

**Aesthetic Beauty of Old English Poetry: A Critique**

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**Abstract:**

An examination of 23 Old English expressions of good aesthetic feelings is the subject of this essay. These expressions have to do with looks, character traits, and pleasant memories. In order to have a better understanding of how Anglo-Saxon English people saw aesthetics, this research is being undertaken. Here's how I went about creating one: The database was built using a variety of software and lexical tools, as well as a variety of corpora. I used a variety of sociolinguistic criteria to annotate the evidence in the corpus. After analysing these pieces in detail, it became clear that the Old English poets used two distinct approaches to describing beauty: one focused on the object's objective aesthetic features, while the other emphasised the subject's subjective experience of it. In religious writings, these two alternatives were often combined.

**Keywords:** Old English poetry, Old English beauty, aesthetics, historical linguistics, cognitive linguistics, history of emotions, aesthetic emotions

## **1. INTRODUCTION**

There are several examples of lovely objects and the joy they offer in Old English poetry. Aesthetic things are discussed in great detail in these sections, which are often lengthy and filled with descriptive language. However, there has been very little investigation into how these phrases are utilised and what type of aesthetic judgments they make.

This article examines how words concerning an object's objective attributes and the feelings felt by the subject are employed together in passages expressing aesthetic emotion in poetry to help answer issues about the Old English poetry episode of aesthetic emotion. Another purpose of this work is to examine the impact of these secondary-goal poems on an emotional episode, as well as to determine if cognitive or sensory inputs are more prevalent in these texts.

Here, I'll examine two major lexical domains in positive aesthetic feeling language to get an idea of what they're saying about the subject matter. It was found that lexical items and contexts, as well as the aesthetic standards that describe beauty and pleasure, may be studied using corpus linguistics, aesthetic emotion theories, and other types of lexical tools (e.g. a thesaurus for Old English). In order to back up my conclusions, I've provided the best examples of how these words and phrases are utilised in the poetry corpus.

## **2. EXPERIMENTING WITH AESTHETIC PLEASURE.**

The study of Old English literature from a cognitive point of view has gained fresh insights in the last few years. Anglo-Saxons' cultural and emotional models may now be better understood through these new views. Anglo-Saxon psychological psychology and figurative phrases are studied in Lockett's (2011) book on Anglo-Saxon psychology, while Daz-(2015) Vera's study of the Anglo-Saxon emotion of Awe is examined in Gevaert's(2007) book on ANGER. New study demonstrates that beauty is a fundamentally embodied phenomena that does not think of beauty as a philosophical or theological reality, which is not taken into consideration by most publications on Old English beauty. This doesn't include the idea of beauty as a philosophical and theological concept.

Art is a subject that has been studied extensively during the past two decades. End-of-the-century emotion theories like Izard (1977), Scherer (1982), Frijda (1988), Lazarus (1991) and

Damasio (1999) made it feasible to conduct more study into how humans feel pleasure and beauty when they perceive art and other objects in their daily lives. Research into how people respond to art has exploded since Berlyne (1974) published the first treatises on experimental aesthetics. They tend to focus more on the positive responses to art.. There is a wealth of scholarly literature available to those interested in learning more about the benefits of good aesthetic experience. You can enjoy the mere act of admiring a pleasing aesthetic object as much as the amazement and beauty that result from doing so.

Some of these works are relevant to our study and might help us better grasp the beauty and joy of Anglo-Saxon poetry. What Munteanu (2009: 117) calls "aesthetic affective psychology" is another field of aesthetic emotion research "art's reception This branch "looks at how viewers and readers perceive emotions in particular." " (Munteanu 2009: 118). Munteanu (2009), Shibles (1995) and Hagman (2005), for example, exclusively consider aesthetic experience in terms of art when studying aesthetic experience in humans. Aesthetic experience has been discussed in the context of daily items by Scherer (2005), Menninghaus et al. (2019), and Markovi (2012).

When we enjoy the intrinsic elements of nature or a piece of art, we feel a feeling of beauty or a sense of art or performance. Aesthetic emotions are not employed for any purpose. An example of an aesthetic emotion includes being moved or awed; feeling a sense of wonderment or appreciation; or feeling euphoric or exhilarated (Scherer 2005: 705).

As a result, it's a terrible idea to limit one's appreciation of beauty to the sensation of beauty alone. As a result, when studying aesthetic emotions, it is necessary to broaden the concept of what constitutes an aesthetic experience. When it comes to aesthetic feelings, Scherer's (2005) research makes it obvious that they're viewed as emotionless and non-action-based.

Following Frijda et al. (1989) and Roseman and Smith (2001), Menninghaus et al. (2019) have developed new theories of assessments. There are a few evaluations for aesthetic feelings that they put forward. When it comes to aesthetic experience, Scherer believes intrinsic pleasantness to be the most essential component, while Menninghaus et al. (2019: 28) come up with a much longer list that includes assessments such as novelty, familiarity, goal relevance and goal conduciveness. Researchers Menninghaus et al. (2019) found that the familiarity and novelty of an aesthetic object are critical factors in how people respond to its

aesthetic qualities. Many individuals will be drawn to something if it is both novel and well-known. Scherer (2005) believes that when an artistic object is presented as fresh in some way in a familiar context, the perceived "intrinsic pleasantness" will be quite high, despite the seeming contradiction. Aesthetic experience has its fullest potential when it originates from this source. In fact, several OE texts demonstrate that the book is popular because it is based on familiar ground. There aren't many drastic departures from the familiar in OE writings' patterns of novelty or strangeness. Because they are based on known and anthropomorphic patterns, they are more intense and/or simpler to perceive in terms of aesthetics.

There have been a slew of theories floated in the last several years on aesthetic feeling. The concepts put out by Markovic (2012) and Juslin (2012) are the most intriguing to me (2013). Two distinct approaches of thinking about how an object is viewed and how it is thought about are available. According to Cupchick (2016: 12), a person will experience a "salient," if their aesthetic threshold is surpassed and their judgement is "aesthetic emotion." To be clear: a shift in mood will occur even if no physical contact is made between subject and attractive item. A positive aesthetic experience should thus focus on three levels of action: sensory, cognitive, and emotional. The aesthetic emotion episode involves a wide range of senses (chiefly, sight, smell and hearing). Morality, spirituality, and social concerns are all part of the cognitive. For example, how much a person enjoys an artwork and how they feel about their own feelings are two aspects of aesthetic emotion.

The need of expressing one's feelings is also emphasised in most aesthetic emotion theories. "The expression of beauty reduces itself to expressiveness," he said in 1894, and the truth of his statement was well-known at the time. On page 707 of his book, Scherer (2005: 707) offers a list of ways the subject might display this (aesthetic) feeling. For study into how individuals have expressed these emotions in the past, Scherer (2005: 12) notes that because aesthetic emotions aren't especially action-oriented, verbal manifestation of these emotions is the primary source of knowledge According to Juslin, the "aesthetic emotion episode," uses adjective criteria to filter sensory, emotional, and cognitive input (2013:248). They are heavily dependent on the society in which the person lives or was brought up, and hence are not universally applicable. It is based on the notion of a "culture sieve." used by Ibarretxe- (2013: Antuno's 324) Culture operates as a sieve that removes cultural implications in the

episode about emotions. This indicates that aesthetic standards and cultural models of aesthetic experience may be rebuilt in specific ways by looking at a piece of language that communicates an aesthetic sensation.

To the best of my knowledge, there are no OE writings that discuss aesthetic experience in this way. Only a few works exist on beauty in Old English, compared to a plethora on the Western canon. The Anglo-Saxon period does not even have a single line of inquiry on aesthetic emotions, not even one that focuses on the feeling of beauty. According to Ramey's (2017) essay, "wonderfully beautiful." is one of the most commonly used terms for beauty in the Old English language. compiled by Hill (2010); a piece written by Trilling (2009) on the subject of nostalgia's aesthetics; and Tyler's book on the aesthetics of familiarity (2006). In contrast, the majority of these works focus on literary beauty. However, linguistic tools can assist us understand more about the Anglo-Saxon culture's innate attractiveness.

Many of the treatises on mediaeval beauty's literary and aesthetic approaches might instruct us on how to interpret the concordance's material. The views of beauty that Umberto Eco and Arthur Marwick discussed in their writings are among the topics they discussed. In the first section, Eco (2004) describes the mediaeval concept of beauty. In the second section, Marwick (2004) discusses how essential or insignificant beauty was to individuals.

These are a few of the key points Eco (2004) makes in regards to beauty in OE poetry. Old English writings have previously discussed this relationship between moral beauty and physical beauty, according to Minaya (2019). He begins by mentioning this link. Becoming attractive in the Middle Ages and Anglo-Saxon era was a way to be perceived as morally pure or lovely. His second point is that light is related to heavenly beauty, and this beauty may be seen in humans since they are spiritually clean. Third, according to Eco (2004), the value of decorations is not just derived from their rarity or their ability to reflect light. Because of this, they have a high value. For the affluent, the adornment of documents, and the painting of churches, as well as poetry, the use of colour in Medieval times was standard practise, according to Eco (2004).

Marwick (2004), on the other hand, asserts that this type of beauty is reserved solely for the privileged. Then he talks about how people in the Middle Ages didn't care about beauty. People were not concerned about their appearance. According to Marwick (2004: 25), this is

the case. When individuals couldn't produce money, they put a lot of importance on producing "healthy" children in order to support their families and provide for themselves. At that time, the standards of sexual aesthetics were extremely different, so (Marwick 2004: 25). OE students who are interested in aesthetics will consider these topics when they read this article. Because of the way history is conducted, it is impossible to obtain first-person descriptions of what it is like to have an aesthetic experience. People who can write and have access to beautiful things (such as clerics) will produce the majority of written stuff with an aesthetic focus. Even if Anglo-Saxon culture has a solid base, these ideas about beauty will be moulded by centuries of Christian history and religious aesthetic norms. Third, Anglo-Saxon poets and scribes employed lexical elements in this study to create a full-blown aesthetic experience for their subjects, hence poetic texts will be utilised in this study to accurately portray the Anglo-Saxon aesthetic paradigm.

### **3. METHODOLOGY**

#### **3.1. DATA**

As I've already stated, it is nearly hard to duplicate the everyday visual experience of Anglo-Saxon people. It's difficult to conduct research here since there are no living individuals to talk to and because the visual and written material is in a certain manner limited. It is only to demonstrate how poets and translators make things lovely that this section of the restoration of the Anglo-Saxon cultural paradigm for good aesthetic feelings is intended.

There are several sites to do Old English linguistic study. Old English terms can be found in the Helsinki Corpus of English Texts, which contains 415,000 words from the language. The goal of this collection is to include a wide variety of writings, both in terms of genre and chronological period. With a total of 71,490 words, it's the largest offspring of the York-Toronto-Helsinki Parsed Corpus of Old English Poetry. Second in line is a project called the York-Toronto Helsinki Parsed Corpus Of Old English Prose (circa 1.5 million words). Lastly, the Dictionary of Old English Corpus has 3 million words. The corpus is a database that contains all of the English texts that are still in existence. Two or more versions of a work may be included if it is relevant to compare the dates or languages in which they were written. The DOEC's poem part has roughly 177,000 OE terms.

These two corpora would have been ideal for our investigation. It was considered an alternative due to the fact that it contains a key portion of the Helsinki Corpus. Over 71,490 words, the DOEC is better than the 177,480 word limit. Möhlig-falke, for example, believes that the DOEC is the finest technique to learn Old English linguistics. As a result, these investigations frequently necessitate a closer examination of the cotext and context of a single word or phrase, if not the entire text (2016: 397). Many factors must be considered while looking at lexical elements in this study, including how and where they are employed. In this scenario, the DOEC is the best option.

There is also a problem in reading chosen pieces of poems under study because the York-Toronto-Helsinki Corpus of Old English Poetry is split up. Because the DOEC is a decent approximation of known poetry, this study isn't simply dependent on text, but rather on statistics. Despite being in the works since the late 1960s, it wasn't released until 1981. In 2009, it was last updated. There are a lot of poems written in the West-Saxon dialect in the poetry part of the website. Four significant manuscripts, the Junius Manuscript, the Exeter Book, the Vercelli Book and the Beowulf Manuscript, were all written in the Helsinki Corpus between 950 and 1150 (OE III and OE IV). The archaisms contained in the poems show, however, that these poems may have existed for a long time before they were written down in a book because of the oral character of Anglo-Saxon poetry.

This section discusses how to select a course of study. To aid in the selection of terminology for this investigation, an Old English Thesaurus was utilised (henceforth, TOE). The OE terms in this thesaurus are organised into many topics and subthemes. 'Opinion' or 'Judgment, formulating an opinion' is what Section 7 is all about. "Beauty, fairness," and "Elegance, beauty, comeliness" are sections within this book (TOE, n7, 10, 2). In addition to pleasure, the term "pleasantness, agreeableness" was used for other good feelings, such as contentment (TOE, n8, 1, 1, 3, 9).

It was determined that 41 words best express how people feel about art by the TOE. For several nouns, an OE dictionary called the Dictionary of Old English (DOE) and the Bosworth-Toller Anglo-Saxon Dictionary (BTAD) contributed and compared meanings (henceforth, BTAD). 69 words were generated as a result. How to add some new terms will be discussed in Section 4 of the appropriate topic group. Some of the categories into which this

lexis was placed include: ornamentation, appearance, cleanliness, colour, excellence, complexity, light, and enjoyment. Different from the TOE's suggestions, these clusters are all on their own. Due to space limitations, this article mainly discusses the aesthetic experience as it relates to appearance and enjoyment.. By contrasting these two groups, we can see how the Anglo-Saxon aesthetic emotion episode appears from two different perspectives: the subject's experience and emotions of pleasure when gazing at the beautiful item, and the perceived aesthetic features of the object itself. [page needed] From both views, the episode may be seen here.

Section 3 deals with data collection, classification, treatment, and analysis. 3. Methods from a variety of domains, including corpus linguistics, cognitive sociolinguistics, and ethnopragmatics, are employed in this study. Using software known as a concordance, the DOEC corpus was compiled. A systematic annotation was done based on theme grouping and uniform spelling for the various lexis indicated before. It was not adequate for a more in-depth investigation of the lyrical works' lexis, though. OE text tags and translations, particularly Williamson's (2017) translation of the full lyrical corpus, both contributed to this effort. The occurrences were entered into a database and categorised after a thorough study of the texts.

Using lexical semantics, which is the study of lexical elements and how their distribution informs us about their semantics and pragmatics/discussion functions, this technique is based on lexical meaning (Gries and Otani, 2010: 121). Lexical semantics, as it has been practised for centuries, aims to provide light on the broader linguistic context of a word or phrase. A similar strategy allows you to examine a term in detail, allowing you to get insight into its cultural and cognitive connotations in a language of your choice. Finding the underlying aesthetic judgement in words and phrases that accompany them is the purpose here. However, according to Miller and Charles (1991), this approach and other corpus linguistics methods have the major drawback that the occurrence is typically separated from the remainder of the text. According to Gries, Otani, and Divjak, the Behavioural Profiles (BP) method has a number of issues that need to be addressed, including the following: (2009). Some of these issues are addressed by the BP technique. When huge portions of text are



imported, they are manually annotated and statistically analysed in order to identify the lexical elements.

Following are Gries' (2010: 327-9) steps: For the first phase, a concordance is used to gather "a random sample of" words' lemmas for study. Using "manual analysis and annotations of many properties<sup>2</sup> of each match in the concordance of the lemmas." as the second stage, a concordance is created. This is the third stage, and the fourth step is the evaluation is to create a table that indicates the relative frequency of co-occurrence of every lemma/sense with each ID tag. The majority of the occurrences in the corpus were categorised using this strategy, however there were several outliers. I manually entered the attestation pieces into the database when I finished the first round of systematic annotation of the corpus' occurrences. There was at least one whole sentence in these fragments, or two if the subject was not included. Larger portions were added to passages that were visually appealing. As a result of this process, the following criteria were used to categorise these texts:

How the phrase was spelled, the sort of group it belongs to, the words that go with the term, the nouns, adjectives, and verbs that go with the term; and then the three primary categories that this study employed were all examined in this study. Depending on how they were rated, the fragments were placed in one of three blocks: Aesthetic judgement is a two-pronged process, including both the sensory and the cognitive. As for the other categories, they're a little more specific. I came up with the following labels for the many areas of focus of my investigation:

1. The sensory: the events were divided into the following categories based on how the senses responded to the beautiful object: Observables include: 1) sight; 2) taste; 3) smell; 4) touch; 5) hearing; 6) unknown or experienced; and 7) temperature. Tag number 6 had a lot of issues. 3. However, it was not apparent what these instances where or how they were related to the aesthetic experience. Things weren't always assessed by how they made you feel.

Second, the psychiatric Observing individuals or objects prompted a wide range of thoughts and feelings. These labels were developed on-the-fly in response to certain circumstances. Second, they were revised and reorganised into new groups or sections. They're as follows: People seek morality for a variety of reasons, including the following: A person's morals, religious beliefs, cleanliness, royalty, value, kindness, and familiarity all fall under the

umbrella of morality. Initially, a ninth tag was introduced only as a gimmick, but it was never really used in any extracts. In other cases, it was difficult to categorise them because of a lack of specifics. Two was the common denominator. Goodness:

Whether or whether you believe that the sensation of touch includes warmth is irrelevant. People's feelings regarding art are examined in this study by tagging temperature as a distinct variable. For a long time, people believed that behaviour was in the same category as cognition. The behavioural aspect of aesthetic judgement was added to the semantic explanations of "beautiful" in Present-Day English after Gladkova and Romero-Trillo (2014). The following are the tags that make up this collection: Activities: 1) acting in line with God's will and law; 2) following human rules; 3) peaceful actions; 4) actions that create wealth; 5) enjoyable actions; and 6) acts of power.. Using tag number 3.5, "pleasurable behaviour," we examine the experience of pleasure in the behavioural sense to distinguish the feeling of pleasure from cognition and sensory experience, which are unprocessed intellectually. The cognitive and sensory skills of these pieces were also examined. Among aesthetic emotion theories, it's one of the most often discussed concepts concerning how sensory or cognitive aesthetic experience is mixed, or how much of it is. The last tag tells us if the pieces are sensory or cognitive in nature, or if there is a mix of the two. In order to create tables of co-occurrence for these distinct categories as well as the associated lexis, which informs us what a lexical word signifies and how it was formerly thought of, the occurrences may be sorted by these different tags. Finally, this research draws on the methods used by earlier studies in the field of OE. These investigations include, for example, Daz-work Vera's in 2011 and 2014, or Gevaert's study in 2007. Emotions in OE are analysed using linguistic data and cultural and societal inferences are drawn.

#### **4. THE LEXICAL FIELD OF POSITIVE AESTHETIC EMOTIONS**

A wide range of poetic vocabulary is available in OE to convey favourable aesthetic feelings. In the Anglo-Saxon poet's wordhoard, they were employed to describe beautiful and pleasant creatures, objects, and happenings. In no way am I arguing that these are the only phrases that were in OE at one point; rather, these are the ones that have been documented and brought down to us. Like the rest of the OE poetry vocabulary<sup>4</sup>, most of these terms did not survive into Modern English and were eventually replaced by Latin and French terminology.

To make the results easier to analyse and display, the lexical elements were organised into categories and then dispersed thematically. A detailed investigation of the concordance yielded the following subsections, which are representative of the Anglo-Saxon understanding of aesthetic experience. It's also worth mentioning that this part's goal is to give a data-driven and qualitative discussion of the concordance, although the following section will examine it numerically because this study uses both quantitative and qualitative methodologies of analysis.

#### 4.1. APPEARANCE

The major sphere of artistic perception has been the sensory domain. Outward appearance is usually the first thing that comes to mind when discussing beauty. There are six different lexical groups inside this one, with a total of 12 lexical items.

Cm- is represented by three different OE terms: OE *cme*, the adjective, OE *cmlic*, and the adverb OE *cmlice*. A great description of OE *cmlic* may be found in the DOE's definition of "fine, comely, attractive" (DOE s.v. "*cme*," adj."1). According to the dictionary, the adverb means "beautifully." A few OE creative terminology have survived, although this one has grown relatively obsolete over the years. Using PDE *comely* as a literary device is recognised by the OED, which defines it as "pleasing to look at (especially of a woman)" (OED, s.v. *comely*, adj. 1). To emphasise the visual appeal of a piece of art, the word "external appearance" is employed, as evidenced by the following example:

(1) Jerusalem, geara u wreswaswacymlicceastergetimbred The BTD glossing of OE *cymlic* as "comely, convenient, gorgeous, beautiful, magnificent" with Latin *aptus* and *commodus* also emphasises pleasantness and adds the flavour of convenience (BTB, s.v. *cymlic*, adj. 1). There are just three attestations for this lexeme.

One of the most notable phrases used in OE to allude to beauty is the lexeme OE *fg(e)r-*, which covers many of its derivatives. There are three parts to this word: the adjective "beautiful," the adverb "beautifully," and the verb "become beautiful." It appears 142 times in the concordance, making it one of the most common lexemes. To better understand the relationship between the adjectival form and inner and outer beauty, I conducted a detailed study of the adjectival form in 2019 (see Minaya 2019). According to this study, this

adjective is used 10 times more frequently in poetry than in prose, which supports the analysis's concentration on poetry.

Sensory, cognitive, and behavioural assessments are all part of what OE *fger* performs. There are three basic senses described by the term "OE *fger*": vision, smell, and hearing. *HludanStefne*, *FgreFeor*, and *Neah* are all singing along to "Singa Full Healice" at the same time. (A, B, and C 385) 'the angels sing loudly and wonderfully, far and near' (ChristA,B,C 385). (Phoen 85) 'the forests are protected by a marvellously beautiful bird with robust feathers known as the Phoenix,' says one wudu wearda.

In the context of personal experience, there is evidence that OE *fger* may have been used. Anointing oils are called OE *fgrumele*, or "beautiful\* (pleasant) oils," in PPs 108.24. Smell and touch are also examples of OE *fger* in this case. According to the lexical evidence, it's not clear what it means. When it comes to the concordance, however, OE *fger* appears to use flavour as an indicator:

It is as though "lovely\* (pleasant) grease" has been poured into my spirit by the gift of God. In this way, the Christian condition of grace can be viewed through the prism of a typical sensory experience, such as tasting greasy food. On the moral, cognitive, and spiritual levels, OE *fger* is also examined. Adjectives that describe religious figures, such as God, Christ or the Saints, are often used in this way:

*Afyrran* (PPs 88.31) "I shall not take him away from my lovely compassion," reads the passage. It's difficult to tell if an experience is just sensory or cognitive in some cases. As a result, the DOE's fourth meaning of the word (DOE: *fger*, adj. 4), which corresponds to the OE's usage of *fger* in regard to human existence is the most common use of the word. This symbol is often used to depict the tranquil and undisturbed condition of individuals who accept God's commands, as well as the punishment they will get when they reach paradise. El 945 refers to the lord's love, OE *lufandryhtnes*, as OE *one fgrangefean* 'the lovely\* (pleasant) pleasure', which means 'the lovely\* (pleasant) joy'. Other than weather and sea, "(way of) life," "state," "condition," and "religious belief" were all included in this last sense of OE *fger* (DOE, s.v.*fger*, adj. 4b and 4c). In this context, the OE adjectival word *fger* has a similar meaning, alluding to the behavioural aspect of aesthetic perception.

There is just one attestation in the concordance and one visual rating for the OE verb *fgrian*, which means "to become beautiful". There are some differences between the two verbs, however, with the latter being used only in the intransitive mode and the former being used both intransitive and transitive modes. As a point of reference:

(Sea 48) 'the world is enlivened; the woods blossom, the towns and fields become lovely; the world is enlivened,' With the OE verb *fgrian*, this passage from *The Seafarer* draws a contrast between the barren and chilly world of the exiled seafarer and the richness in aesthetics of a world invigorated by the advent of spring.

Aesthetic polysemy such as OE *frolic* and OE *ele* are very unusual examples of this kind. It is common to use the terms "beautiful" and "beautiful" as synonyms for "noble" and "royal," respectively. According to the DOE, there is a third meaning of OE *frolic*: "of things that are wonderful, noble, or attractive" (DOE, s.v. *frolic*, adj. 3). The same may be said of the adjective OE *ele*, which DOE recognises as having an artistic component in addition to its basic meaning of "noble, famous" (s.v. *ele*, adj.). Think of it like this:

"Style us for god's sake," "style us for the holiday season," and "style us for the new year" (PPs 84.11). 'Give us your generous gifts, darling lord; when the earth yields her gorgeous fruits, please do so for us!'

Although this excerpt shows the use of OE *ele* in an aesthetic context (there is nothing noble about an apple), extreme caution should be exercised when interpreting it, as the DOE (s.v. *ele*, adj. 3.b) notes that OE *ele* and other aesthetic lexis such as OE *fger* are frequently of little meaning in the Paris Psalter but useful for vocalic alliteration. To better illustrate the aesthetic judgement, consider the following example:

By the shore and rushing water,'men shall hunt for noble\* (beautiful) gems, white and red and of every other colour' (Met 19.20). (8) *mon secansceal be swaroe, and eaofrumelegimmas, white and red and hiwagehws*

Both of these phrases are included in the "appearance," thematic group, but only if it is obvious from the individual analyses of their attestations that there is a certain degree of aesthetic judgement in the context. Royalty was attractive in and of itself, and when it was

applied to non-royal persons or entities, it evoked sensory elements of great beauty that were distinctive of the royal:

It is also worth noting that (9) as well as his brother's lice, which were unwounded, of the deity of freoliceFmnan's worth (GenA,B 178)

When the Lord of Angels drew that expanding bone from his body, the man was healed, and God created a beautiful woman out of the mutilated remains.

Rather than relying merely on their kingship or queenship, these entities' nobility derives from their relationship with notions of divinity and holiness. Additionally, visual and spiritual examinations might be combined in different ways.

"elestenc'sweet smell' used metaphorically; likewise the aroma of sanctity and the resurrected Christ" says the DOE of the OE adjective ele (DOE, s.v.ele, adj. 3.d.). In Phoen 583, the OE eadwelumelumstencum 'pleasant noble\* (sweet) scent' is claimed to accompany the departure of the Phoenix and Christ. Smell is a prevalent means of portraying spiritual experiences in Anglo-Saxon religious literature that regularly deviate from oculo-centrism.

An analogous issue is occupational exposure to high levels of toxic substances (OEHS). "shape, figure" is the second sense of the word, which acknowledges its usage as an aesthetic emotion marker in addition to its original meaning of "2.b. specifically: attractive appearance: beauty" (DOE, ss.v. hw, n.1) (DOE, s.v.hw, n. 2.b). "in a spiritual or metaphorical sense" is another subdivision the DOE analyses for this physical beauty's spiritual and moral implications (DOE, s.v.hw, n. 2.b). In certain cases, this polysemy becomes more difficult to deal with because it's not apparent if OE hw refers to shape or beauty. According to Juliana, the devil that visits her while she is imprisoned in July 244 and seeks to fool her has the appearance and beauty of an angel. Even though they are often represented as lovely, angels aren't as guileless as they may first look. OE hw might be interpreted as referring to both aesthetics and form in this case, as it has been in many others across the data set.

d) The situation with OE wlite is comparable to that of OE hw. Depending on the context, it might mean "aspect, countenance" or "lovely appearance" (BTD, s.v.wlite, n. II). It's easy to see that OE wlite may mean both "appearance" and "beauty," but in other circumstances, like in the OE poetry Daniel, it's not so evident.

A witegewemman could not have wylmsfranliges, because she was already in the ground when she walked away.

Because of the quivering flames, their beauty/appearance was not marred in any way when they were saved by God. God sends an angel to save the three children who were about to die in an oven in this chapter. When OE gewemman "to stain" is juxtaposed with OE wite "to be ugly," it forms a relationship between beauty and cleanliness. Hfdonwite (Sat 149) denotes 'beautiful appearance' in various contexts, such as the poem Christ and Satan. In this situation, having "appearance" makes no sense.

f) OE wlitig, along with OE fger, is an important language symbol for beauty. it comes from the Proto-Indo European root \*uel- 'to see,' according to the dictionary (Pokorny, 1959: 3290). However, it also developed to mean appearance, and by extension good appearance, such as beauty (for example, Gothic wlit's form, but also Gothic wulus's brilliance) as it did in the Germanic branch (for example, the OE wltan "to see"). There are two evaluation domains that are represented by BTD. Just to get things started: (BTD, s.v.wlitig, adj. I). In addition to the visual, aural, and olfactory aspects of beauty, it incorporates cosmic as well as terrestrial beauty. Wlitig, on the other hand, has a wide range of meanings that include the visual, olfactory, and sensory.

(11) "The entire land is lovely, rejoicing in the pleasure of the earth's most exquisite perfumes," says Wlitig in fgrestumfoldanstencum (Phoen 7). In this poem, the author refers to the OE wong 'land, plain' as "smell," yet it also connotes a visual image. God's voice is also mentioned as "beautiful/pleasant" in the verses of Jul 282 (OE wlitig). Second, "mind-appealing beauty" is mentioned by OE wlitig (BTD, s.v.wlitig, adj. II). OE wlitig becomes nominalized when used to denote those saved by God from Doomsday in this case since the context is virtually always religious:

(1) On two healfe (a tile), and one on the floor, will be one of the most beautiful and unclned women in the world. (12) (Sat 608)

In the end, 'He will separate the lovely and filthy into two parts, good and evil'. This "moral beauty" refers to the morals and behaviour of people who live in line with God's will, as in many other situations. Instead, it evokes images of the filth that comes with sin.

#### 4.2. COMFORTABLE PERSONAL EXPERIENCE

This segment focuses on lexical elements that express personal pleasant experiences related with the aesthetic emotion episode rather than pleasure, which is a pretty wide emotion. For example, individuals, objects, and circumstances might be described as "pleasant," "lovely," or "delightful" by their cognitive or sensory features. Five separate lexemes and seven distinct lexical elements make up this group.

A few of words from the Old English lexicon have survived until the present day: OE *leflc* and OE *luflc*. The translations are "cute," "beautiful," "charming," "pleasant," and "lovely" (BTD, adj. *leflc*, s.v.). As Thornton (1940: 199) emphasised in his exploration of the basis of aesthetic emotion, a crucial part of aesthetic experience is attachment. As evidenced by terms in this section, attachment is linked to a more modest level of aesthetic pleasure. It is not "beauty," that is experienced when sensory input is processed intellectually, but rather "liking" or "loving" an item, according to Juslin's (2013: 248) aesthetic emotion theory. There is a nebulous area between beauty and like that these expressions refer to. In these circumstances, the focus is on the pleasure the thing provides rather than its physical attributes:

Wlitiganwongondwouldressetl, leoflic on finale

It is clear that OE *leflc* is referring to the subject's aesthetic reaction, not to the attributes of the aesthetic object. This word appears just four times in the concordance, indicating its rarity.

Three alternative idioms, all of which allude to personal experiences that aren't as well-known, also exist. OE *swinsian*, which meaning "to produce a pleasant sound, melody, or music" is the first word that come to mind (BTD, s.v. *swinsian*, vb.). The root of this lexeme is the only one to contain the idea of an intimate, pleasurable encounter. From a root meaning "sound," Pokorny claims that it is derived from the Proto Indo-European root \**suen-*, which means "sound" (1959: 3016). This link with pleasant sounds is not shared by speakers of other Germanic tongues. As a bonus, it underlines the importance of music in Anglo-Saxon culture, which is always a positive. In Phoen 124, the bird is referred to as OE *swinsaondsinge*, 'make a beautiful sound and sing' in the original language.



In the second place, we come across OE *wilsele*, which is likewise attested to by a single signer. "Will" and "pleasing or desirable item" are combined in the OE phrase *wilsele*, which is a composite of two terms: "will" and "pleasing or desirable item" (BTD, s.v.*wilsele*, n. 2).

*Swccumwilselestyme, swetumwearmia*

Plants are warmed by the sun's rays and the hall is filled with the most wonderful scents when the sun rises. Here, the term "hall" is used in a figurative sense to allude to the Phoenix's nest, which is seen as a hall. Due to the fact that the herbs used in it are warmed at dawn and create a lovely perfume, it is considered as pleasant. Despite this, the use of alliteration is prominent in this passage. Because of the sentence's alliterative constraints, certain metaphorical uses of aesthetic emotion language can be explained.

OE *gefelic* 'pleasant, happy, wonderful' is the third phrase in the OE Phoenix that is solely used in poetry (BTD, s.v.*gefelic*, adj.). According to Phoen, the Phoenix's symbol is known as the "beautiful and pleasant" (Phoen 508) OE *fgerondgefealic fugles tacen*. When it comes to describing aesthetic sensations, this sample covers both the subjective (based on how the subject feels) and the objective (based on how the thing functions) spectrums.

It's also worth noting that in the realm of pleasant personal experiences, OE *wyn-* contains the nominal and the adjectives OE *wynsum* ('pleasant') and OE *wynlc* ('delightful, agreeable') as well as OE *wyn-*. *Wysum* is the most often used of the two adjectival derivatives, yet they are both semantically equal. Both the senses, the mind, and human behaviour are recognised as typical realms of aesthetic appraisal by BTD, which specifies "winsome, agreeable, pleasant" as one of the two meanings for OE *wynsum* that are relevant to OE *wynlc* (BTD, adj. I). Second, it's a word for "joyful" (BTD, s.v.*wysum*, adj. II). Also, this term is frequently used to convey religious experiences, such as Blake (1964: 30) points out, "the difficulty that poet encountered was how to express in positive terms what heaven means to the soul," which he attempts "to resolve through an excessive reliance on adjectives expressive of joy, majesty, light, and bliss" in *The Phoenix*. (Pan 64) "It was a sweet smell [that of the resurrected Christ], beautiful and pleasant throughout the world" (Pan 64). OE *wlitig* and *wysum* work well together for a variety of reasons. On the other hand, they allude to and introduce notions that are related. To put it another way, while one term speaks of Christ's fragrance's apparent objective attributes, another speaks of the scent's impact on its subject.

Poetic passages portraying beauty in exaggerated language are commonly linked with personal pleasurable experience, resulting in lexical and personal pleasantness.

A total of sixteen (16) words were used in this sentence: wlite, wlonce, and monige. Then, like in the case of Hie'sSarran's, who swung the micle and spoke with a light tone, he was unable to hold back his laughter as he walked along with his sel (1847 - GenA,B)' There were several praises about the attractiveness of that lady [Sarah]. According to their people, numerous comments were spoken about the woman's delightful appearance, and it was said that only a few ladies had ever been as beautiful as she was while she was standing in front of the king.'

You'll find an abundance of aesthetic vocabulary in this extract: the word for "appearance/beauty," "beautiful," and "pleasant" are all found in the Old English word "wlite," which means "appearance/beauty," and "fger," which means "beautiful." First and second describe Abraham's wife as a perceptual quality, whereas the third and fourth describe how Abraham's wife's beauty affects him physically.

An attempt to convey abstract notions is demonstrated through the use of a combination of sight and pleasant experience lexis. Similar to the issue about the soul's arrival in paradise, spiritual experiences such as seeing Christ or Jesus are difficult to conceptualise. as an illustration

In the end, it was all worth it for him to be godumgodmod on GefeanFger; on GefeanFger, on GefeanFger, on Freond and on Leoftl, Lufsum, and LeofumMonnum to sceawianne one ScynanWlite. (17) (A,B,C 918) (ChristA,B,C

"He is kind and gentle to those who see his sparkling beauty, gracious to those who are clearly delighted, lovely and pleasant to his people, beautiful on his joy, friend and dear"

These terms emphasise the sensory, cognitive, and experiencing aspects of an object. There can be no disembodied cognition, according to the Theory of Embodiment (Rosch, Thompson, and Varela, 1991); all human experiences are mediated via physically. Poets employed lexis typically connected with pleasant physiological sensation, and lexis linked to visual and cognitive judgements, to generate lyrical representations of supernatural experience that were easily comprehended by Anglo-Saxon audiences owing to their

connection to ordinary experience. It is possible to make spiritual thoughts more accessible to a broader audience and also more pleasurable by presenting them in this way.

## 5. DISCUSSION

One may gain insight into the purposeful building of beauty by analysing the use of these 23 lexical components in 313 unique fragments, containing 411 tokens, which are spread throughout 411 tokens. Quantitatively, I'll be comparing my findings in this area to the data I've gathered from various tags in the previous section. For each of the aesthetic lexis studied, the following table provides an overview of the number of testimonies. When it comes to the beauty of a person's mind or behaviour or their sense of well-being, the most commonly used poetic terms are "ele," "fger," "wlitig," and "wynsum," respectively. OE's core poetry lexicon includes these phrases, which have semantic meanings that make them more acceptable in certain situations.

**Table 1. Number of attestations.**

Term	Theme	Translation	Attestations
<i>æðele</i>	<i>appearance</i>	noble, eminent, beautiful	89
<i>fæger</i>	<i>appearance</i>	beautiful	75
<i>fægere</i>	<i>appearance</i>	beautifully	66
<i>wlitig</i>	<i>appearance</i>	beautiful	49
<i>wlite</i>	<i>appearance</i>	beauty, appearance	37
<i>wynsum</i>	<i>plEasant Exp.</i>	pleasant	33
<i>freðlic</i>	<i>appearance</i>	comely	19
<i>wynlic</i>	<i>plEasant Exp.</i>	delightful, pleasing	7

<i>wyn</i>	<i>plEasant Exp.</i>	pleasure, delight	6
<i>wlitescine</i>	<i>appearance</i>	of brilliant beauty	6
<i>gewlitegian</i>	<i>appearance</i>	to make beautiful	6
<i>leōflīc</i>	<i>plEasant Exp.</i>	lovely, beautiful	4
<i>hīw</i>	<i>appearance</i>	colour, appearance	4
<i>cyme / cymlic</i>	<i>appearance</i>	lovely, beautiful	2
<i>swinsian</i>	<i>plEasant Exp.</i>	to make a pleasant sound	2
<i>wilsele</i>	<i>plEasant Exp.</i>	pleasant hall	1
<i>wrāest</i>	<i>appearance</i>	elegant	1
<i>gefeālīc</i>	<i>plEasant Exp.</i>	pleasant, joyous	1
<i>fægrian</i>	<i>appearance</i>	to become beautiful	1
<i>cymlice</i>	<i>appearance</i>	beautifully	1
<i>ansȝn</i>	<i>appearance</i>	face, countenance	1
Total tokens analysed:			<b>411</b>

Less often encountered are phrases like OE *leflīc* or derivatives of OE *cyme*. A possible indication that they existed in OE times is that their current English equivalents are part of everyday aesthetic language. However, these assumptions must be experimentally proven

through more research, for which I plan to do an examination of the whole prose and poetry corpora..

Section 3 (Table 2)'s classification of these occurrences shows that sensory assessment is separated into two distinct domains: visual and experiential. The additional senses are likewise included in the corpus, although at a lower frequency. It's a topic that's seldom mentioned in poetry, including temperature. As the bulk of cognitive aesthetic judgments are made on the basis of holiness or religiousness, the tags connected with them reflect the poetry material's religious character. The monetary worth of an artistic object has a considerable bearing on whether or not it is regarded as a work of art. As a critical evaluation of aesthetic experience, familiarity is not usually lexically supplied on the aesthetic sensation episode. Behavioural examples of beauty and pleasure seem to be linked to people's obedience to God. A person's eloquence or shows of strength are often described as pleasant or lovely, and a certain time period is seen to be favourable. These are all examples of behavioural judgments that are common.

**Table 2. Categorisation.**

<i>Sensory</i>		<i>Cognitive</i>		<i>Behavioural</i>	
1. Sight	60%	Morality	8.96%	God's wishes	58.90%
2. Taste	1.66%	Religiousness	18.62%	Human law	3.42%
3. Smell	8.01%	Holiness	46.20%	Peaceful behaviour	4.10%
4. Touch	0.27%	Cleanness	6.89%	Prosperity	6.16%
5. Hearing	6.63%	Royalty	3.44%	Pleasurable behav.	3.42%
6. Experiential	22.10%	Value	10.34%	Power	6.85%
7. Temperature	0.83%	Goodness	4.13%	Eloquence	7.53%
		familiarity	1.37%	favourable	6.85%
				Elegance	2.74%

As a researcher, I was interested in figuring out whether or not the poetry corpus's ability to create beauty was largely driven by sensory or cognitive factors, or by both. The findings are inconclusive: both sensory and cognitive aesthetic ratings are widespread. As a result, there is no clear favourite when it comes to aesthetics.

**Table 3. Evaluation.**

<i>Combination</i>	
Yes	49,84%
No	48,24%
Undetermined	1,91%

## 6. CONCLUDING REMARKS

Select aesthetic lexis used in this study were categorised into two distinct categories based on two distinct reactions to the emotion of beauty in the Old English language. Aesthetics-related vocabulary components were more commonly used in judgments concentrating on the object's appearance (both cognitively and in sensory terms). Aesthetic architecture aims to be more objective in this manner. Those terms under the category of a pleasurable personal experience, in contrast, focus more on one's own feelings than on the subject's physical characteristics. Consequently, they are more intimate.

Aesthetic perception is not the exclusive meaning of appearance-related lexicon. Minaya (2019) revealed that terms such as OE *fger*, which alludes to outside beauty, were also utilised to analyse the inner beauty and the behaviour of people. A sensory judgement is all that other concepts, such as "OE *cyme*," have. But the lexical elements in the appearance theme group tend to assess in all facets of human experience. It might be difficult to determine whether a lexical item is evaluated in the cognitive or behavioural senses when considering the sensory semantic meaning. With regard to polysemy, there is a similar phenomenon: Words which do not have a dominating beauty connotation, but which are linked to the notion of beauty, are seen as lovely. Terms that denote "appearance" but are

perceived to mean "beautiful" in a certain context are other examples of this phenomenon. In addition, future research will examine if this holds true for other lexical regions.

Poetry in the Ogden era had a wide range of aesthetic forms, not just visual ones. Aesthetic encounters involving taste are relatively rare; other encounters involving hearing and smell are based on religious experiences and hence more prevalent. When it comes to expressing oneself via words, this is one of the most notable examples of poetic expression in our study. The poet tells the audience not only how the beautiful object is, but also how they should feel about it, by combining terms commonly connected with ordinary visual, olfactory, auditory, and sensory phenomena. Beauty and pleasure are combined in an abstract way by the Anglo-Saxon poet, who then contextualises these feelings and emotions in a disembodied environment that is difficult to comprehend. When a poet describes abstract and spiritual happenings in embodied language that are pleasant or enticing, the subject can imagine and physically feel these events. Poetic descriptions of light and colour, priceless and amazing goods and people let the reader experience an episode of aesthetic feeling when the unseen is made visible via previously experienced events of stunning beauty and aesthetic delight.

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