noun increased. In emotion metaphors, surging water phrases began to be associated with female weeping in ME, while OE epics depicted strong warriors bewailing. In EModE epics, the intransitive verb *well* and its noun connote weeping by a nymph or a princess (e.g., (26) and (27)). When water streaming out is extended to language, one's manner of speaking is not spewing, but gently flattering.

Figure 4.1 Metaphorical Extensions from Wellsprings to Other Concepts in the Intransitive Verb *Well* in Spenser and Milton's Epics



In EModE epics, noun *well* phrases denote 'a fountain with medicinal power'. Influenced by Biblical expressions, Spenser and Milton use the *well of life* phrase to imply God's mercy. Spenser writes of *a well, a trickling stream of Balme* (in *Paradise Lost* 1 11 48 1-2), which heals bodily injuries. This expression connotes 'a scent of a balm' as well as 'liquid trickling out'. The balm's healing power alludes to *Revelation* (2: 22) from the Authorized Version.[29] However, the translator of *the Faerie Qveene*, Wada, Yuichiro (2005: 320) says that 'the tree of life' in *Revelation* has its healing power not from a balm, but from its leaves. Therefore, Spenser made the 'balm welling out' phrase to recall the Roman Catholic ceremony of anointing the sick. God's mercy, described as *well of life* in the Bible, inspires EModE poets to coin new metaphorical phrases.

Figure 4.2 Metaphorical Extensions from Wellsprings to Other Concepts in the Noun *Well* in Spenser and Milton's Epics



Some extended meanings such as BLOOD and EMOTION are expressed with both the intransitive verb and its derived noun *well*. The intransitive verb *well* connotes motion, something welling out from the inside, e.g., 'blood gushing out' and 'tears flowing out'. The noun *well* phrases imply an abstract notion, e.g., *well of life*, influenced by the Bible.

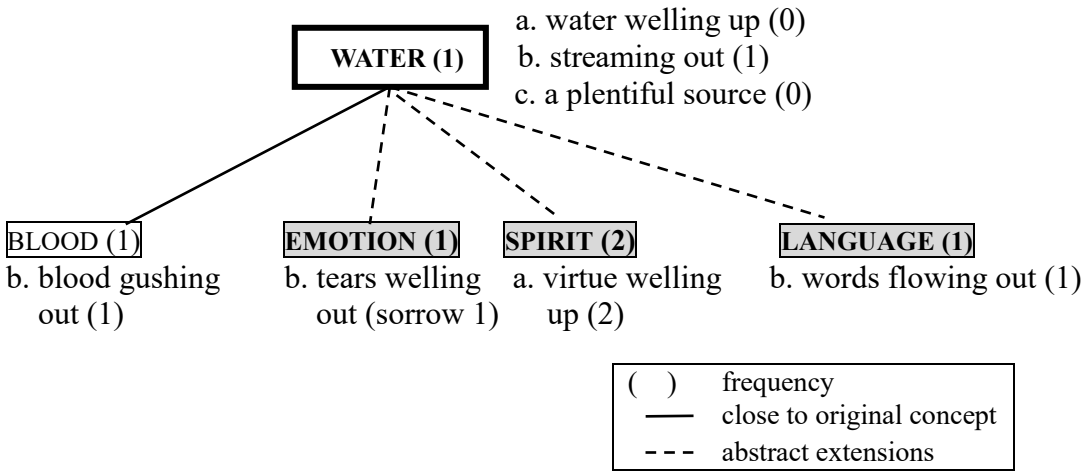
4.6.2 Metaphorical Extensions in Religious Works

As the above section shows, 'wellspring' expressions in EModE epics are greatly influenced by the Bible. In the Authorized Version and other religious works, most *well* phrases literally mean 'a man-made well'. Those wellsprings are named after holy men and are vital to the community, for both their spiritual and physical survival. The basic image of a 'man-made well' is an upright cylindrical shape which holds water at the

bottom. Comparing with the dynamic motion of OE 'heaving ocean', the static image of wellsprings or man-made wells show fewer verb than noun examples.

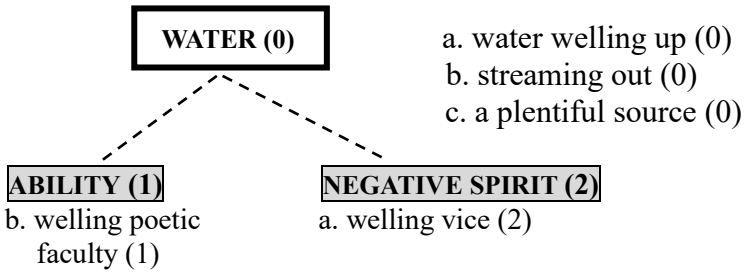
EModE religious works show similar meaning extensions of the intransitive verb *well* in epics (cf. Fig. 4.1 and 4.3). The driving force of meaning extension is the flowing motion from inside of a container to outside. The metaphorical expressions 'welling out/up' are effectively employed in the Bible context: 'gushing blood in the Passion', 'sorrowful tears welling out for a Christian martyr', 'the spirit of Christian virtue rising' and 'words flowing out from Jesus'.

Figure 4.3 Metaphorical Extensions from Wellsprings to Other Concepts in the Intransitive Verb *Well* in Authorized Version and Other Religious Works



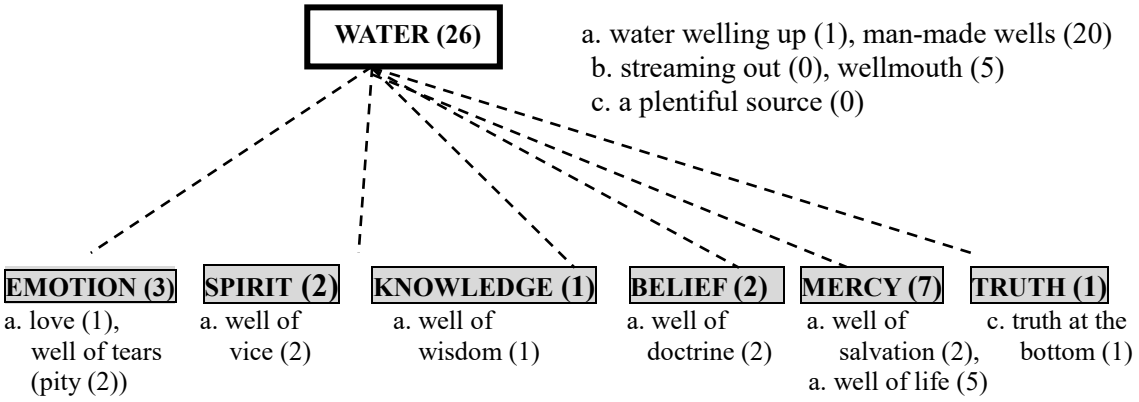
While the transitive usage of *well* had increased in Middle English, HEAT expressions have become obsolete in Early Modern English. Only two extended meanings remain in religious works, 'welling out poetic phrases' and 'welling up vice'. Similar meaning extensions were shown in the noun derived from the transitive verb in Middle English romances and chronicles (see Fig. 3.3).

Figure 4.4 Metaphorical Extensions from Wellsprings to Other Concepts in the Transitive Verb *Well* in Authorized Version and Other Religious Works



In EModE religious works, the most distinctive usage of 'wellspring' is a 'holy well', denoted by the noun. A man-made well was dug on the orders of a holy man, and named after him. As stated at the beginning of this section, other genre works, like epics, also allude to the 'medicinal power' of holy wells in the Bible with the *well of life* phrase. The basic image of 'a man-made well' consists of 'the water source at the bottom', 'the welling up', and 'the mouth of the well'. In the Christian context, God's truth resides at the bottom, and it's difficult to see. When people believe in and feel adoration for God, they are blessed with His mercy. When a man is endowed with knowledge, insightful words flow from his mouth.

Figure 4.5 Metaphorical Extensions from Wellsprings to Other Concepts in the Noun *Well* in Authorized Version and Other Religious Works



4.7 Summary of *Well* in Early Modern English Works

The core meaning of 'surging water' expressed by *well* has chronologically changed: OE 'heaving sea', ME 'wellsprings', and EModE 'a man-made well'. As for the metaphorical extensions of EModE water expressions, the basic image of 'a man-made well' is the water source, the welling up motion, and its outlet. In this period, the frequency of the noun *well* has increased and extended to the metaphorical expressions in the Christian context. The Authorized Version, which was completely edited and published in 1611, played an important role for the diverse usages of *well of life* phrases. The literal meaning of w*ell of life* refers to recovering one's health by drinking or bathing in holy water. In the concept of MERCY, drinking holy water is associated with praying for salvation, because people believe that there is a Christian doctrine, such as 'truth', at the bottom of the source. When people are blessed with God's virtue, the 'deep knowledge' wells out as words from one's mouth. Therefore, a range of God's blessings are expressed with *well of life*. Furthermore, the w*ell of life* phrase has influenced the synonym usages, *fountain of life* (see Table 4.8). Milton also expressed *fountain and spring, by the waters of life* (in *Paradise Lost* 11. 78), alluding to *A well of living waters* (in *The Song of Solomon* 4: 15). The motion of 'water welling out' is associated with 'fountain of light from Heaven', and it means 'the glory of God' (e.g., *Paradise Regained* 4. 289). In conclusion, the literal meaning of 'a wellspring' extends to multiple metaphors relating God's blessings. Not only in Christian works, but epics and plays also use *well* phrases meaning 'medicinal wells' and 'God's blessings'. The word *well*, having been around since Old English, has influenced some similar synonyms which came after.

Notes to Chapter 4

[1] About the history of Early Modern English, you can refer to Araki and Ukaji (1984: 5-9, 36-37), *History of English IIIA*.

[2] See Hamilton, A. C. (2006: 27).

[3] According to the *OED*, the last example of 'heaving sea' occurred in 1592, written by W. Wyrley: "The wanton Dolphin dallieth on ech **walme** in *Lord Chandos* in *True Vse Armorie* 84."

[4] The edition of the Authorized Version is from Polland, Alfred W. (1911).

[5] See *Gen.* 21: 25 in the Authorized Version: "And Abraham reproued Abimelech, because of **a well of water**, which **Abimelechs seruants had violently taken away**."

[6] See *Gen.* xxix. f. xliv in Tyndale's Bible translation: "And the maner was to brynge the flockes thyther and to roull the stone fro the **welles mouth** and to water the shepe and put the stone agayne vppon **the wells mouth** vnto his place."

[7] According to the *Oxford Dictionary of English* (2nd ed.), a figure of speech in which a word applies to two others in different senses is called 'zeugma'. (e.g., John and his driving licence **expired** last week.)

[8] Example (7) is from the *OED*, *well* (sb[1.] 2. *transrf.* and *fig.* b. 'That from which something springs or arises; a source or origin').

[9] See the *OED walm* (v. 2 'To swell, bubble, as in boiling; to boil): 1610 *Camden's Brit.* I. 681: *The Stuples did send away a* ***waulming hote*** *vapor.*

[10] The Analytical Concordance to the Bible by Young, Robert (1984: 1042), which is according to the original Hebrew and Greek words, shows that the *well* phrase in Prouerbs (10: 11) means 'source, spring'. The definition by Hebrew and Greek also shows that 'well of life' is the 'source of wisdom' with God blessing.

[11] Prouerbs (18: 6) says, "A fooles lips enter into contention, and his mouth calleth for strokes."

[12] In the religious context, 'the bottom of a well' and 'not any sound of a bucket' connote the hidden God's secret. In example (42), Shakespeare depicts a different image of 'a bucket at the bottom of a well', which depicts 'tearful sorrow'.

[13] According to the the noun *fountain* from the *Middle English Dictionary*, the figurative meaning of 'the source (of something), originator, fountainhead' shows the phrase of *fountayn of mercy* (c1475 *St.Anne (2)* (Trin-C R.3.21)).

[14] The new phrase 'fountain of life' from 'well of life' in the Authorized Version, was so potent that it even spawned a series of religious book titles. According to the *OED*, nine titles including 'the Fountain of Life' have been published since the EModE period (e.g., Flavel, John (1671) *The Fountain of Life Opened*). These titles were not found in Middle English.

[15] A similar phrase is employed in *The Song of Solomon* 4:15: "A **fountain of gardens**, **a well of living water**, and streams from Lebanon."

[16] The edition of *The Faerie Qveene* is from Hamilton, A. C. (2007).

[17] See *The Faerie Qveene* (3 11 2 4): "**Sweet Loue**, that doth his golden wings embay / In **blessed Nectar**, and **pure Pleasures well**, / Vntroubled of vile feare, or bitter fell."

[18] See *The Faerie Qveene* (2 7 15 7): "Indeede (quoth he) through fowle intemperance, / Frayle men are oft captiu'd to couetise: / But would they thinke, with how small allowaunce / Vntroubled Nature doth her selfe suffise, / Such superfluities they would despise, / Which with sad cares empeach our natiue ioyes: **At the well head the purest streams arise**: But mucky filth his braunching armes annoyes, / And with vncomely weedes the gentle waue accloyes."

[19] As Table 4.4 showed, a beautiful young lady's weeping was described in the religious work *Mirror of Martyrs* (sig. E4); *the* ***pearles round*** *Stil through her eies, and* ***wel vpon*** *her face*.

[20] In Shakespeare's *Troilus and Cressida*, Troilus talks of 'stony fear' as he alludes to the story of Niobe from Greek Mythology. He tells that if Priam is informed of Hector's death, he will be a stone and his maids will shed wells of tears.

> *Troilus and Cressida* 5 11 18-21
> Troilus There is a word will **Priam turn to stone**,
> **Make wells** and **Niobes of the maids and wives**,
> **Cold statues of the youth**, and in a word
> Scare Troy out of itself.

[21] See the examples 'a liuing well' (1 2 43 4), 'the well of life' (1 11 29 9), and 'that liuing well' (1 11 31 6).

[22] The edition of *Paradise Lost* is from Verity, A. W. (1921).

[23] See *The Faerie Qveene* (1 11 48 1): "**From that first tree forth flowd, as from a well**, / **A trickling streame of Balme, most soueraine** /And dainty deare, which on the ground still fell, / And ouerflowed all the fertill plaine, / As it had deawed bene with timely raine: Life and long health that gracious ointment gaue, / And deadly wounds could heale, and reare againe / The senceless corse appointed for the graue."

[24] Verity, A. W. (1921: 617) says that the amaranth is a type of immortality, and this flower once flourished in Eden.

[25] In *Sonnet* 154, a faithful nymph steals Cupid's love fire while he's sleeping and extinguishes it in a cool well. She wanted to stop the illicit affair between the Fair Youth and the Dark Lady of *Sonnets* 127-152. The heat from Cupid's love fire generates a warm bath with medicinal power.

> *Sonnet* 154 5-12
> "**The fairest votary** took up that fire / Which many legions of true hearts had warmed, / And so the generall of hot desire / Was sleeping by **a virgin hand** disarmed. / This brand she quenchèd in **a cool well** by, / Which from love's fire took heat perpetual, / **Growing a bath and healthful remedy** / **For men diseased**; but I, my mistriss' thrall,"

[26] The edition of Shakespeare's works in this chapter is from Wells and Taylor (2005).

[27] See Tables 2.5 and 2.10 in Chapter 2; the 'blood surging' was expressed with the water commotion image (e.g., *And* 1240 *blod yðum weoll* 'blood + with waves +well(ed)'). In 'surging emotion' expressions, there were no *weallan* and *wylm* phrases occurring with *deop* 'deep'.

[28] In the religious context (see example (17)), 'a bucket at the bottom of a well' represents a different image. God's secret lies at 'the bottom of the deep well', too deep to hear the sound of 'the bucket'.

[29] See *Revelation* (22: 2): "In the middest of the street of it, and of either side of the riuer, *was there* **the tree of life**, --- --- and **the leaues of the tree** were for the healing of the nations."

Chapter 5

Concluding Remarks

The surging water expressions *wylm* and *weallan* of the Old English *Beowulf* extended to several metaphorical concepts. The word-clusters from these metaphors became a starting point of this thesis. I then followed the historical development of surging water expressions from Old English to Early Modern English. This diachronic research has tried to clarify the following two points:

1. The historical change of the source concept of surging water motion denoted by *weallan* and *wyllan* and their nominal usages, from Old to Early Modern English.
2. The metaphorical extensions from WATER concept to other concepts in each period through analyzing collocations and contexts.

To the first question, I researched the occurrences of the intransitive verb *weallan* and the transitive verb *wyllan* with their nominal usages by collecting them from the Anglo-Saxon Poetic Records. Middle English works in the Early English Text Society were also covered. In Early Modern English, attaching great importance to the Authorized Version, I also researched *well* phrases in other religious works and epics. Since text genres influenced the usages of surging water expressions, this research separately charted their occurrences between epics (or romances and chronicles) and religious works.

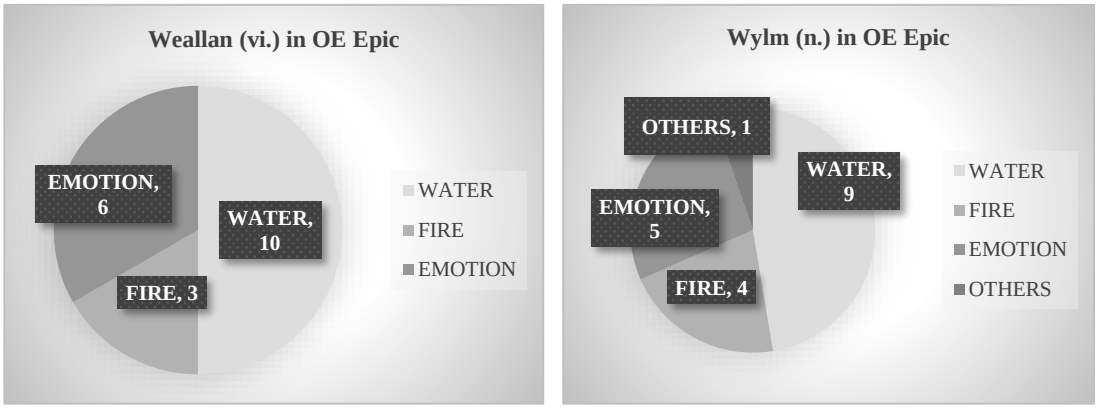
Table 5.1 The Occurrences of *Weallan* (Vi.) and *Wyllan* (Vt.) with Their Nouns in the Diachronic Research

period	text genre	vi.	n. from vi.	vt.	n. from vt.
Old English	epic (*Beowulf*)	**19 (50.0%)**	**19 (50.0%)**	0 (0%)	0 (0%)
	religious works	**48 (38.1%)**	**60 (47.6%)**	2 (1.5%)	16 (12.7%)
Middle English	romances and chronicles	4 (5.3%)	0 (0%)	**11 (14.5%)**	**61 (80.3%)**
	religious works	**35 (19.6%)**	16 (8.9%)	**36 (20.1%)**	**92 (51.4%)**
Early Modern English	epics	4 (16.0%)	0 (0%)	0 (0%)	**21 (84.0%)**
	religious works	6 (11.8%)	0 (0%)	3 (5.8%)	**42 (82.4%)**

As the above table shows, in Old English the frequency of the intransitive verb with its noun was higher than that of the transitive. The basic image of the intransitive verb *weallan* was 'heaving sea'. In Middle English, with the influence of "transitivation", the use frequency of the transitive verb *wellen*, which means 'boiling water', was increasing. However, a similar percentage of the intransitive verb *wallen* was also used in ME religious works, due to the usage associated with HEAT expressions. The noun *welle*, derived from the transitive verb, meant 'a wellspring', and the image of 'surging water' had become smaller. In Early Modern English religious works, the noun *well* mainly denoted 'a man-made well' and connoted 'a sacred wellspring'. The holy source of water extended to several expressions of God's blessings.

To clarify the metaphorical extensions from WATER concept to other concepts in each period, I analized patterns of collocations and contexts. The extended concepts are illustrated in the following figures.

Chart 5.1 Frequency of *Weallan* (Vi.) and *Wylm* (N.) in the OE Epic, *Beowulf*



In Old English, the motion of 'heaving sea' projects the image of rolling, flooding, and surging up from the bottom to FIRE, EMOTION, and other figurative concepts. The basic WATER image of 'heaving sea' extends to 'dragon's fire' and 'fires on battlefields'. The water commotion is associated with emotions of 'sorrow' and 'anger' surging in a strong warrior's mind. The overwhelming tide is a figurative expression, connoting 'a death wave'.

In religious works by Cynewulf and Cædmonian, the intransitive verb *weallan* and its noun *wylm* show a higher frequency than the transitive usages. The image of the intransitive verb 'surging motion' extends to several concepts. The WATER image of 'heaving sea' is associated with 'hell fire'. Although the frequency of use is still less, *weallan* and *wylm* imply the HEAT usage, e.g., 'boiling cauldron'. In the EMOTION concepts, the frequency of 'sorrow' is higher than other feelings. Agitation connotes overwhelming grief at the loss of a loved one or a death agony. Although most figurative usages are based on the 'rolling' or 'flooding' motion (e.g., 'swarming insects' and 'spewing out spiteful words'), religious works show some 'knowledge welling' or 'foundation of God's creation' examples, based on the 'surging up from the bottom' motion.

Chart 5.2 Frequency of *Weallan* (Vi.) and *Wylm* (N.) in OE Religious Poems

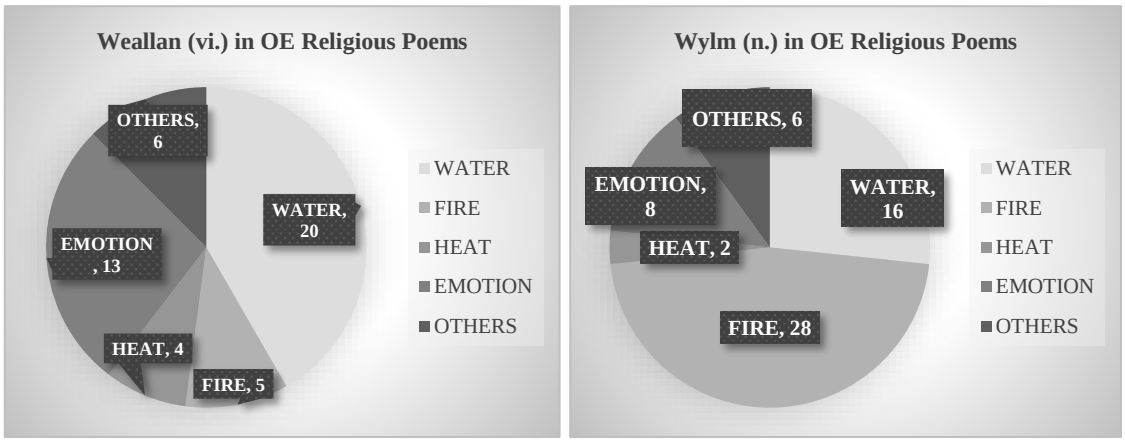
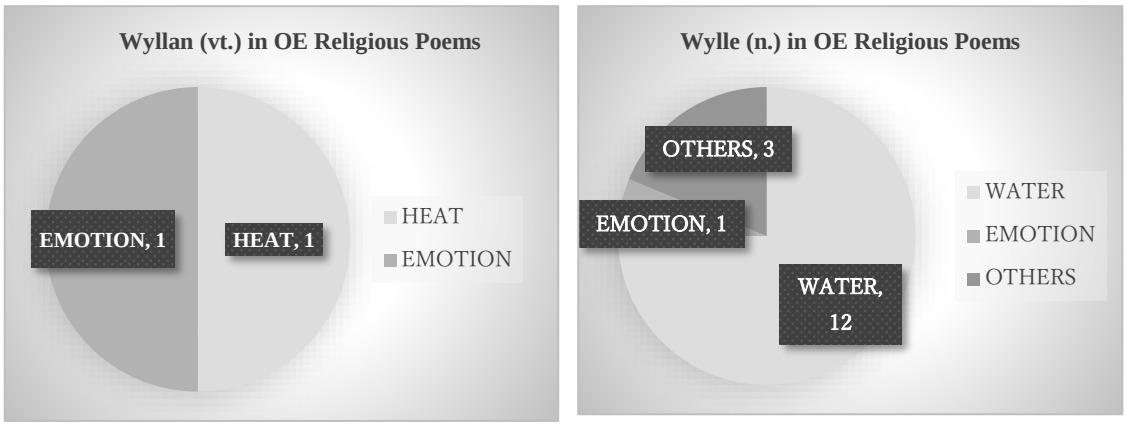


Chart 5.3 Frequency of *Wyllan* (Vt.) and *Wylle* (N.) in OE Religious Poems



As Chart 5.3 shows, the transitive usage in Old English is in a germinal stage, and the verb *wyllan* denotes 'boiling water'. The nominal WATER usage connotes 'a wellspring', which will be the basic image in Middle English. Although the number of figurative usages is still low in OE religious works, 'a wellspring' extends to 'God's blessings'.

With "transitivation" in Middle English, the frequency of the intransitive verb declined in romances and chronicles (see Charts 5.4 and 5.5). Because of the downsized 'surging water' image from OE 'heaving sea' to ME 'wellsprings', the frequency of FIRE also declined. Instead of the heroic deeds in *Beowulf*, chivalrous spirit was praised in ME romances and chronicles. While 'death wave' was the only metaphorical expression in *Beowulf*, the ME noun *welle of* ~ phrases extend to several other meanings: beauty, poetic faculty, vigor, God's mercy, light, fragrance, etc. The productivity to associate with novel

concepts becomes higher.

Chart 5.4 Frequency of *Wallen* (Vi.) in ME Romances and Chronicles

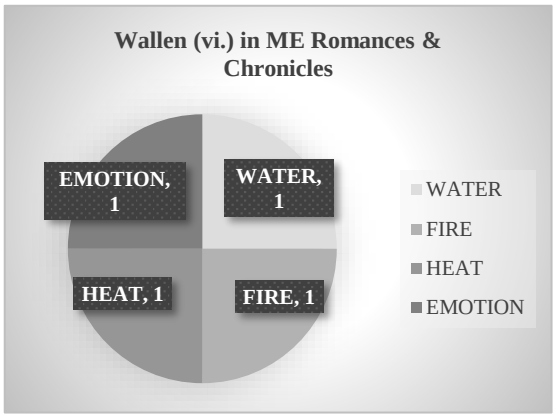
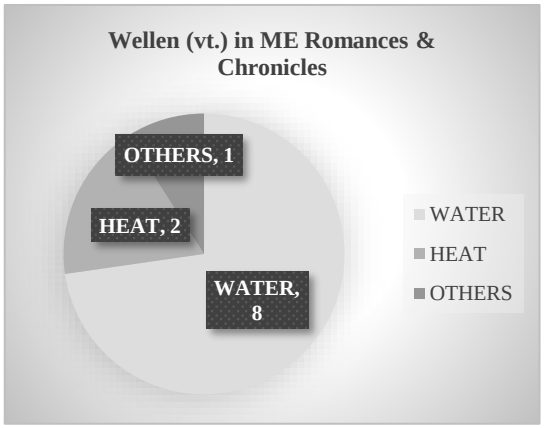
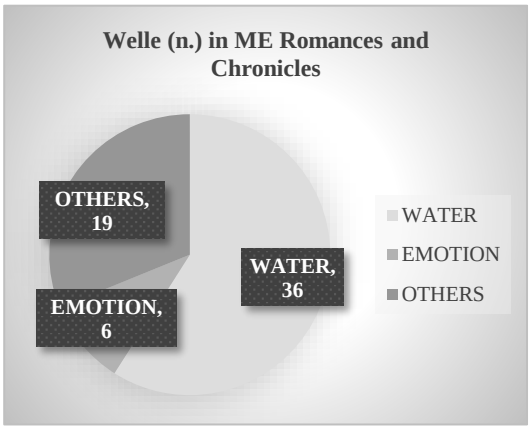


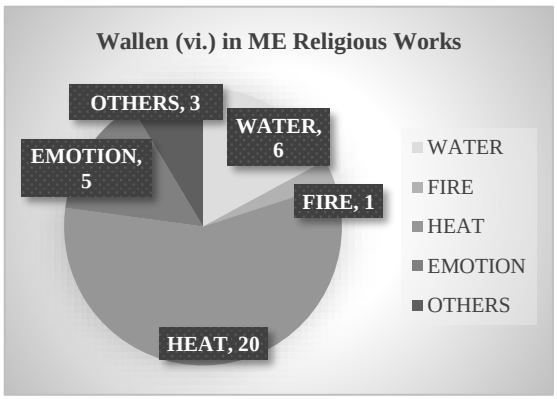
Chart 5.5 Frequency of *Wellen* (Vt.) and *Welle* (N.) in ME Romances and Chronicles





The HEAT concept comprises the majority of intransitive verb and nominal usages in ME religious works (see Chart 5.6). The surging water motion is associated with 'boiling cauldron' in martyrs' works. The HEAT concept is related to the EMOTION IS A HOT FLUID IN A CONTAINER metaphor. The pressurized container with heat is associated with 'boiling with anger'.

Chart 5.6 Frequency of *Wallen* (Vi.) and *Walm* (N.) in ME Religious Works



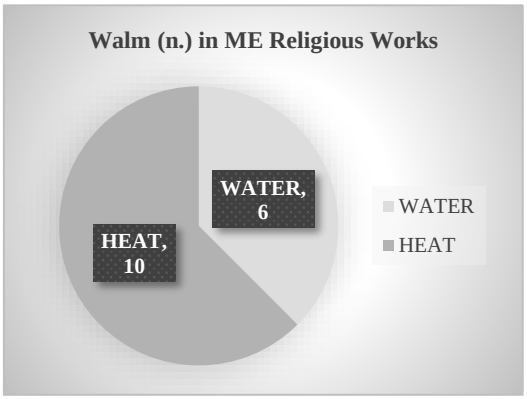
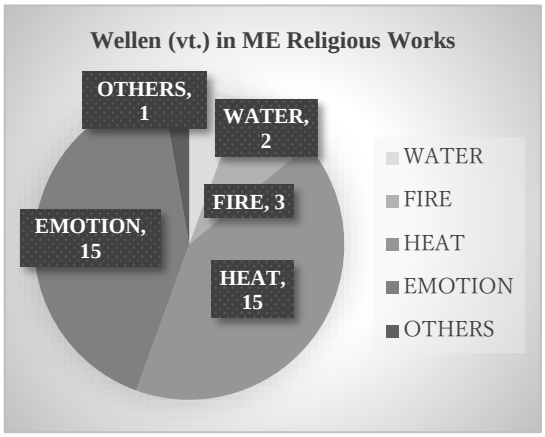
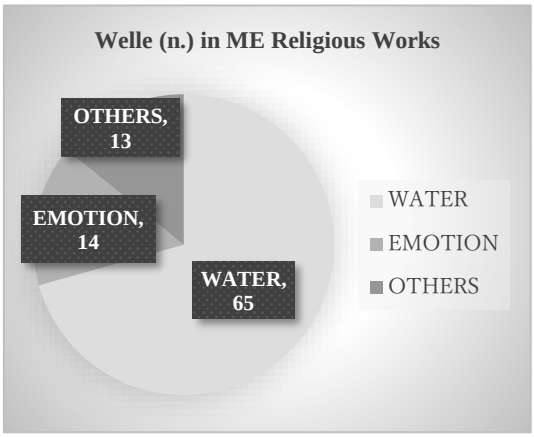


Chart 5.7 Frequency of *Wellen* (Vt.) and *Welle* (N.) in ME Religious Works



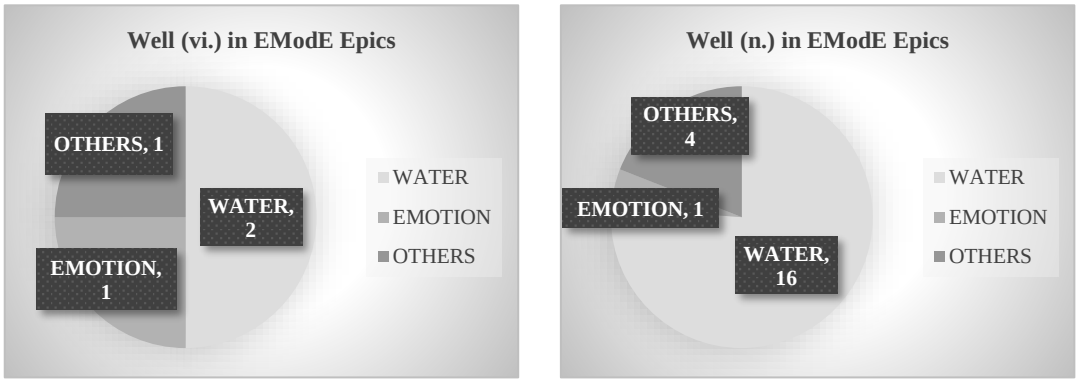


As in the intransitive verb's metaphorical extensions, the transitive verb *wellen* of boiling motion extends to FIRE, HEAT, EMOTION, and other figurative meanings. On the other hand, the noun *welle* from the transitive verb and based on the image of 'wellspring', does not connote the HEAT concept. While *welle* 'a wellspring' shows the highest frequency of occurrence in Middle English, the basic image has shrunk from the OE 'heaving sea' image.

In Early Modern English, transitive verb usage greatly decreased. In fact, HEAT expressions of the verb *well* in epics of Spenser and Milton cannot be found. Since Middle English, the literal WATER usage of the noun *well* has continued to show the highest frequency. Because of the strong entrenchment of 'well of life' phrases in the Authorized Version (e.g., Table 4.5 *Prouerbs* 10:11), literal WATER expressions in epics usually connote a 'sacred well'. The literal 'wellspring' usage based on the 'water welling up' or

‘streaming out’ motion extends to the ‘sorrowful tears welling out’ emotion and the figurative expression ‘words flowing out’.

Chart 5.8 Frequency of *Well* (Vi.) and (N.) in EModE Epics



In the Authorized Version, the basic image of a ‘wellsping’ is more well-defined, as the majority of WATER examples connote a cylindrical-shaped ‘man-made well’. The static image of water source extends to EMOTION and other figurative meanings, while the Middle English ‘boiling motion’ produced more semantic extensions, including FIRE and HEAT. However, the ‘well of life’ phrase is strongly entrenched in the Christian context, and connotes a variety of God’s blessings.

Chart 5.9 Frequency of *Well* (Vi.) in EModE Religious Works

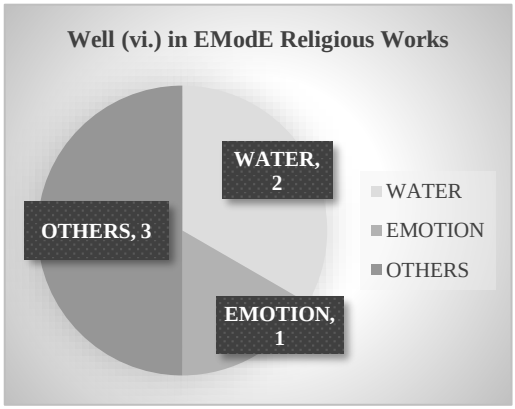
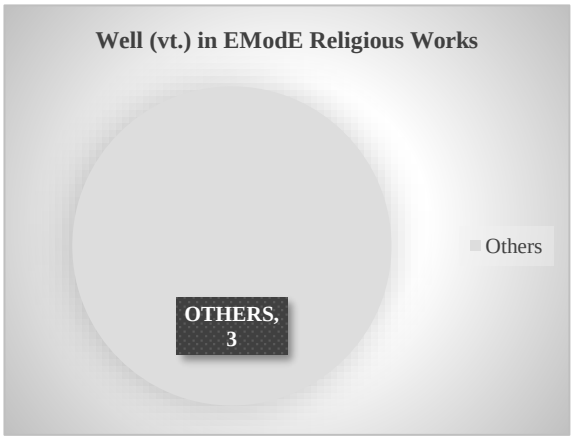
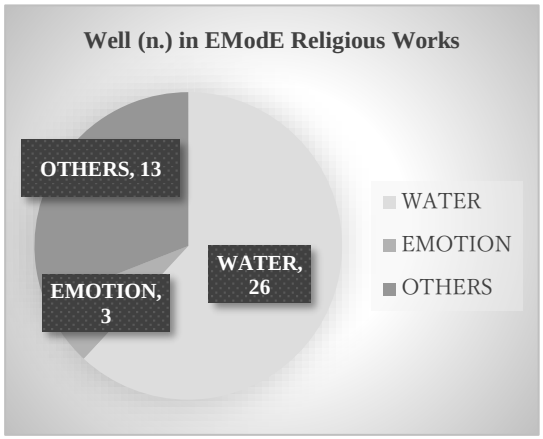


Chart 5.10 Frequency of *Well* (Vt.) and (N.) in EModE Religious Works





Through this chronological research from Old English to Early Modern English, a clear picture has emerged of the historical development of *weallan* and *wyllan*'s basic surging water image and its metaphorical extensions. In short, the image has downsized from the OE 'heaving sea' to the EModE 'wellspring', reflecting the diachronic change of the EMOTION metaphor, 'sorrowful tears', e.g., from OE 'warriors' bewailing' to EModE 'a princess welling out tears'. The text genres also contribute to embodying the EMOTION concept and other figurative meanings. In Middle English, romances and chronicles began to use the figurative expression, 'well of chivalric spirit', while OE epics typically expressed 'well of sorrow' in cycles of prosperity and decline. In ME religious works, HEAT usages represented martyrs' suffering in boiling cauldrons, increasing the use of the transitive verb. With the development of text genres and the growing frequency

of HEAT expressions, the Middle English WATER concept extended to FIRE, HEAT, EMOTION, and other figurative expressions. From the cognitive linguistics view, 'type frequency' represents the relationship between the basic image of 'boiling water' motion and its extended semantic categories. Therefore, this research shows that Middle English *wellen* occurred with higher type frequency. In Early Modern English, the HEAT usages have become obsolete. Instead of the higher type frequency with productive metaphorical extensions, the *well of life* phrase was used repeatedly in the Authorized Version. Refering to the number of times is called 'token frequency'.[1] The *well of life* phrase was strongly entrenched in the Authorized Version, and it influenced the new borrowing of word phrases, e.g., *fountain of life*. It became idiomized and began to connote diversity in God's blessings.

This is the first chronological study of water surging expressions and their metaphorical extensions; however, this study contains limitations. My opportunity to research WATER expressions began with a careful reading of *Beowulf* and I decided to focus my excavational efforts in the fertile grounds of OE alliterative works. The *weallan* and *wyllan* data of this thesis comes from the Anglos-Saxon Poetic Records. Despite the lack of data from prose works, this research advances the historical study of WATER usages and their metaphorical expressions. Future studies with respect to the historical development of surging water metaphorical extensions can take two directions. The first one should be about other surging water words and their metaphorical extensions. In this thesis, I researched the synonyms of *spring* and *fountain* in Early Modern English works. *Spring* had been used since Old English and sometimes occurred with the noun *wylle*, e.g., *wylspringas* (in *The Judgement Day* II 27a). These words co-occurrences were found in EModE works (e.g., in *The Faerie Qveene* 1 11 29 3 *a spring well*). In Old English, *flod* and *stream* also occurred with the noun *wylm*, e.g., *flodes wylm* (in *Beowulf* 1764b) and *streamwelm* (in *Andreas* 495b). These WATER words have the basic image of horizontal motion, while the central image of *weallan* and *springan* has vertical motion. The survey of WATER vocabulary with different basic images of motion will show a variety of metaphorical extensions and their historical development. The second task is finding other phrases like the *well of life* phrase. Through researching other strongly

entrenched phrases, metaphorical extensions of newly borrowed word phrases will be found. Thus, I have to continue detailed research of WATER vocabulary, and I hope that my thesis adds to the bridge between English etymological study and historical cognitive linguistics.

Notes to Chapter 5

[1] As for the ‘type and token frequency’ in cognigitive linguistics, I refered to Goldberg, Adele (1995: 133-134) and Hayase, Naoko (2005: 78-81).

Appendix

List of Surging Water Phrases in OE

While *Beowulf*, Cynewulf, and Cædmonian works are mainly listed in Chapter 2, below are all the examples of *weallan* and *wyllan* with their noun phrases in religious works from the Anglo-Saxon Poetic Records. As for those examples in *Beowulf*, all are shown in Sec. 2.2.1. Metaphorical extension examples are listed based on the imagery of surging water and the grammatical constructions.

Chapter 2: *Weallan* and *Wyllan* in OE
2.3 *Weallan* and *Wyllan* in the Anglo-Saxon Poetic Records (Religious Works)

2.3.1 WATER
i-a. rolling motion

S (WATER/BLOOD/FLOOR) + X inst. dat. (WATER /VENOM) + **weallan**

Max II 45b	Brim sceal sealte **weallan**
And 1240b	Blod yðum **weoll**
And 1275b	Swat yðum **weoll**
Sat 317b	Flor attre **weol**

S (WATER) + **weallend**

And 1574b	brim **weallende**

S (BLOOD) --- **weallan**

MSol 45a-48b	swate --- gripe gifrust **wealleð**

weallan + X(BLOOD)

And 1405b-1406a	**weallað** / seonodolg swatige
Ex 492a	**weollon** wælbenna
MSol 143b-144b	**weallað** --- / bledað ædran

X (WATER) **wylm**

PPs 106. 24	ege**wylmum**
Whale 73a	ed**wylme**

X (WATER) gen. + **wylm**

El 39a	wæteres **wylm**
Jul 680a	wæges **wylm**
And 452a	wæteres **wælmum**
And 863b	yða **wylm**

MSol 423a	wæteres **wylm**

i-b. flowing motion

S (WATER) + **weallan**

And 1503b	streamas **weallan**
And 1524a	Stream ut **aweoll**
PPs 103. 10	wæter **awealleð**,

S (WATER) + X inst. dat.**+weallan**

And 1546b	flod yðum **weoll**

X (WATER) **wylm**

And 495b	Stream**welm**
And 516b	Flod**wylm**
Phoen 64a	flod**wylmum**

X (WATER/BLOOD) gen. + **wylm**

And 367b	flodes **wylm**
Jul 478a	ædra **wylm**

wylle X (WATER)

Phoen 105b	**wylle**streamas
Phoen 362a	**wylle**streama
GenA 1301a	**wæl**streamas
GenA 1412b	**Will**flod

i-c. rising motion / wellspring

S (WATER) + **wyllan**

Met 5. 12a-b	æspringe ut **awealleð**

(X(WATER)) + **wylle**

Phoen 63b	**wyllan** (onspringað)
Dan 385a	wætersprync **wylla**
Met 8. 28b-29a	wæter / calde **wyl*lan***
PPs 73. 14	toslite **wyllas**
PPs 82. 8	Ændor **wylle**
PPs 103. 10	deope **wyllan**

wylle X (WATER)

Phoen 109b	**wyll**gespryngum
GenA 212a	**wylle**burne

ii-a. boiling water / liquid / metal

X (CONTAINER) + **weallan**

Jul 581b	Bæð hate **weol**

X (METAL) gen. + **wylm**

Jul 583b	leades **wylm**

wyllan in X (LIQUID)

MCharm 68	**wyl** on þære slyppan

ii-b. hot water streaming out

S (WATER) + X (HEAT) + **wylm**

Ruin 38b-39a	stream hate wearp / widan **wylme**

2.3.2 FIRE

i-a. surging fire

(X (FIRE)) + **weallende** + X (FIRE)

GenA 2544b	**weallende** fyr
Alms 5b-6a	**weallendan** / leg
ChristC 1250a	**weallendne** lig
ChristC 983b-4a	leg, / **weallende** wiga

X (FIRE/WAR) **wylm**

And 1542a	heaðo**wælme**.
GenB 324a	heaðo**welm**
Sat 27a	bryne**welme**
ChristC 1006a-b	wom **wælme**
GuthA 672a	bryne**wylm**
El 579a	heaðo**welma**
Jul 336b	bæl**wylme**

wylm X (FIRE)

GenA 2586a	**wylm**hatne lig
ChristC 931a	**wælm**fyra

X (FIRE) gen. + **wylm**

Dan 214a	fyres **wylm,**
ChristC 965a	fyres **wælm**
GuthA 191a	fyres **wylme**
GuthA 374b	fyres **wylme**
Phoen 283b	brondes **wylm**

(X (FIRE)) + **wylm** + (X(FIRE))

ChristB 830b-831a	fyrbaðe, / **wælmum**
GenA 1925b-1926b	**wylme** --- / sweartan lige
Dan 240a	**wylm** --- liges
Dan 463a-465a	**Wylm** --- fyres
MSol 73b-74a	helle --- / **wylm**
MSol 467a	wunian in **wylme**
El 764b-765b	in **wylme** --- / in dracan fæðme

Sat 39b-40a	**welme /** attre

i-c. eruption of fire from the ground

X (HEAT/WAR) **wylm**

El 1305a-b	heaðu**wylme** in hellegrund

(in) + (X (adj.)) + **wylm**

El 1297b	in hatne **wylm**
El 1299b	in þæs **wylmes** grund
El 1310a	in **wylme** bið
Sat 30b	in ðone deopan **wælm**
Whale 46b	grundleasne **wylm**

2.3.3 EMOTION and Others

i-a. surging emotions and others

S (EMOTION/CONTAINER) + **weallan**

MSol 62a-b	hige heortan neah hædre **wealleð**
GuthB 979b	Hreþer innan **weol**
And 768b-769a	nið / **weoll** on gewitte
Rim 68b	feondscipe **wealleð**
ChristB 538b-539b	treowlufu / --- **weoll**
And 1019a	wynnum **awelled**

weallan + (X (EMOTION)) + (in CONTAINER)

Instr 66	**wællað** lufæ on wisdome
GenB 353b-354a	**Weoll** him on innan / hyge
MSol 438b	**wealleð** swiðe geneahhe

X (CONTAINER/CONSCIOUSNESS) + **weallende**

And 1709b	hyge **weallende**
Phoen 477b	hige **weallende**
Met 8. 45a-b	witte **weallende**

weallan(ende) + S (TEARS/CONSCIOUSNESS/ANIMAL/VICE/VENOM)

And 1280a	**weoll** waðuman stream
GuthA 615a-b	**weallendne** wean wope
GuthB 1057a	**weallan** wægdropan
El 937a	**weallende** gewitt
MSol 22b	**weallað** swa nieten
MSol 213a	**weallende** Wulf
MSol 221b-222a	**weallende** / ðurh attres
GenB 590a	**weallan** wyrmes geþeaht
JDay II 200a-b	**weallendes** pices wean and þrosme

(S (TEARS)) + X inst. dat. (WATER)/(ANIMAL) + **weallan**

GuthB 1340b	Teagor yðum **weol**

ChristB 625a wyrmum **aweallen**

X (EMOTION/CONTAINER) **wylm**

El 1257a	cear**welmum**
GuthB 1073a	sorg**wylmum**
GuthB 1150a	sar**wylmum**
GuthB 1262a	sorg**wælmum**
GenA 980b	Hyge**wælm**
Ex 148a	heaðo**wylmas**
El 1132a	heafod**wylm**

X (CONSCIOUSNESS/ANIMAL) gen. + **wylm**

Phoen 191a	gewittes **wylm**
MSol 82a	wyrma **welm**

(X(LANGUAGE)) + **wylm** + (X (EMOTION/MERCY/VIRTUE))

Met 25. 46b-47a	**welme** / hatheortnesse
Prec 84b-85a	heoroworda grund **/ wylme**
Met 29. 79a-b	**æwelm** and fruma eallra gesceafta
Met 20. 259a-b	***æwelm*** *gesion eallra gooda*
Met 23. 4a-b	**æwelm** ælces goodes

wyllen + Obj. + in (CONTAINER)

MSol 269a	**wylleð** hine on ðam wite

wyl X (WATER (=TEARS))

JDay II 27a-28b	**wyl**springas / --- tearum

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