

I am old, I am alone ; shapeliness and warmth are gone from me ; the couch  
of honour shall be no more mine ; I am miserable, I am bent on my  
crutch.  
How evil was the lot allotted to Llywarch, the night he was brought forth !  
Sorrows without end and no deliverance from his burden.

## X.

And we came to the Isle of Flowers : their breath met us out on the sea,  
For the Spring and the middle Summer sat each on the lap of the breeze ;  
And the red passion-flower to the cliffs, and the dark-blue clematis, clung,  
And starr'd with a myriad blossom the long convolvulus hung ;  
And the topmost spire of the mountain was lilies in lieu of snow,  
And the lilies like glaciers winded down, running out below  
Thro' the fire of the tulip and poppy, the blaze of gorse and the blush  
Of millions of roses that sprang without leaf or a thorn from the bush ;  
And the whole isle-side flashing down from the peak without ever a tree  
Swept like a torrent of gems from the sky to the blue of the sea ;  
And we roll'd upon capes of crocus and vaunted our kith and our kin,  
And we wallow'd in beds of lilies and chanted the triumph of Finn,  
Till each like a golden image was pollen'd from head to feet  
And each was as dry as a cricket, with thirst in the middle-day heat.  
Blossom and blossom, and promise of blossom, but never a fruit !  
And we hated the Flowering Isle, as we hated the Isle that was mute,  
And we tore up the flowers by the mililon and flung them in bight and bay,  
And we left but a naked rock and in anger we sail'd away.

TENNYSON. *The Voyage of Maeldune.*

## XI.

*Béowulf*, ll. 320-331. *Béowulf* and his companions, after a  
parley with Hrothgar's mounted warden, who is stationed on the  
cliffs, leave the shore and march inland towards Heorot.

(The student will notice that the appearance of Anglo-Saxon is in  
large measure that of a foreign language, owing to so much of its  
vocabulary having been lost. Modern English, judged by its vocabu-  
lary as given in a dictionary and not by the repetition of common  
words of Teutonic origin as seen on the page of an ordinary book, is a  
Classical and not a Teutonic language. (See Max Müller, *Science of  
Language*). A language, however, is not classified according to its  
vocabulary but according to its inflections, and the inflections of  
English are Teutonic.

End-rime is by no means a prominent feature in Anglo-Saxon  
poetry, but becomes more frequent towards the close of the Anglo-  
Saxon period. A line of Anglo-Saxon poetry consists of two parts of  
independent scansion, united by initial-rime, or, as it is generally  
called, alliteration. The essential feature of Anglo-Saxon poetry is  
that each half "ne contains two rhythmically accented syllables, and,  
therefore, two measures or feet. Alliteration is the use of (a) similar  
consonants or (b) similar or different vowels and diphthongs. Allit-  
eration is confined to rhythmically accented syllables, but the last  
rhythmically accented syllable of the line must not, with one excep-  
tion, alliterate with any preceding rhythmically accented syllable, and  
in no case in normal Anglo-Saxon poetry with the first rhythmically  
accented syllable of the second half of the line, which is the starting