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http://www.archive.org/details/cu31924026361612
RUNIC AND HEROIC POEMS
OF THE OLD TEUTONIC PEOPLES
In preparing this edition I have set before myself a threefold aim; in the first place, to supply a sound, conservative text with all the necessary apparatus, prolegomena, translation, bibliography and notes both critical and exegetical; in the second, to make use of the archaeological method which Professor Ridgeway has applied so brilliantly to the study of the Homeric poems; and in the third, to emphasise the essential unity of the old Teutonic languages in 'matter' as in poetic diction. How far it has been accomplished I cannot say: I can at least plead with Marryat's nurse in Mr Midshipman Easy that my book is 'such a little one.'

It cannot be claimed that the Runic poems are of any great literary value; they are exactly parallel, indeed, to the old nursery rhyme:

'A was an Archer who shot at a frog;
B was a Butcher who had a big dog.'

But they are of certain interest to the student of social history and of supreme importance in the early history of the English language, a fact most unfortunately neglected in two of the most recent and otherwise the best of English historical grammars.

The Anglo-Saxon poem last appeared in England in 1840; the Norwegian is only available in Vigfússson and
Preface

Powell's *Icelandic Prose Reader* and *Corpus Poeticum Boreale*; the Icelandic has never before been published in this country.

The second part of this work contains the extant fragments of Anglo-Saxon heroic poetry outside *Beowulf* and *Widsith*, which have been so admirably treated by Dr Chambers (Cambridge, 1912 and 1914). *Finn* has, indeed, been edited by Dr Chambers as an appendix to *Beowulf*; but my notes were already complete when *Beowulf* appeared, and as I differ from him on various points—so much the worse for me in all probability—I have ventured to include it. It has been a labour of love: for *Finn*, mutilated and corrupt, is yet the fine flower of Anglo-Saxon heroic poetry. Full of rapid transitions and real poetic glow, the fight in *Finn*'s beleaguered hall, lighted by the flash of swords and echoing with the din of combat, is one of the most vivid battle-pieces in any language—a theme too often worn threadbare by dull mechanical prentice-work in later Anglo-Saxon poetry, when versifying the scriptures became a devastating industry and the school of Cynewulf anticipated by some eight centuries the school of Boyd.

*Waldhere* has not been edited in English since the *editio princeps* of 1860, and Dr W. W. Lawrence's treatment of *Deor* is not very accessible in Volume ix. of the American journal *Modern Philology*.

The Old High German *Hildebrand* has never before been edited in English, and I must apologise to experts for my temerity. It is primarily intended for students of Anglo-Saxon and Old Norse; but it may, I hope, be useful to neophytes in German too.

It is now my pleasant duty to thank my many friends in Cambridge. I have received encouragement and help of the
most substantial kind from the Master, President, Librarian and Fellows of my own College; from the Disney Professor of Archæology and the Schröder Professor of German; from Miss A. C. Paues, of Newnham College, Mr E. C. Quiggin, of Gonville and Caius College, and Mr E. H. Minns, of Pembroke College. My friends and fellow students, Miss N. Kershaw, of St Andrews, and Mr W. F. W. Mortlock, Scholar of Trinity College, have read part of the MS. From the staff of the University Library and of the University Press I have received unfailing courtesy, however much I have tested their patience. But most of all I have to thank Mr H. M. Chadwick, Bosworth and Elrington Professor of Anglo-Saxon, who has rescued me from countless pits which I had digged for myself. Anyone who has had the good fortune to work with him will appreciate my debt; no one else can estimate it. If this volume does anything to lighten the burdens which he has piled upon himself, I shall not feel that I have toiled in vain.

B. D.

35 Brunswick Square, W.C.

October 15th, 1915.
ABBREVIATIONS

Aarb. f. n. O. Aarbøger for nordisk Oldkyndighed og Historie. Kjøbenhavn, 1866–.

Anglia. Zeitschrift für englische Philologie. Halle, 1878–.

Archiv f. n. S. Herrigs Archiv für das Studium der neueren Sprachen und Literaturen. Braunschweig, 1846–.

Arkiv f. n. F. Arkiv för nordisk Filologi. Christiania, 1883–8; Lund, 1889–.

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E. St. Englische Studien. Heilbronn, 1877–89; Leipzig, 1890–.


M. G. H. Monumenta Germaniae Historica edidit G. H. Pertz; Scriptorum Tomi xxxix. Hannoverae, 1826–.

M. L. N. Modern Language Notes. Baltimore, 1886–.


Mod. Phil. Modern Philology. Chicago, 1903–.

P. B. B. Paul und Braunes Beiträge zur Geschichte der deutschen Sprache und Litteratur. Halle, 1874–.


Tidskrift. Tidskrift for Philologie og Pædagogik. Kjøbenhavn, 1860–.


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**The Runic Alphabet figured**          x
THE RUNIC ALPHABET

1. From the earliest inscriptions:

\[ \text{f. u. p. a. r. k. s: h. n. i. j. p. z. s:} \]
\[ \text{t. b. m. m. g. o. n. o.:} \]

2. Anglo-Saxon. (a) Runic Poem. (b) Salzburg Codex.

(a) \[ \text{f. n. p. f. r. c. x. p.: h. n. t. i. s z. h. y. h.:} \]
(b) \[ \text{f. n. h. f. r. c. x. p.: h. t. i. t. j. c. n. y. h.:} \]
\[ \text{f. u. p. o. r. e. s: h. n. i. j. h. p. z. s.:} \]

(a) \[ \text{t. b. m. m. g. x. x. m.: f. f. a. t. s. s. [ r. s. m.]} \]
(b) \[ \text{t. b. m. m. g. x. x. m.: f. f. a. t. s. s.} \]
\[ \text{t. b. e. m. l. n. o. d: a. s. y. io. ea. [q. e. s. t. g.]} \]


(a) \[ \text{f. u. p. s. r. k.: h. n. i. a. s.: t. b. l. m.:} \]
(b) \[ \text{f. u. p. s. r. k.: h. n. i. a. s.: t. b. l. m.:} \]
THE RUNIC POEMS

Building the Runic rhyme, thy fancy roves

SOUTHEY
INTRODUCTION

THE RUNIC ALPHABET

The origin of the Runic alphabet, the native script of the Teutonic peoples, is still a matter of dispute. Isaac Taylor derived it from a Thracian Greek alphabet, Wimmer of Copenhagen from the Latin alphabet; but each of these theories is open to grave objections, and it is perhaps less dangerous to conclude with von Friesen of Upsala that it was taken from a mixture of the two. It is sufficient here to mention that it must have been known to all the Teutonic peoples and that the earliest records go back at least to the fourth century. It was certainly known by the Goths before their conversion; for Wulfila took several of its characters for his Gothic alphabet, and two inscriptions (Pietroassa in Wallachia and Kovel in Volhynia) have been found in lands occupied by the Goths in this period.

In its original form the Runic alphabet consisted of 24 letters, which from the absence of curved or horizontal lines were especially adapted for carving on wood. Testimony is borne by Venantius Fortunatus, whose lines

\[ \text{Barbara fraxineis pingatur runa tabellis} \]
\[ \text{Quodque papyrus agit, virgula plana valet} \]

contain the earliest literary reference to the Runic character; by the Icelandic sagas and by the Anglo-Saxon poem known as the Husband's Message; but from the nature of the case the lance-shaft from Kragehul (Fyn) is almost a solitary
survivor of such inscriptions. The alphabet was divided into three sets later styled in Icelandic *Freys ætt*, *Hagals ætt*, *Tys ætt*, from their initial letters F, H, T. These names were understood as “Frey’s family,” etc.; but tripartite division certainly goes back to the original alphabet—it is found on the sixth century bracteate from Vadstena, Sweden—and it is more probable that ætt is derived from átta, “eight,” and so originally meant “octave.” Each letter, moreover, occupied a definite position; for in Codex Sangallensis 270 are to be found several varieties of Runic cypher—*Isruna, Lagoruna, Hahalruna, Stofruna*—the solution of which demands a knowledge of the exact position of each letter in the alphabet. Thus in the Latin *Corui*, the example given, the sixth letter of the first series is C, the eighth of the third O, the fifth of the first R, the second of the first U, the third of the second I¹. A cypher similar in type to the *Hahalruna* of the St Gall ms., but adapted to the Scandinavian alphabet of the Viking Age, is to be found in the grave-chamber at Maeshowe (Orkney), and there are traces of similar characters, now for the most part illegible, in Hackness Church near Scarborough.

Among the earliest inscriptions from the North of Europe are those found in the bog-deposits of Nydam and Torsbjerg in Slesvig, Vi and Kragehul in Fyn, etc., which range in date from the third or fourth to the sixth century. They are written in a language which may be regarded as the common ancestor of English and Scandinavian; it still preserves the full inflections and is thus more primitive than the Gothic of Wulfila. The contemporary inscription from the Golden Horn of Gallehus (Jutland) may be quoted as an illustration, *Ek Hlewagastiz Holtingaz horna tavido.* (I Hlewagastiz Holtingaz made the horn.)

¹ These cryptograms are possibly to be attributed to Hrabanus Maurus, Abbot of Fulda (822–856), who is known to have been interested in the Runic alphabet; cf. the *Abecedarium Nordmannicum*, p. 34 and his treatise *De Inventione Linguarum* (Migne xxir. 1582). *Corus* is the Latin equivalent of Hraban (ON. Hrafn) and medieval scholars were fond of Latinizing their Teutonic names, e.g. Hrotsvith (*Clamor validus*), Aldhelm (*Vetus galea*).
the Runic Poems

To the same period belong a brooch found at Charnay in Burgundy, and probably also an inscribed spear-head from Müncheberg (Brandenburg), together with two or three smaller objects found in the north of Germany. In Germany, however, inscriptions of this character are quite rare and mostly unintelligible, the latest belonging probably to the eighth century.

There can be no reasonable doubt that the alphabet was introduced into England by the Saxon invaders in the fifth century, though the inscriptions dating from the first two centuries after the invasion are very few and fragmentary. Among them we may especially note those on a gold coin of unknown provenance in imitation of a solidus of Honorius and a scabbard-mount from Chessell Down in Wight. These are connected by the forms of the letters with inscribed objects from Kragehul and Lindholm (Skåne), which date in all probability from the early part of the sixth century, though the English inscriptions may be somewhat later. Runic legends also occur on a number of silver coins, some of them bearing the names Æpil(i)red (doubtless the Mercian king Aethelred, 675–704), or Pada, identified by some with Peada, brother of Aethelred, by others, and more probably, with his father Penda (d. 655). Runes are also found on a number of other small objects of metal or bone, the most interesting of which is the Franks Casket, generally believed to date from about 700.

The gradual disuse of the Runic alphabet is well illustrated by coins of the eighth and ninth centuries. The last king whose name appears in Runic characters is Beonna of East Anglia (c. 750), and even on this coin a Roman O is found. On coins of subsequent kings we only meet with an occasional Runic letter, usually L. In the names of moneyers, however, the Runic letters seem to have persisted somewhat longer; for there are a number of coins issued by Eanred of Northumbria (809–841?), on which two of his moneyers signed their names in Runic characters.

Of memorial stones there are in existence nearly a
Introduction to

score (principally in the North of England) bearing inscriptions in the English Runic character. The most notable of these are the elaborately carved crosses at Ruthwell (Dumfries)—with verses abridged from the Dream of the Cross—and Bewcastle (Cumberland), the grave slab with inscriptions both in Roman uncial and Runic characters from Falstone (Northumberland), and the three stones from Thornhill (Yorks.). Cf. Thornhill III. Gilsuþ ärærde æfter Berhtswiþ þecun on þergi. Gebiddaþ þær saule. (Gilswith erected to the memory of Berhtswith a monument on the tomb. Pray for her soul.) The earliest date probably from the seventh century; while the latest contain forms which point to about the middle of the ninth. There seems no reason, however, for supposing that for this purpose the English Runic alphabet remained longer in use than for coins. At all events there is no evidence that it survived the great Danish invasion of 866, which swept away the upper classes, in the greater part of Northern England. After this time we find only MS. Runic alphabets, doubtless preserved as antiquarian curiosities, except for the letters wyn and born, which had been adopted into the Anglo-Saxon book-hand, and edel, deeg and man, which were occasionally used as shorthand in the MSS.

From the sixth century, however, the alphabet had developed on totally different lines in Scandinavia and England. To the original 24 letters the English eventually added six, esc, ac, yr, ear, calc, gar, if not a seventh ior. The Scandinavian alphabet, on the other hand, continually reduced the number of letters, until by the ninth century no more than sixteen were left. How incapable they were of representing the sounds of the language can be seen from the greater Jællinge stone set up by Harold Bluetooth, king of Denmark (c. 940–986):

Haraltr kunukR baþ kaurua kuþl þansí aft Kurm þapur sin auk aft þaurui muþur sina, sa Haraltr ias sør van Tanmïrk ala auk Nuruåk auk Tani kaurpa kristna.

(King Harold ordered this monument to be made to the
memory of Gorm his father and Thyre his mother, that Harold who conquered all Denmark and Norway and christianised the Danes.)

From the beginning of the eleventh century, however, the alphabet was supplemented by the so-called “dotted runes” (stunginn k, i, t, b = g, e, d, p).

The later Runic alphabet was known in Denmark, Sweden, Norway, Iceland, Greenland, the Faroes, the Orkneys, Man and England, in every part of the Scandinavian world; even in the South of Russia an inscription has been found. In Denmark there are something less than 200 inscriptions, few of which are later than 1150; in Sweden there are nearer 2000, some of which can scarcely be earlier than the fifteenth century. Scandinavian also in language and in character are the inscriptions from the Orkneys and Man. In England, too, there are a few relics of the Danish conquest, such as the sculptured stone in the library at St Paul’s (c. 1030) and the porfastr comb from Lincoln in the British Museum.

In Norway and Iceland, however, the Runic alphabet is never found on monumental stones of the Viking Age, though it was used commonly enough for other purposes. The later Norwegian inscriptions date from the period 1050–1350, the Icelandic are not earlier than the thirteenth century. Generally speaking we may say that the Runic alphabet, always connected more or less with magical practices, fell under the suspicion of witchcraft in the Scandinavian countries and perished in the great outburst of superstitious terror which followed the establishment of the reformed religion, though there is some little evidence to show that in Sweden it lingered on into the nineteenth century.

1 The Bridekirk font (Cumberland) bears a twelfth century English inscription in the Scandinavian Runic characters of that time with a few additional letters borrowed from the Anglo-Saxon book-hand.

2 There is not much evidence for the magic use of runes in this country. Bede (H. E. iv. 22) tells the story of a Northumbrian noble captive to the Mercians at the battle of the Trent (674), whose chains were mysteriously loosened, whenever his brother, who thought him dead, celebrated masses for the repose of his soul. His gaoler in ignorance asked him whether he had
THE ANGLO-SAXON RUNIC POEM.

The Anglo-Saxon Runic Poem is taken from the Cottonian ms. Otho B x, which perished in the fire of 1731. It had, however, been printed by Hickes in his Linguarum Veterum Septentrionalium Thesaurus, i. 135 (London, 1705), from which the present text is derived. It consists of short stanzas, 29 in all, of two to five lines each, at the beginning of which stand the Runic characters described, preceded by their equivalents in ordinary script and followed by their names. It has been suggested, however, that in Otho B x, as in the Norwegian poems, the Runic characters alone were found, the names being added from some other mss. At any rate Hempl, Mod. Phil. i. 135 ff., has shown that the variant runes, etc., were taken from Domitian A ix, and some such theory is needed to account for the frequent discrepancy between the stanzas and the names which they describe. This may be due in part to the lateness of the ms., which from linguistic criteria can scarcely have been earlier than the eleventh century, e.g. v. 37, underwrepyd for -od (-ed), and vv. 32, 91, ðon, ðonn for ðonne. The poem must, however, be far earlier, pre-Alfredian at least (with traces perhaps of an original from which the Scandinavian poems are likewise derived); for there is not a single occurrence of the definite article, ðone in v. 70 being demonstrative. The versification is moreover quite correct. Cf. Brandl, Grundriss der germanischen Philologie, ii. 964.

THE NORWEGIAN RUNIC POEM.

The Norwegian Runic poem was first printed (in Runic characters) by Olaus Wormius, Danica Literatura Antiquissima, p. 105 (Amsterodamiae, 1636), from a law ms. in

litteras solutorias, de qualibus fabulae ferunt, concealed about his person. 
These litterae solutoriae are doubtless to be compared with Hávamál, cf.:

þat kannk et fjörpa er mór fyrpar bera
bond at boðilimum
Svá ek gel at ek ganga má
sprettar af fotum fjóturr
en af hónum haft.
the University Library at Copenhagen, which perished in the fire of 1728. This version was used by Vigfússson and Powell in their *Icelandic Prose Reader* (Oxford, 1879) and *Corpus Poeticum Boreale* (Oxford, 1883), where the textual difficulties are dealt with in a very arbitrary fashion.

The MSS. had, however, been copied later in the seventeenth century by Arni Magnússon and Jón Eggertsson, whose transcripts, far more accurate than Worm's, exist at Copenhagen and Stockholm. It was on these that Kålund based his text in the first critical edition, *Smá stykker* (København, 1884–91), pp. 1 ff., 100 ff., in which are incorporated valuable suggestions by Sophus Bugge and B. M. Olsen. Kålund added the names of the Runic letters, but printed the texts in their original orthography. In this edition, however, it has been thought more satisfactory to adopt the normalised Old Norwegian spelling used in the German translation of Wimmer's great work, *Die Runenschrift*, pp. 273–80 (Berlin, 1887).

The poem, which has certain affinities to the Anglo-Saxon, is ascribed to a Norwegian author of the end of the thirteenth century; *raidr* and *rossum* alliterate, which would be impossible with the Icelandic forms *reidr* and *hrrossum*. It is composed in six-syllabled couplets, each of which contains two semi-detached statements of a gnomic character; the first line, which has two alliterating words, is connected by end-rhyme (except in the case of 15) and enjambement with the second which has none.

**THE ICELANDIC RUNIC POEM.**

The Icelandic Runic Poem, which is supposed to date from the fifteenth century, is somewhat more elaborate than its Norwegian prototype. It consists of sixteen short stanzas dealing in succession with the letter names of the Scandinavian Runic alphabet. In each of these stanzas are contained three *kenningar*—the elaborate periphrases which bulked so large in the technique of the Icelandic skaldic poems. The first and second lines are connected by
alliteration, the third has two alliterating syllables of its own.

The Icelandic Runic alphabet contained several more letters at this time; but only the sixteen current in the Viking Age are treated here. This is perhaps natural if the poem is derived from a much earlier original, though it does not seem that the later dotted U, K, I, T, B, introduced to represent O, G, E, D, P (with the possible exception of P, plastr), had names of their own. They were simply called stunginn Íss, stunginn Tyr, etc.—dotted I, dotted T, etc.

The poem is taken from four mss. in the Arnamagnæan Library at Copenhagen.

1. AM. 687, 4to, parchment of the fifteenth century and containing the Runic characters, but not the names.
2. AM. 461, 12mo, parchment of the sixteenth century, with names only.
3. AM. 749, 4to, paper of the seventeenth century, with names and letters in alphabetical order, followed by “dotted runes.”
4. AM. 413, folio, pp. 130–5, 140 ff., from parchments of the sixteenth century copied in Jón Ólafsson of Grunnavík’s ms. Runologia (1732–52),
(a) with names and letters in alphabetical order,
(b) with names and letters in Runic order except that logr precedes maðr.

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THE SCANDINAVIAN RUNIC POEMS.


THE ANGLO-SAXON RUNIC POEM


2. Ur (Salz. AS. ur, Goth. uraz). Cf. ON. ðirr, OHG. urohso; bos taurus primigenius, the aurochs or buffalo, the gigantic wild ox described by Caesar, B. G. v. 28, as inhabiting the Hercynian forest:

   Tertium est genus eorum qui ura appellantur. Hi sunt magnitudine paulo infra elephantos, specie et colore et figura tauri. Magna vis eorum et magna velocitas, neque homini neque ferae quam conspexerunt parcunt. ... Amplitudo cornuum et figura et species multum a nostrorum boun differt.

   It is to be distinguished from the bison (e.g. Seneca, Phaedra, v. 68; Titi dant variae pectoris tigres, Titi villosi tertia bisontes, Latibus feri cornibus ura, and Pliny, Nat. Hist. viii. 15) with which it was confused in medieval Germany, cf. Albertus Magnus, De Animalibus, xxxi. 2.

   "Its remains occur abundantly in the later Pliocene deposits of Britain, those from the brick-earths of Ilford, in Essex, being remarkable for their fine state of preservation and showing the enormous dimensions attained by this magnificent animal" (Lydekker, Wild Oxen, p. 11, London, 1898). In Western Europe, however, it was still found in the Middle Ages; in the sixth century it was hunted in the Vosges (Gregory of Tours, x. 10, Venantius Fortunatus, Misc. vii. 4. 19; cf. Nibelungenlied, str. 880), and doubtless in other thickly wooded regions, but was extinct by the end of the period. In Poland alone it persisted somewhat longer in the forest of Jakoziowska (described and illustrated by von Herberstein, Rerum Moscovitarum Commentarii, Antwerp, 1557), where the last was killed in 1627. Cf. Lydekker, The Ox and its Kindred, pp. 37-87, pl. ii. iii. (London, 1912).

   The horns of the aurochs, occasionally 6½ feet in length with a capacity of well nigh a gallon, were much prized as drinking vessels in medieval Europe, cf. Egilssaga, c. xxiv. 3, Saxo, Bk vi. (Holder, p. 168); and the poet, who is scarcely likely to have seen an aurochs in the flesh, may have used one brought to England from the continent.
THE ANGLO-SAXON RUNIC POEM

F. (wealth) is a comfort to all men; yet must every man bestow it freely, if he wish to gain honour in the sight of the Lord.

U. (the aurochs) is proud and has great horns; it is a very savage beast and fights with its horns; a great ranger of the moors, it is a creature of mettle.

p. (the thorn) is exceedingly sharp, an evil thing for any knight to touch, uncommonly severe on all who sit among them.

O. (? ) is the source of all language, a pillar of wisdom and a comfort to wise men, a blessing and a joy to every knight.

Hence oferhyrned, "with great horns," ofer being intensive as in vv. 29, 71, oferceald, oferleof.

7. born, so in all AS. Runic alphabets and in most of the OHG. derivatives (cf. v. Grienberger, *Ark. f. n. F.* xv. p. 1 ff.). \( p \) was adopted into the AS. book-hand and persisted throughout the ME. period, the last trace of it surviving in the archaistic ye (for the).

The Scandinavian alphabets, however, have purs (cf. AS. ðyres, a giant), and the Salsburg Codex Gothic thyth, which have no connection with each other or with AS. born.

10. Os (Salzb. AS. os) < * ansuz, a god (cf. Jordanes, c. xix., Gothi...proceres suos, quorum quasi fortuna vincebant, non pueros homines, sed Ansas, id est semideos, vocaverunt, and the ON. ós), the name of A in the original alphabet. Cf. A(n)uwgisalas of the Kragehul lance-shaft. But original \( u \) seldom remained in AS., and the character became the English Runic letter for æ (esc). Accordingly a ligature of \( A \) and \( ð \) was invented to express the ð, which arose from -an- followed by \( ð \) or \( s \). Later, when the name of the original O letter had become ædel, os was used for \( ð \) in all cases, whatever might have been their origin.

Os is a common element in AS. personal names, e.g. Oswald, Oswine, etc.; cf. A(n)uwgisalas above, and its Gen. pl. esa used in the charm wif fœrstice (G.-W. r. 318)

gif hit wære esæ gescot ðeða hit wære ylfa gescot
ðeða hit wære hægtessan gescot, nu ic willean þin helpan.

Its precise meaning here is perhaps open to question, though the collocation wist ok alfar is common in ON. mythological poetry.

In the Icelandic poem ðss, which likewise represents original * ansuz, = Óthin, and it is just possible that this stanza refers to some such episode as that described in Gylfaginning, c. ix.; þá er þeir gengu með savarrœndu Borþygr (Óðinn, Vili and Vé), fundu þeir trú tvau ok tvær upp tværn ok skg>mðu af mann; gaf þinn fyrsst ond ok líf, annarr vit ok hræving, III desjóu, mdl ok heyrnu ok sjónu. But it is not very likely that the origin of human speech would be attributed to a heathen divinity, and on the whole it is preferable to assume that the subject of the stanza is the Latin os, mouth, which would be equally appropriate.
The Anglo-Saxon Runic Poem

13 Rad byþ on recyde rinca gehwylcum
    sete ond swifhwæt, samæ sitteþ on ufan
    meare mægenheardum ofer milpæas.
16 Cen byþ cwicera gehwam, cuþ on fyre
    blæc ond beorhtlic, byrneþ oftust
    ðær hi æþelingas inne restæþ.
19 Gyfu gumena byþ gleng and herenis,
    wraþu and wyrþscype and wræcna gehwam
    ar and ætæwist, þæ byþ opra leas.
22 Wenne bruceþ, þæ can weana lyt
    sares and sorge and him sylfa hæþ
    blæd and blysse and eac byrga geniht.
25 Hægl byþ hwitust corna; hwyrft hit of heofones lyfte,
    wealcaþ hit windes scura; weorþeþ hit to wætere
    syðgan.
27 Nyd byþ nearu on breostan; weorþeþ hi þeah oft
    niþa bearnum to helpe and to hæle gehwæþre, gif hi his
    hlystæþ æror.
29 Is byþ oferceald, ungemetum slidor,
    glisnæþ glæslhuttur gimmum gelicust,
    flor forste geworuht, fæger ansyne.

13. Rad (Salz. AS. rada, Goth. reda), as in other alphabets. It is
    most satisfactory on the whole to take rad as “riding,” cf. reþði, reþi of
    the Norwegian and Icelandic poems.

    “Riding seems an easy thing to every warrior while he is indoors, and
    a very courageous thing to him who traverses the high-roads on the back of
    a stout horse,” though it is doubtful whether byþ can mean “seems,” and
    neither hwæt nor any of its compounds are used of things.

    Professor Chadwick has, however, suggested to me that the proper name
    of this letter is rada of the Salzburg Codex, corresponding to the ON. reþði,
    “tackle (of a ship),” “harness,” hence “equipment” generally. Here it
    would be used in a double sense, in the first half as “furniture” (cf. ON.
    reþþstæþ, “easy-chair,” AS. reþþseæamu), in the second as “harness.”

16. Cen (Salzburg AS. cen, Goth. chozma?) found only as the name of
    the Runic letter C. Cf. OHG. kien, kên; pinus, fax, taeda, “resinous pine-
    wood,” hence “torch.” Like the ON. K (kauhn), it is descended from the
    K (<) of the earliest inscriptions. From the sixth century, at least, English
    and Scandinavian developed on independent lines, the point of divergence
    being marked by the lance-shaft from Kragehul (Fyn) and the snake from
    Lindholm (Skåne), which has the same intermediate form of K (A) as
    the earliest of English inscriptions, the SKANOMODTJ coin and the
    scabbard-mount from Chessell Down. But in AS. c and g became palatal
    before front vowels, and the original letters were used for this sound, new
The Anglo-Saxon Runic Poem

R. ( ? ) seems easy to every warrior while he is indoors and very courageous to him who traverses the high-roads on the back of a stout horse.

C. (the torch) is known to every living man by its pale, bright flame; it always burns where princes sit within.

G. (generosity) brings credit and honour, which support one's dignity; it furnishes help and subsistence to all broken men who are devoid of aught else.

W. (bliss) he enjoys who knows not suffering, sorrow nor anxiety, and has prosperity and happiness and a good enough house.

H. (hail) is the whitest of grain; it is whirled from the vault of heaven and is tossed about by gusts of wind and then it melts into water.

N. (trouble) is oppressive to the heart; yet often it proves a source of help and salvation to the children of men, to everyone who heeds it betimes.

I. (ice) is very cold and immeasurably slippery; it glistens as clear as glass and most like to gems; it is a floor wrought by the frost, fair to look upon.

Characters, cælo and gar, being invented to express the guttural sounds. These later characters do not occur on the Thames scramasax or in any of the few inscriptions from the South of England, so it may be inferred that they were peculiar to Northumbria.

cælo does not actually occur in Hickes, but is taken from Domit. A. ix. and Galba A. ii.

19. Gyfu (Salzburg AS. geofus, Goth. genua), gumena, abstract, "generosity."

22. Hickes, Wen ne bruceso, se can weana lyt. Wenne, dat. sg. of wen, not wên (cf. Dom. A. ix.), a Kentish form of the wyn of the Salzburg Codex, Galba A. ii. etc. (Sievers, Anglia, xiii. 4). As the name of the Runic W, wyn suits admirably in the passages of Cynewulf, e.g. Crist, v. 805, Elene, v. 1263, and is found elsewhere in AS. mss., e.g. Elene, v. 1089, on wuldres W; Riddle xci. 7, modW; Ps. Cos. xcix. 1, Wæowýnþ = jubilat. From the Runic alphabet wyn, like þorn, was adopted into AS. script.

25. Hagl (Salz. AS. haegil, Goth. haal). Cf. Hagall in the Norwegian and Icelandic poems. The first two Runic characters in Hickes are taken from Domit. A. xx, the third alone belongs to the poem; cf. Hempl. Mod. Phil. v. 13.

26. wealcaþ hit windes soura; if sour can be fem. as Goth. skura (windis), ON. skur, soura, N. pl., may be retained; otherwise it must be emended to scuras.

The Anglo-Saxon Runic Poem

32. Ger byþ gumena hiht, sonne God læþþ,
halig heofones cyning, hrusan syllan
beorhte bleda beornum ond ðearðum.

35. Eoh byþ utan unsmeþe treow,
heard hrusan fæst, hyrde fyres,
wyrtrumun underwreþyd, wyn on eþle.

38. Peorð byþ symble plega and hlether
wlancum [on middum], ðær wigan sittæþ
on beorstele bliþe sætsomne.

41. Eolh-secg eard hæþcroft on fenne
wexæþ on wature, wundæþ gribleþ,
blode bræneþ beorna gehwylcne
ðe him sæigne ofnþg gehæþ.

45. Sigel semannum symble biþ on hihte,
sonne hi hine feriaþ ofer fisces beþ,
oþ hi brimhengest bringæþ to lande.

32. H. don. 37. H. wynan on eþle. 39. on middum supplied
by Grein. 41. H. eolhæ seccard.

32. Ger (Salz. OE, gaer, Goth. gaar) = summer.

Gear originally meant the warm part of the year (cf. Russian åپ, "spring-corn"), parallel to winter; this meaning is occasionally found in AS., e.g. Beowulf, v. 1134. Then both gear and winter were used for the whole year, though at a later time winter was restricted to its original significance.

In Scandinavian ûr came to denote the "products of the summer," hence "plenty, abundance," e.g. til års ok friðar, "for peace and plenty."

In the older alphabet the letter stood for ù; but the initial j, falling together with palatal g in AS., is almost invariably represented by the gyðu letter in inscriptions. Cf., however, v. 87, iar.

35. Eoh: except in Runic alphabets this word is written iw, se hearda
iw of Riddle ivr. 9; but cf. OHG. ëha beside twa. The original form may
have been *thwiz. Hickes gives the value as ec, doubtless taken from
Domit. A. ix. The value of the letter in the original alphabet is quite
unknown; but the Salzburg Codex has ûh with the values û and h, and this
agrees with the only intelligible inscriptions in English in which the letter
occurs, viz. Dover: Gisheard (value û); Bubwith: Almehattig (value h);
Thorhill II: Beateine for Eadheorge (value i).

Eoh survived as yoth, yok, etc., the name of the 3 letter in Middle

38. Peorð (Salzb. AS, peorð, Goth. pertra). P was a rare sound in
the parent language. It is absent from the earliest Northern Inscriptions,
and in the alphabet from the Vadstena bracteate is represented by B. The
brooch from Charnay, Burgundy, has in this place a letter much resembling
the modern W, and in England it is found only in ms. lists of runic
characters and on coins (e.g. Pada, Epæ), never in inscriptions.

Peorð is never found save as the name of the letter P, and no stress can
be laid on any of the suggested meanings. Leo, As. Glossar. Halle, 1877,
J. (summer) is a joy to men, when God, the holy King of Heaven, suffers the earth to bring forth shining fruits for rich and poor alike.

I. (the yew) is a tree with rough bark, hard and fast in the earth, supported by its roots, a guardian of flame and a joy upon an estate.

P. (the chessman?) is a source of recreation and amusement to the great, where warriors sit blithely together in the banqueting-hall.

Z. (the sedge) is mostly to be found in a marsh; it grows in the water and makes a ghastly wound, covering with blood every warrior who touches it.

S. (the sun) is ever a joy to seafarers (or, in the hopes of seafarers) when they journey away over the fishes’ bath, until the courser of the deep bears them to land.

compares Slav. pisda=vulva, W. Grimm the Icelandic ped, “a pawn in chess.” This latter suggestion is not regarded with much favour by H. J. R. Murray in his History of Chess, p. 420 (Oxford, 1913).

41. Hickes, Eolh seccard hæfl ofust on fenne.

Grimm emends to eolugsegg eard, Grein to eol sseg eard and Rieber to eolh segg eard, “the elk-sedge (sumpfgras als lager oder nährung des elches) always grows in a marsh.”

This letter, originally s (which disappeared finally, and became r elsewhere in AS.), is a fossil found only in Runic alphabets. An earlier form of the name is seen in Epinal-Erfurt, 781, papiluus : ilugsegg, ilugseg (cf. the ilcs of the Salzburg Codex), which cannot be connected with the word for elk, and Wright-Walker, Voc. 286. 38, eolaseeg: papiluus, where papiluus probably = papyrus.


Corpus, 1503, papirum: eorisc (bulrush).

The subject of this stanza is therefore some rush, species unknown.

In this connection it is interesting to note that both sseg and the Lat. gladiolus, which it glosses in E.E. 463, and Corpus, 977, are derived from words for sword; cf. Skeat, Etymological Dictionary, p. 545 (Oxford, 1910).

43. Hickes, blode brened.

The natural way would be to take it as “browns (stains) with blood” from brun; cf. Dante, Inferno xii. 34, Da che fatto fu poi di sangue brunu; but no such verb occurs in AS. or ON. Brened (from beornan), “burns with blood,” makes no sense. A better interpretation is suggested by a passage in Wulfstan, 183. 17 Drihtnes rod bid blode beurne, “the cross of the Lord is covered with blood.” Possibly we should emend to beurned (though this verb does not actually occur) rather than to beyrned.

45. Sigel (Salzb. AS. sygil, Goth. sugil) evidently “sun.” Cf. Norwegian and Icelandic sol. Moreover in the Exeter Book it is found at the beginning and the end of Riddle viii., to which the answer is “the sun.” Cf. Tupper, Riddles of the Exeter Book, p. 81, and Wyatt, Old English Riddles (frontispiece 2, 3).

46. hing, for heonan, hence, away; cf. Bede’s Death Song, v. 1 Ær his hinioungae. For the intrans. use of ferian, cf. Maldon, v. 173, etc.
The Anglo-Saxon Runic Poem

48 Tir bij tacna sum, healdeð trywa wel
wij ðæþelingas; a bij on férylde
ofer nihta genipu, næfre swiceð.

51 Beorc bij bleda leas, bereð efne swa ðæah
tanas butan tudder, bij on telgum wlitig,
ðæah on helme hrysted fægere,
geloden leafum, lyfte getenge.

55 Eh bij for eorlum ðæþelinga wyn,
hors hofum wlane, ðæær him hæléþ ymb[e]
welege on wicgum wrixlaþ spræce
and bij unstyllum næfre frofur.

59 Man bij on myrgþe his magan leof:
sceal ðæah aerna gehwylc oðrum swican,
forðam drihten wyle dome sine
þæt earme flæsc eorþan betæcan.

63 Lagu bij leodum langsum gæþuht,
gif hi sculun néþan on nacan tealtum
and hi sæyja swyþe bregæþ
and se brimhengest bridles ne gym[eß].

60. H. oðrum. 64. H. néþan. 66. H. gym.

There can be no doubt that the original name of this letter was Ti (Tiw)
from *Tiwaz, cf. ON. Týr, pl. tíwar. This word appears in glosses, e.g.
Epinal-Erfurt, 668, Corpus, 1298, Mars, Martis: Tiig, and most of the
Teutonic peoples use it as a translation of Martis, in the third day of the
week. It is natural therefore to suppose that Tir is a misreading for Tiw.
If tacna sum = star, one would expect it to be the planet Mars; but the
description of the poem is appropriate rather to “a circumpolar constella-
tion” (Botkine). Possibly the poet had in his mind a word different from
the original name of the letter.

Cf. ON. þfrí (?): lumen (Egilsson, Lexicon Poet. a.v.). E.g. Leifærvísson,
v. 14, harri heims þfrís; “King of the light of the world.”

51. Beoro (Salzb. AS. berc, Goth. bernæ; cf. ON. bjarkan). The
customary meaning “birch” is here unsuitable; but according to the
glossaries it can mean “poplar” too,
e.g. Epinal-Erfurt, 792, populus: bircæae.
Corpus, 1609, populus: bircæ.
Wright, Voc. 1. 53. 2. 80.13, byro: populus.
Anecdota Oxon., 56, 364, 365, byro: populus, betula.

bij bleda leas. Doubles popular science. Cf. Evelyn, Silva (London,
1906), 1. 128: “I begin the second class with the poplar, of which there are
several kinds; white, black, etc., which in Candy tis reported bears seeds.”
It is a fact, however, that poplars are almost always grown from slips or
suckers. For instance, Mr H. J. Elwes declares that he has never found in
England a poplar grown from seed either naturally or by nurserymen, that
The Anglo-Saxon Runic Poem

T. ( ? ) is a (guiding) star; well does it keep faith with princes; it is ever on its course over the mists of night and never fails.

B. (the poplar) bears no fruit; yet without seed it brings forth suckers, for it is generated from its leaves. Splendid are its branches and gloriously adorned its lofty crown which reaches to the skies.

E. (the horse) is a joy to princes in the presence of warriors, a steed in the pride of its hoofs, when rich men on horseback bandy words about it; and it is ever a source of comfort to the restless.

M. the joyous (man) is dear to his kinsmen; yet every man is doomed to fail his fellow, since the Lord by his decree will commit the vile carrion to the earth.

L. (the ocean) seems interminable to men, if they venture on the rolling bark and the waves of the sea terrify them and the courser of the deep heel not its bridle.

moreover no good description or illustration of the germination of poplars seems to have been published in England before that of Miss F. Woolward in 1907; cf. Elwes and Henry, The Trees of Great Britain and Ireland, vol. vii. pp. 1770 ff. (Edinburgh, 1918).

The grey poplar (populus canescens), indigenous to England and Western Europe, is a large tree attaining 100 ft or more in height (lyfte getenge) and 15 ft in girth.

55. Eas, as the Salzburg Codex. Cf. Gothic aihwatuundi, Lat. equus, Greek ἑκτός; value E in the original alphabet and in AS.

In Scandinavian, however, the word became jor and the letter disappeared, E being represented by I. Later still a dotted I was introduced to differentiate between E and I.

56. Hickes ymb, emended to ymbe, metri gratia (Sievers, P.B.R., x. 519).


Above the correct value m Hickes engraves d. deg., doubtless taken from Domit. A. ix. Cf. v. 74, Dwg.

The Runic character for M is used fairly often in the Lindisfarne Gospels and the Rituale of Durham, once too in the preface to the Rushworth Gospels, FarM for Farman (e.g. Surtees Society, Stevenson, Rituale Ecclesiae Dunelmensis, 1840; Stevenson and Waring, The Lindisfarne and Rushworth Gospels, 4 vols., 1854–1865). It is found moreover in the Exeter Book, e.g. Ruin, v. 24, Mðreama for mandreama.

63. Lagu, sea, cf. OS. lagu- in compounds, ON. lgr. (Salzburg Codex AS. lagu, Goth. laaz.)

The same meaning is found in the Runic passages of Cynewulf, Crist, v. 807, Elene, v. 1268, Fates of the Apostles, ii. v. 7.

66. ne gym[e]. Hickes, negym, the last two letters being doubtless illegible in the ms.
20

The Anglo-Saxon Runic Poem

67 Ing was ærest mid East-Denum
geswen secgun, oþ he sīðan est
ofor wæg gewat; wæn æfter ran;
þus Heardingas þone hæle nemdun.

71 Æpel byþ oferleof æghwylcum men,
gif he mot sær rihtes and gereyena on
brucan on bolde bleadam oftast.

74 Dæg byþ drihtnes sond, deore mannum,
mære metedes leoh, myrgþ and tohiht
eadgum and earmum, eallum brice.

77 Ac byþ on eorpæn elda bearnum
fæнесes fodor, fereþ gelome
ofer ganotes hæþ; garsecg fandaþ
hwæper ac hæbbe æpele treowe.

78. H. blode. 74. H. mann inserted above dæg.

67. Ing (Salzb. AS. Ing, Goth. Engus), the letter for ng in the original alphabet; occasionally it is used for ing, e.g. Birgþu on the stone from Opedal, Norway; Ing is doubtless the eponym of the Ingwine, a name applied to the Danes in Beowulf, vv. 1044, 1019, where Hrothgar is styled eodor Ingwina, frean Ingwina.

The earliest reference to Ing is to be found in the Ingævones of Tacitus, c. ir., and Pliny, whom Professor Chadwick (Origin of the English Nation, pp. 207 ff.) has shown there is some reason for identifying with the confederation of Baltic tribes who worshipped Nerthus, id est Terra Mater, on an island in the ocean, perhaps the Danish isle of Sjælland. But in later times the name is almost exclusively confined to Sweden; e.g. Arngrim Jónsson's epitome of the Skíldungs saga (Olrik, Æarb.f.n.O., 1894, p. 105): tradunt Odinum...Daniam...Sclælo, Svečio Ingont Rotis assignasse. Atque índæ a Sclælo, quos hostie Danos, alim Skíldungs fuisse appellatos; ut et Sveió ac Ingont Inglinga. In Icelandic literature, e.g. the Ynglinga saga, the name Ynglingar is applied to the Swedish royal family, and the god Frey, their favourite divinity and reputed ancestor, is himself styled Yngvi-Freyr and Ingumar freyr (the lord of the Ingwine or the husband of Ingun). It is significant, moreover, that the name of his father Ngjörfr is phonetically equivalent to Nerthus, and his own cult as a god of peace and prosperity is evidently descended from that of the selfsame goddess (cf. Chadwick, O. E. N. p. 230 ff.).

69. æn æfter ran, doubtless to be connected with the following passages,
Tacitus, Germania, c. xl: They have a common worship of Nerthus, that is Mother Earth, and believe that she intervenes in human affairs and visits the nations in her car, etc., and the story of Gunnarr Helmingr in the Flateyjarbók Saga of Olaf Tryggvason, which relates that there was in Sweden an image of the god Freyr, which in winter time was carried about the country in a car, gera monnum drótt, to bring about an abundant season for men; cf. Vigfússon and Unger, Flateyjarbók, t. 338, translated in Sephton's Saga of K. Olaf Tryggvason, p. 268 ff.

70. Heardingas, not elsewhere in AS., perhaps a generic term for "warriors" as in Elene, vv. 25, 130. It corresponds however to the ON. Hæddingjar and the Asdingi, a section of the Vandals (from haddr, "a
The Anglo-Saxon Runic Poem

NG. (Ing) was first seen by men among the East-Danes, till, followed by his car, he departed eastwards over the waves. So the Heardingas named the hero.

OE. (an estate) is very dear to every man, if he can enjoy there in his house whatever is right and proper in constant prosperity.

D. (day), the glorious light of the Creator, is sent by the Lord; it is beloved of men, a source of hope and happiness to rich and poor, and of service to all.

A. (the oak) fattens the flesh (of swine) for the children of men. Often it traverses the gannet’s bath, and the ocean proves whether the oak keeps faith in honourable fashion.

coiffure”; cf. Tacitus' account of the Suevi, Germ. c. xxxvii.). The term *statti* Haddingia, “prince of the H.,” is used in Kalfsvisa (Skaldskaparmál, c. xvi.), and is applied to Helgi, the reincarnation of Helgi Hundingsbani, in the prose which follows Helgakviða Hundingsbana ii.

In two of the Fornaldar Sögur, Hrímundarsaga Grepssonar, e. vi., and Órvar-Oddssaga, o. xiv., Haddingi is a personal name; and in Saxo, Bk i. (Holder, p. 19 ff.), mention is made of a Haddingus, King of the Danes, whose visit to the nether world is probably alluded to in the phrases from Guþrómarkviða hin formi, o. xxiii., lands Haddingja at Óðhorit. It is worthy of note, moreover, that the verses (Gylf, e. xxiii.) in which Njörðr and Skáli bewail their incompatibility of temperament are by Saxo (Holder, p. 33) attributed to Hadingus and his wife. On the whole it seems most satisfactory to regard Heardinga as the name of a people or a dynasty, conceivably the North Suevi; for Saxo, at any rate, derives fictitious personages from national or dynastic names, cf. Rothbroðin, Ókr n. (Holder, p. 53), and the Headsbridan of Beowulf, vv. 203 ff.

71. *Epel* (Salzburg AS. edil, Goth. utal), originally perhaps *öþila*, the name of the O letter in the original alphabet. Cf. Golden Horn of Gallehus (Jutland), HORNá TAWÍDO; English coin from British Museum, SKANOMODU. In AS. it became *epel* (WS. *epel*) and the letter changed its value to e, e.g. Ruthwell Cross, LIMWÖRTIGNE. This letter is occasionally found in AS. ms. as a grammalogue for *epel*, e.g. Waldhere, v. 31, Beowulf, v. 520, 913, 1702.

74. *DAEG* (Salz. AS. daeg, Goth. daaz). Hickes, following the ignorant scribs of Dom. A. ix., inserts m, mnan, above the correct value d.

The Runic letter D is regularly found as a grammalogue for daeg in the Rituel of Durham, occasionally too in the Liudisfarne Gospels.

77. *áe* (< *ait-*), doubtless a ligature of A and I, the first of the characters introduced to express the sound-changes which differentiated AS. from the language of the earliest Northern inscriptions.

*elde bearnum flavæss fodor*, acorns, as the food of swine, since pork was the flesh most commonly eaten in AS. times. For an illustration of swine feeding in an oak-forest, cf. AS. calendar for September, Cott. Tib. B. v., Jul. A. vi.

For the second part of the stanza, cf. Egill Skallagrímsson’s Hófaðlaun, str. 1., “Drég eik á flót við ísabrot” (Egilssaga, c. ix.).
The Anglo-Saxon Runic Poem

31 Aesc bip oferbeah, euldum dyre
  stijp on staþule, stede ribte hyilt, 
  þeah him feothan on firas monige.

34 Yr byþ æþelinga and eorla gehwæs 
  wyn and wyrþmynd, byþ on wiege fæger, 
  fæstlic on færelde, fyrdgeatewa sum.

37 Iar byþ eafixa and þeah a bruceþ 
  fodres on foldan, hafaþ fægerne eard 
  wætre beworpen, þeer he wynnum leofaþ.

90 Ear byþ egle eorla gehwylcun, 
  þann[e] fæstlice fæse onginneþ, 
  hraw colian, hrusan ceoan 
  blac to gebeddan; bleda gedreosaþ, 
  wynna gewitaþ, wera geswicaþ.

91. fonn. At the end of Hicks' transcript there stand four runes to 
  which no verses are attached, cu, ceorþ; c [całe]; st, stan; g, gar. Two 
  of these Runic letters, całe and gar, are found on the Ruthwell Cross in the 
  value of guttural c and g.

31. Aesc, identical in form with A (*ansuz), the fourth letter of 
  the older alphabet, since in the majority of cases original a became æ in AS.

34. Yr (Salzh. yr). The Runic passages in Cynwulf give no assistance 
  and the meaning is much disputed. The new edition of Grein's Sprach- 
  schatz translates "horn," I know not upon what evidence unless it be the 
  parallel phraseology of Riddle xv. Others have identified it with the ON. 
  yr, "bow," cf. p. 32; but this corresponds to AS. eoh, p. 16. Is it possible 
  to connect AS. yr with the word æxe-yre in the Chronicle 1012 x, translated 
  by Plummer "axe-head," "axe-iron"? We might compare Yr er...brotgjarn 
  jarn in the Icelandic poem, p. 32.

37. Hicks, Iar (io) biþ ea fiza, and þeah abruceþ. Following Dom. A. 
  ix. and Galba A. ii., W. Grimm emends to Ior.

As it stands eafixa is a Gen. pl. with nothing on which to depend, and 
  the addition of sum (Grein) would render the verse unmetrical. The final a 
  of eafixa should therefore be deleted (Rieger).

abruceþ Grimm. a bruceþ, "always enjoys."

This letter is not in the Salzburg Codex.

No such word as iar, ior exists; but the description here given is plainly 
  that of some amphibious creature, usually taken as the eel (Grimm), though 
  it might equally well be a lizard or newt (ælæce, æfete).

It is worth remarking that the letter is used in a number of Scandinavian 
  inscriptions from the seventh century onwards, e.g. Bjorketorp, Stentotte, 
  Gommor (Blekinge) and Vatn (Norway), seventh cent.; Kallerup, Snoldelev, 
  Flemlœs (Denmark) and Ørja (Skaane), early ninth cent., as a form of 
  the letter är (a). The original value of this was j; moreover it occurs in 
  two English inscriptions: Dover, GISLHEARD; Thornhill III, GILSUITH, 
  with the value of palatal g, since palatal g and original j had fallen together 
  at an early date in AS.
Æ (the ash) is exceedingly high and precious to men. With its sturdy trunk it offers a stubborn resistance, though attacked by many a man.

Y. ' ? ) is a source of joy and honour to every prince and knight; it looks well on a horse and is a reliable equipment for a journey.

IO. ( ? ) is a river fish and yet it always feeds on land; it has a fair abode encompassed by water, where it lives in happiness.

EA. (the grave ?) is horrible to every knight, when the corpse quickly begins to cool and is laid in the bosom of the dark earth. Prosperity declines, happiness passes away and covenants are broken.

There appears to be no reason for doubting that this is a survival of the twelfth letter (j) of the older alphabet. Is it possible then that iar (ior) is a corrupt form of the name year? Cf. v. 32 (Chadwick). In that case we must of course assume that the poet had some other name in his mind, e.g. eel, newt.

90. Ear (Salzb. eor, value eo); this word is only found in Runio alphabets. Grein compares ON. aur, a poetical word which seems to mean loam or clay (cf. Völuspá xix. 2, Alvissmál xix. 4, Ríegpula x. 3, Grottasyngr xvi. 3), hence "ground" in the sense of "grave."

The letter is fairly common in inscriptions, e.g. Dover, GISLHEARD, Thames sacrasax, BEAGNOTH, and often in Northumbria. In Northumbrian inscriptions it is used for eo as well as for ea, doubtless owing to the fact that these diphthongs were confused in Northumbria.
THE NORWEGIAN RUNIC POEM

1. Fé vældr frænda róge;  
   fóeskt ulfr í skóge.
2. Úr er af illu jarne;  
   opt lýpr reinn á hjarne.
3. Þurs vældr kvinnen kvíllu;  
   kátr værðr fár af illu.
4. Óss er flæstra færða  
   fór; en skalpr er sværða.
5. Ræði kveða rossom væsta;  
   Beginn sló sværðet bæzt.
6. Kaun er barna bólvan;  
   ból gorver nán fólvan.
7. Hagall er káldastr korna;  
   Kristr skóp hæimenn forna.

1. Fé. The Runic characters for F and M are used in Icelandio mss. for fé and maðr; cf. Jónsson, Oldnorske Litteraturs Historie ii. 254. frænda róge, a kenning for gold; cf. rógi Niftunga, Bjarkamál, v. 19, etc.  


3. Þurs. As against the AS. forn (found twice in the grammatical treatises attached to the Prose Edda, Edda Snorra Sturlusonar ii. 38, 365), all Scandinavian Runic alphabets have Þurs, the first element in such personal names as the Gothic Thorismund and the Gepide Thurisind; the earliest form of this word is the þuris of Hrabanus Maurus' Abecedarium Nordmannicum, see p. 34.

   kvinnen kvíllu, kvilla=kvilli, sickness, ailment, freq. in mod. usage (Cleasby-Vigfússon). In their Corpus Poeticum Boreale ii. 370, Vigfússon and Powell translate the phrase "hysteric," perhaps on the strength of Skirnismál xxxvii.:  
   Þurs rístk þér ok þria stafr:  
   ergi ok þíþ ok ópola;  
   svá af rístk sem þat á reistik,  
   ef gróvast þarfar þess.

4. Óss, orig. =*Ansuz, like the AS. os, perhaps perverted from its original significance by ecclesiastical influence in Norway as in England.  
   The text requires some emendation; Worm's Óys er flestra fórda, En skalpur er sverða has obviously lost a syllable; and Magnússon's Óss er leið flestra fórda, En skalper er sverða, though translateable, is unmetrical.
THE NORWEGIAN RUNIC POEM

1 Wealth is a source of discord among kinsmen; the wolf lives in the forest.
2 Dross comes from bad iron; the reindeer often races over the frozen snow.
3 Giant causes anguish to women; misfortune makes few men cheerful.
4 Estuary is the way of most journeys; but a scabbard is of swords.
5 Riding is said to be the worst thing for horses; Reginn forged the finest sword.
6 Ulcer is fatal to children; death makes a corpse pale.
7 Hail is the coldest of grain; Christ created the world of old.

Kälund, therefore, substitutes for 

wealth the synonym *fyr* (so AM. 739 4to, a MS. collection of Ædda excerpts, in which Worm's version of the poem is preserved), and places it at the beginning of the second line. Bugge and Olsen, however, regarding *fyr*, a short syllable, as metrically doubtful, suggest *færrill*, yet a third synonym. [Smástykker, p. 101.]


Reginn, son of Hreiðmarr, who received the "Otter-price" from the Aestr, and brother of the serpent Fánir, who brooded over the gold on Gnita-heath. He fostered Sigurd, forged for him the sword Gramr and persuaded him to slay the dragon, but was slain by Sigurd, who suspected treachery. Cf. Reginskål, Fánismál, Skaldsk. cc. xxxix.-xl. and Volsunga saga cc. xiii.-xix., *sverð* seta; cf. Skaldsk. c. xl.: *hva gylf Reginn sverð þat er Gramr heitir, er svá var hvast at Sigurðr brá nfr í rennanda vatn, ok tok í sunnr ufarrad, er rae gylfr straumum at sverðsegginu. Hot næst klauf Sigurðr steðja Regins ofan í stokkinn med sverðinu. [Smastykker, p. 101.]

6. AM, JE, *Kaun er beggja barna* bol goryr naam fólvan,
which Bugge would retain, "An ulcer is fatal to children of both sexes; it makes a corpse pale." Olsen, comparing *kaun er barna ból* of the Icelandic poem, and Landnámabók (Isl. i. 1526) ból gjörir mik fólvan, would emend to

*Kaun er barna bolvan; "An ulcer is fatal to children; bol görver man folvan. death makes a man pale."

[Smástykker, p. 101.] But while accepting the emendation of the first line, I do not think it necessary to alter the ms. reading of the second.


Kristr. Christ was sometimes regarded as the Creator. Cf. Skaldsk. c. li.: *Hvermig skal Krist kalla? Svá at kalla hann skapara himins ok jardar, etc.*
The Norwegian Runic Poem

8 Nauðr gerer næppa koste;  
   noktan kælr í froste.
9 Ís kollum brú bræiða;  
   blindan þarf at læiða.
10 Ár er gumna dóðe;  
   get ek at ðrr var Fróðe.
11 Sól er landa ljóme;  
   lúti ek helgum dóme.
12 Týr er einendr ása;  
   opt værðr smiðr blása.
13 Bjarkan er laufgrønstr líma;  
   Loki bar flæða tíma.
14 Maðr er moldar auki;  
   mikil er græip á hauki.
15 Logr er, fældr ór fjalle  
   foss; en gull ero nosser.
16 Ýr er vetrgrønstr viða;  
   vænt er, er brennr, at svíða.

8. Nauðr. For use of the letter in magic, cf. Sigdrífumál vii.:  
Olrunar skalt kunna ef þú vill annars kvæm  
vélit þik í trygi, ef trúir;  
á horni skalt rista ok á handa baki  
ok mekkja á nágli Nauð.
Forst socal freosan...is bryegian,  
waterhelm wegan,  
and Andreas, v. 1260 ff.

10. Ár, descended, like the AS. gear, from the old j letter (*jæra). It  
means (1) year, (2) summer, cf. gear in Beowulf, v. 1136, (3) what summer  
brings, harvest, (4) prosperity, especially in the phrase til árs ok friðar, for  
peace and prosperity.

Fróðr, Fríðleifsson (Frótho III of Saxo, Bk v.), the peace-king of Danish  
legend who is made a contemporary of Augustus. So great was the security  
in his days that a gold ring lay out for many years on Jællinge Heath.  
Fróðr owned the quern Grotti, which ground for him gold or whatsoever  
else he wished; hence gold is called by the skaldic poets Fróða mjösl,  
"Froði's meal." Cf. Skaldsk. c. xli.; Skjoldunga saga c. iii. [Chadwick,  
Origin of the English Nation, p. 257 ff.]

12. Týr, originally "the god," cf. Lat. divus; the pl. Tvar is used as  
a generic name for the gods in the Older Edda. In the Prose Edda (Gylf  
c. xxv.) he is the god of war; but most of his functions have been usurped  
by Othin and he is a character of small importance in Scandinavian religion  
as it has come down to us.
8 Constraint gives scant choice;  
a naked man is chilled by the frost.

9 Ice we call the broad bridge;  
the blind man must be led.

10 Plenty is a boon to men;  
I say that Frothi was generous.

11 Sun is the light of the world;  
I bow to the divine decree.

12 Tyr is a one-handed god;  
often has the smith to blow.

13 Birch has the greenest leaves of any shrub;  
Loki was fortunate in his deceit.

14 Man is an augmentation of the dust;  
great is the claw of the hawk.

15 A waterfall is a River which falls from a mountain-side;  
but ornaments are of gold.

16 Yew is the greenest of trees in winter;  
it is wont to crackle when it burns.

swinendar, because he offered his right hand as a pledge to the Fenrisulfr,  
who promptly bit it off when he found himself securely bound with the  
letter Gleipnir (Gylf. c. xxxiv.). Cf. Sigdrifumál vi.:  
Sigrunan skalt kunna, ef vill sigr hafa,  
ok risti á hjalti hjörn,  
sumar á véttrínum, sumar á valdystum  
ok nefna tysvar Tý.

13. Bjarkan (= björk, birch), found only as the name of the letter B in  
the runic alphabet.

Loki bar fœða tima is not perhaps very satisfactory; it will translate,  
however, if bar tima be taken in the sense of bera gafu til, to be fortunate  
in; cf. Ólsen and Bugge, Smástykker, pp. 102, 111. So it seems unnecessary  
to accept the C. P. B. emendation, Loki brá fœða síma.

The reference is doubtless to Loki's responsibility for Balder's death.  
Gylf. c. xlix.

14. Módr er moldar auki. Cf. Hervarar saga o. v. 3:  
Mjökk eruð ordnir Arngrima synir  
megir at meinsamir moldar auki,  
probably from Psalm cxiv. 14.

15. Construe; foss er ígr fællr ör fjallle.  
nosser. Icelandic hnosir.

16. It is worth noting that fr is phonetically equivalent to the AS. eoh  
(Þ), though the character which bears that name is apparently descended  
from the fifteenth letter of the old alphabet (œoh-secg), which in Scandinavian  
inscriptions from the sixth century onwards (e.g. Kragehul, Stentofte, etc.)  
is inverted.
THE ICELANDIC RUNIC POEM

1. Fé er frænda róg
   ok flæðar viti
   ok grafseits gata
   aurum fylkir.

2. Úr er skýja grátr
   ok skára þverrir
   ok hirðis hatr.
   umbre vísí.

3. Þurs er kvenna kvól
   ok kletta búi
   ok varðúnar verr.
   Saturnus þengill.

4. Óss er aldingautr
   ok ásgarðs jöfurr,
   ok valhallar vísí.
   Jupiter oddviti.

5. Reidr er sitjandi sæla
   ok snúðig ferð
   ok jórs erfiði.
   iter ræsir.

6. Kaun er barna ból
   ok bardaga [fór]
   ok holdfúa hús
   flagella konungr.

1. flæðar viti, AM. 687; fyrða gaman, 461, 749, JO b; Fofnis bani, JO a. Cf. þorðar saga Hrafnbjart 2. vi., viti leifnis lautar; ignis maris (Egilsson).


aurum, etc. (from 687), more or less accurate equivalents in Latin of the letter names.

fylkir, etc. (from 687), a series of synonyms for "king," each of which alliterates with the stanza to which it is attached; with the exception of oddviti they are to be found in the pulor (thymed glossaries) printed in C.P.B. ii. 422 ff.

THE ICELANDIC RUNIC POEM

1 Wealth = source of discord among kinsmen and fire of the sea and path of the serpent.
2 Shower = lamentation of the clouds and ruin of the hay-harvest and abomination of the shepherd.
3 Giant = torture of women and cliff-dweller and husband of a giantess.
4 God = aged Gautr and prince of Asgard and lord of Valhalla.
5 Riding = joy of the horseman and speedy journey and toil of the steed.
6 Ulcer = disease fatal to children and painful spot and abode of mortification.


umbre, obviously a mistake for imber. Cf. AM. 697, p. 3, Ymber skár, skúr er úr, úr er rúnastafr (Wimmer, p. 287).


Vardrún, a giantess in the Nafnaþulor, Snorra Edda, ed. Jónsson, p. 269. AM. 749 has sidførut seggr.

4. aldingautr, an epithet of Othin, the original meaning of which had probably been forgotten at the time of the poem’s composition. Cf. Veg-tamiskvípa n., Upp reis Opinn aldimn gautr (according to Gering “redner,” “sprecher”? “ancient sage”?). More probably Gautr is to be taken as “god of the Gautar” (the Geatas of Beowulf), cf. Grimnismál liv., Gautr; Sonatorrek, v. 4: Hergautr; Valgautr, etc., an abbreviation of the Gauta-Týr found in Hákonarmál, v. 1.

Othin is always depicted as an old man.

For ágarð and valhöll see the Prose Edda passim.


jörs, classical Icelandic jörs.

6. 687, 461, 749, JO a, read bardagi alone, accepted by Wimmer. JO b, however, has bardaga fór, which Bugge, Smástykker, p. 111, takes in the sense of “et sted, hvor Plage (Smerte) færdes (holder til).”
The Icelandic Runic Poem

7 Hagall er kaldakorn
    ok krapadrifa
    ok snáka sótt
    grando  hildingr.

8 Nauð er þýjar þrá
    ok þungr kostr
    ok vássamlig verk.
    opera  niflungr.

9 Íss er árbörkr
    ok unnar þak
    ok feigra manna fár
    glacies  jöfurr.

10 Ár er gumna góði
    ok gott sumar
    ok algróinn akr
    annus  allvaldr.

11 Sól er skýja skjöldr
    ok skínandi röðull
    ok ísa aldrtrégi
    rota  siklingr.

12 Týr er einhendr áss
    ok ulfs leifar
    ok hofa hilmir
    Mars  tiggi.

13 Bjarkan er laufgat lím
    ok litit tré
    ok ungsamligr viðr
    abies  buðlngr.

7. snáka sótt, sickness of serpents, a kenning for winter. Cf. naðra deyð in Ívarr Ingimundarson, C. P. B. ii. 264.
8. Cf. Grottaðung, especially strophe xvi. :

    Nu erum komnar  til konungs húsa
    miskunnausar  ok at mani hafðar;
    aurð eitr iljar,  en ofan kulbi,
    drogu dolgs sjótul;  dapkrís at Fráfar.

9. prá, aegritudo animi, maesor (Haldorsen).
10. þungr kostr, 749, JO. Þvera erfíði, 461, illegible in 687.
11. árbörkr, illegible in 687.
The Icelandic Runic Poem

7 Hail = cold grain
   and shower of sleet
   and sickness of serpents.

8 Constraint = grief of the bondmaid
   and state of oppression
   and toilsome work.

9 Ice = bark of rivers
   and roof of the wave
   and destruction of the doomed.

10 Plenty = boon to men
    and good summer
    and thriving crops.

11 Sun = shield of the clouds
    and shining ray
    and destroyer of ice.

12 Tyr = god with one hand
    and leavings of the wolf
    and prince of temples.

13 Birch = leafy twig
    and little tree
    and fresh young shrub.

unnar þak, 461, 749, JO b; doubtful in 687; unnar þekja, JO a.
feigra manna fár, 687; feigs fár, JO a; feigs manns forad, 461; feigs forad, 749, JO b; cf. Fáfnismál lv., alt er feigs forad. With the use of this phrase as a kenning for "ice," cf. Málshátakvæði, v. 25, sjaldan hittisk feigs vok frónin (Wimmer).
10. gott sumar, 749, JO a; doubtful in 687; glatt s., JO b.
algróinn akkr, 749, JO; ok vel fæst þat er vill, 461; 687 has dala (doubtful) dreyri, "moisture of the dales," i.e. ár, N. pl. of á, "river" (Wimmer).
   749 and JO have, in place of isa aldtrægi, hverfandi hvell, "circling wheel,"
   cf. rota.
12. hofa hitmir. Cf. Haraldssaga Hárfagra, v. ix. 1 hitmir vébrautar:
   praeses fani, rex (Egilsson).
13.ungsamlígr. Bugge reads vegsamlígr, "glorious," in place of
   ungsamlígr, which is not found either in old or modern Icelandic.
   (Smástykker), p. 112.
14 Maðr er manns gaman
     ok moldar auki
     ok skipa skreytir
     homo mildingr.

15 Lögð er vellanda vatn
     ok víðr ketill
     ok glómmungr grund.
     lacus lofðungr.

16 Ýr er bendr bogi
     ok brotgjartn járn
     ok fifu fárbauti
     arcus ynglingr.

14. Maðr er manns gaman. This phrase occurs also in Hávamál xlvii.,
     whence it is doubtless borrowed.
     skipa skreytir. Cf. Fornmanna sögur xi. 187. skautreina skreytir:
     exornator navium (Egilsson).
15. vellanda vatn, 687; all other texts have vellandi vimr (i.e. vimur),
     “hervorquellende flut.” Cf. the Norwegian poem (Wimmer).
     glómmungr, name of a fish in the Júlor, Snorra Edda, p. 286.
16. Ýr. The character found here is regularly used for Y in the
     Icelandic inscriptions, none of which are much earlier than 1300. Cf.
     Kålund, Aarb. f. n. O. 1882, p. 98ff.
     brotgjartn járn = Ýr, a different word from Ýr, bow. Cf. úr of the
     Norwegian poem, kaldyr of Merlinusspâ and kaldór = ferrum fragile of
     Haldorsen (Wimmer).
14 Man = delight of man
     and augmentation of the earth
     and adorer of ships.

15 Water = eddying stream
     and broad geysir
     and land of the fish.

16 Ýr = bent bow
     and brittle iron
     and giant of the arrow.

brotgjarn = brittle. Cf. Egill Skallagrimsson's Arinbjarnar drápa, v. 1:
     hlöðk lostúst þanns lengi stendr
     öbrotgjarn ò bragar tün
     (exegi monumentum aere perennius).

For brotgjarnt järn, 749 has bardaga gangr, "journey of battle"; ÚO b,
     bardaga gagn, "implement of battle."
     Fifu fárbauti, ÚO b; fifu, poetical word for "arrow"; of. þulor, Snorra
     Ýdda, p. 281.
     Fárbauti, a giant, father of the god Loki, Gylf. c. xxxii., Skm. c. xvi.,
     hence in poetry a generic term for giant. 749 has fenju fleygir, "speeder of
     the arrow."

D. R. P.
APPENDIX

*Abecedarium Nordmannicum.*

From Codex Sangallensis 878, fol. 321, a 9th century MS. of Hrabanus Maurus containing the earliest example of the sixteen letter alphabet of the Viking Age. Cf. Mullenhoff and Scherer, *Denkmäler deutscher Poesie und Prosä* p. 19 (Berlin, 1892); for facsimile, Wimmer, *Die Runenschrift*, p. 236:—

Feu forman,
Ur after,
Thuris thritten stabu,
Os ist himo oboro,
Rat endost ritan
Chaen thanne cliuot.
Hagal, Naut hab&
Is, Ar endi Sol,
Tiu, Brica endi Man midi
Lago the leofto,
Yr al bihabet.

In the MS. the Scandinavian Runic characters are found. In addition:
1. Under *Feu forman* WREÄ in English Runic letters and T with one stroke as in v. 9.
2. Above Hagal an English H with two crossbars.
3. Above *Ar* an English A.
4. Above *Man* an English M.
5. Above *Yr* a variety of English Y.
THE HEROIC POEMS

Res gestae regumque ducumque et tristia bella

HORACE
INTRODUCTION

WALDHERE

In the year 1860 Professor E. C. Werlauff of the Royal Library, Copenhagen, was looking through some odds and ends of parchment brought back from England by the Icelandic scholar Grímur J. Thorkelin, the first editor of Beowulf, when he came upon two leaves of Anglo-Saxon ms. which had evidently been used in the binding of a book. Upon examination they proved to contain fragments of the Waltharius story, hitherto unknown from English sources, and in the same year Professor George Stephens brought out the editio princeps styled Two Leaves of King Waldere's Lay.

It was a popular story on the continent and several versions of it are preserved; cf. especially Learned, The Saga of Walther of Aquitaine (Baltimore, 1892), and Althof, Waltharii Poesis, i. 17–23 (Leipzig, 1899).

1. By far the most complete, as also the earliest, of the continental forms is the Latin epic of Waltharius by Ekkehard of St Gall, the first of that name, ob. 973. It is a poem of 1456 hexameter lines, composed according to a later namesake of the author (usually known as Ekkehard IV) as an academic exercise in the Vergilian mood, dictamen magistro debitum. An occasional phrase or turn of syntax betrays its Teutonic origin; cf. Althof, W. P. i. 28–32, 44–57, etc.: and Ker, The Dark Ages, pp. 222 ff. (Edinburgh, 1904).

Briefly summarised, the story runs as follows: At the time of the great Hunnish invasions there ruled in Gaul three princes of Teutonic blood: (1) Gibicho, king of the Franks, at Worms; his son was called Guntharius. (2) Here-
Introduction to
ricus, king of the Burgundians, at Châlon-sur-Saône; his
daughter Hiltgunt was betrothed to Waltharius, son of (3)
Alpharius, king of Aquitaine. Attacked by a countless
army of the Huns, they could not but submit and render
hostages to Attila. In place of Guntharius, who was then
too young, Gibicho sent Hagano of Trojan blood; but the
others were forced to deliver up their own children. The
hostages were well treated by Attila and raised to high
positions at the Hunnish court. But on the death of Gibicho
Guntharius revolted and Hagano fled to Worms. Thereupon
Attila, fearing lest Waltharius should follow the example
of his sworn companion, proposed to wed him to a Hunnish
maiden. Waltharius, however, induced him to withdraw
the proposition and prepared for flight with Hiltgunt. One
night while the Huns were heavy with wine, they slipped
away, carrying much treasure with them. They fled by
devious ways and all went well till after they had crossed
the Rhine by Worms. Now at last they felt out of danger;
but Guntharius had heard of their arrival and thought only
of recovering the tribute paid by his father to the Huns.
Hagano tried to turn him from so discreditable and dangerous
a venture; but Guntharius would not be gainsaid. With
twelve chosen warriors, of whom the unwilling Hagano was
one, he fell upon Waltharius, who was resting in a defile of
the Vosges. He demanded the treasure and the maiden,
and Waltharius, when his offer first of 100, then 200 rings
had been refused, made a stubborn resistance. The position
was impregnable; eight of the Franks he slew in single
combat and, when the three survivors attacked him with a
trident, he was equally successful. Guntharius and Hagano
then drew off; on the following day Waltharius, who had
left his strong position, was waylaid by them and a furious
combat ensued, in which Guntharius lost a leg, Hagano
an eye and Waltharius his right hand1.

Sic, sic, armillâs partití sunt Avarenses. (v. 1404)

1 Hence the lords of Wasgenstein,—some ten miles as the crow flies
from Worms—the traditional site of the battle, bore as their coat of arms
six white hands on a red field; cf. the seal of Johann von Wasichenstein
(1339), figured by Althof, Das Waltharillité, pp. 216 ff.
After a formal reconciliation the Franks returned to Worms and Waltharius at length reached home where, after his marriage to Hiltgund and his father's death, he ruled successfully for thirty years.

2. Waltharius is paraphrased in part in the Italian Chronicon Novaliciense, p. cc. 7–13 (cf. Bethmann, MGH. ss. vii. 73–133), where however the story is attached to a local hero, a champion of the Lombard king Desiderius (757–774).

3. There are moreover a few strophes extant of a Bavarian-Austrian epic of the first part of the thirteenth century, which give a somewhat less sanguinary version of the story.

The exceedingly dilapidated fragment from Graz (cf. Müllenhoff, ZfdA. xii. 280 ff.) tells how Walther learned for the first time from Hagen, who was on the point of departure from the Hunnish court, that he had been betrothed to Hiltgund; cf. Heinzel, Die Walthersage, pp. 13 ff. (Wien, 1888).

A somewhat longer fragment, 39 strophes, is preserved in two ms. leaves from Vienna (cf. Massman, ZfdA. ii. 216 ff.).

(a) After leaving Worms Walther and Hiltgund are escorted home to Langres by Volker and sixty of Gunther's knights. A messenger is sent ahead to Walther's father Alker (or Alpker), who, overjoyed at the news, prepares for their reception.

(b) Hildigunde Brüte describes Hiltgund's life at Langres, Walther's passionate love and the preparations for the wedding, to which even Etzel (Attila) and his wife are invited.

4. There are numerous incidental references in the Nibelungenlied

(str. 2281,
\[Nu\ vez\ das\ d\ ume\ schild\ d\ der\ D\ im\ von\ Sp\ ume\ Walther\ s\ der\ mage\ sluoc.\]

Str. 1694,
\[Er\ von\ Sp\ ume\ Walther;\ die\ wuhsen\ hie\ ze\ man,\]
\[Hagen\ sand\ ich\ wider\ heim:\ Walther\ mit\ Hiltgunte\ entran\]
and other Middle High German sources; cf. Althof, Das Waltharilied, pp. 180–9.
5. In the piðriks saga af Bern, cc. 241–4 (Bertelsen, II. 105 ff.), a thirteenth century Norwegian compilation from North German ballads, the story is simplified; Gunther has disappeared and Hogni is an agent of the Hunnish king.

Valtari af Vaskasteini, nephew of Erminrikr, king of Apulia, and Hildigund, daughter of Ilias of Greece, hostages to Attila, flee by night from the Hunnish court, taking with them a vast treasure. Pursued by Hogni and eleven knights, Valtari turns to bay, kills the eleven Huns and puts Hogni to flight. But as Valtari and Hildigund are feasting after the battle, Hogni returns to the attack; whereupon Valtari strikes him with the backbone of the boar which he is eating. Hogni escapes with the loss of an eye and the fugitives make their way to Erminrik's court without more ado.

6. There is moreover a Polish version of the story, the earliest form of which is to be found in the Chronicon Poloniae by Boguphalus II, Bishop of Posen, ob. 1253; cf. Heinzel, Das Waltharilied, pp. 28 ff. and Althof, W. P. i. 17–23.

Here Wdaly Walczerz (Walter the Strong) is a Polish count who carries off Helgunda, a Frankish princess, whose love he has won by nightly serenades. At the Rhone he is overtaken by the betrothed of the princess, who challenges him to battle. The pursuer is slain and Walczerz carries home his bride to Tynečz by Cracow. The sequel, which relates how Walczerz is betrayed by Helgunda, cast into prison and helped in the end to vengeance by the sister of his gaoler, has nothing to do with the original story.

It has been suggested that the version found in piðriks saga represents the original form of the story. This is most improbable; for while Guthhere appears in Waldhere, by at least two centuries the earliest in point of date, the episode in piðriks saga has gone through the ballad process of simplification. It is unfortunate that so little remains of Waldhere; but it may be assumed that in general outlines it followed the story of Waltharius. It varied of course in detail; the characterisation of the heroine is vastly
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different. Contrast with Waldhere A the corresponding passages of Waltharius:

v. 544: In terramque cadens effatur talia tristis:
   "Obsecro, mi senior, gladio mea colla secentur,
   "Ut quae non merui pacto thalamo sociari
   "Nullius alterius patiæ consortia carnis";

v. 1213: "Dilatus jam finis adest; fuge domne propinquamt;
and Piëriks saga, c. 243: Herra, harmr er pat, er þu skalt i.
   beriax við .wij. riddara. Þið hælfr aprt oc forða þinu liðu.
Nor is it likely that the grotesque ending of Waltharius
found a place in the English version. Moreover it appears
that Waldhere encountered first Hagenæ, then Guthhere,
whereas Guntharius and Hagano made a combined attack
upon Waltharius.

It may be advisable to say something on the historical
bearings of the story, discussed at length by Heinzel, Althof,
and Clarke, Sidelights on Teutonic History in the Migration

Aetla (Attila) is of course the great king of the Huns
ob. 453, the flagella Dei, who terrorised Europe for some
twenty years until defeated by Aetius on the Catalaunian

Guthhere (the Gunnarr—Gunther of the Old Norse and
Middle High German Nibelung cycles) is the historical king
of the Burgundians, who in the year 411 set up the Emperor
Jovinus and, as a reward for surrendering his puppet, was
allowed to occupy the left bank of the Rhine. For twenty
years he ruled at Worms: then, perhaps under pressure
from the Huns, he invaded Belgic Gaul and was thrown
back by Aetius (435). Two years later he was defeated and
slain by the Huns, and the sorry remnants of his people
took refuge in the modern Burgundy. He is the Gundaharius
of the Lex Burgundionum issued by his successor Gundobad

In Waltharius however he is represented as a Frank,
Hiltgunt and Herericus as Burgundians; for, since in the
tenth century Worms was Frankish, Chalon-sur-Saône
Burgundian, Ekkehard applied the political geography o
his own time to a story of the migration period. It is quite uncertain therefore of what nationality these persons really were. Learned suggests that Herericus may be a reminiscence of the Chararicus who ruled Burgundy after the Frankish conquest (Gregory of Tours, iv. 38). But as in the case of Waltharius himself, nothing definite is known.

In the Anglo-Saxon fragments Waldhere is simply called ‘the son of Aelfhere’—the Alpharius of Ekkehard, v. 77. Hence it has been thought that, as Aquitaine was held by the Visigoths in the days of Attila, the hero belonged to that people—a view most probably held in the later Middle Ages; e.g. he is called Walther von Spanje, Walter of Spain, in the Nibelungenlied. But it is likely that the original story had some native name, which has been displaced by the classical ‘Aquitania.’ Now the battle between Waldhere and his foes took place in the Vosges (Vosegus, Ekkehard passim: vor dem Vasgensteine, Nibelungenlied, 2281), whence he is styled Valtari af Vaskasteini in þiðriks saga; and so before the time of Ekkehard the name of the Vosges must have been confused with Vasconia = Aquitania; cf. the “Wessobrunner Gloss” of the eighth century: Equitania: uuasconolant1.

A different indication is furnished by the MHG. fragments: there too he is called der vogt von Spånje, but his home is placed at Lengers, the French Langres (dept Haute-Marne), no very great distance from Chalon-sur-Saône, the home of Hiltgunt in Ekkehard, v. 52. Of course the Merovingian conquest of Gaul had hardly begun as yet; but it is not at all unlikely that there were small Teutonic communities to the S.W. of the Vosges already in the first half of the fifth century. For certain Teutonic place-names in that district confirm the statement of Eumenius that Constantius Chlorus settled “barbarian cultivators” in the neighbourhood of Langres; cf. Chadwick, Heroic Age, p. 162; Zeuss, Die Deutschen und die Nachbarstämme, pp. 336, 582-4. Waldhere may or may not have belonged

1 Cf. P.G. (w) iii. 707.
to one of these communities: this much at least is certain that, like Sigurd and other heroes of the migration period, he was a character of no historical importance.

FINN.

The Finn fragment, incomplete at the beginning and the end, was discovered in the Lambeth Palace Library towards the end of the seventeenth century. The ms. has since been lost; luckily it had been printed in *Linguarum Veterum Septentrionalium Thesaurus*, i. 192 ff. (London, 1705), the monumental work of Dr George Hickes, the non-juring Dean of Worcester and one of the most devoted of those eighteenth century scholars to whom we owe so much.

The story of Finn must have been popular in Anglo-Saxon times. It is the subject of an episode in Beowulf, vv. 1068–1159, and three at least of its characters are included in the epic catalogue of Widsith:

- v. 27. *Finn Folcwalding* (weold) *Fresna cynne*;
- v. 29. *Hnæf Hocingum*;
- v. 31. *Sæferð Scygam*.

Moreover the *Finn fiili Fodepald*—Nennius Interpretatus, *Finn (fiili Frenn), fiili Folcvald*¹—who appears as an ancestor of Hengest in *Historia Brittonum*, § 31, a mistake for the *Finn Godwulfing* of other Anglo-Saxon texts (e.g. Chronicle 547 A), is clearly due to acquaintance with the story of Finn, the son of Folcwald².

From the continent evidence is scanty; the name Nebi (Hnæf) is occasionally found in Alemannic charters and Thegan, *Vita Ludovici*, c. ii., gives the following as the genealogy of Hildegard, the wife of Charlemagne: *Godefrius dux genuit Huochingum, Huochingus genuit Nebi, Nebi genuit Immam, Imma vero Hiltigardam*; cf. Müllenhoff, *ZfdA.* xii. 282.

From Beowulf, v. 1068–1159, it appears that Hnaef, a vassal prince of the Danes, met his death among the Frisians at the court of Finn. The reasons for his presence there are

¹ Mommsen, *Chronica Minora*, p. 171 (Berlin, 1898).
nowhere stated in the episode or in the fragment. Very probably they were connected by marriage; the episode at least suggests that Hildeburh, described as *Hoces dohtor* in v.1076, was the wife of Finn. She may have been Hnaef’s sister, since in Widsith, v. 29, Hnaef is said to have ruled the Hocingas, and this would agree with v. 1074, where Hildeburh bewails the loss of sons and brothers, perhaps a poetical use of plural for singular; cf. vv. 1114–1117.

Hnaef’s followers, led by a certain Hengest, hold out in the palace-hall and inflict such fearful loss upon the Frisians that Finn is forced to come to terms. An agreement is made—in flat defiance of the spirit of the *comitatus*—and peace is kept throughout the winter. But when spring returns, Oslaf and Guthlaf, two of Hnaef’s retainers (cf. *Ordlaf* and *Guplaf* of Finn v. 18) make their way home.

Determined to avenge their fallen lord, they collect reinforcements and return to Friesland, where they wipe out their dishonour in the blood of Finn and all his followers.

The story opens with the fall of Hnaef; nothing is known of its antecedents. The elaborate superstructure reared by Müllenhoff (*Nordalbingische Studien*, i. 157) and Simrock (*Beowulf*, p. 190 ff.)—the death of Folcwald at the hands of Hoc, the settlement of the blood-feud by the marriage of Finn and Hildeburh, the subsequent murder of Hnaef while on a visit to the Frisian court—is pure hypothesis, erected on analogy with the *Ingeld* story; cf. Beowulf, vv. 2020–2066 and Saxo, Book VI. There is no reason for ascribing treachery to Finn—*Eotena treowe* (Beow. v. 1071) refers to the loyalty of Hnaef’s men, not to the bad faith of the Frisians—and it is just as probable that Hnaef was the aggressor.

The episode in Beowulf is to be regarded as a paraphrase of some full-length treatment of the subject; cf. Odyssey VIII. 499 and the cyclic poem of the Sack of Troy (‘Ἰλιος Πέρσις’). But it is not easy to square the fragment with it. On the whole it seems most reasonable to assume that the fragment opens after the death of Hnaef, describes the battle hinted

at in Beowulf and breaks off just before the armistice of v. 1085. The hearogeong cyning would then be Hengest, the folces hyrde Finn. It is true that in Beowulf, v. 1085, Hengest is styled þeodnes þegne, an epithet scarcely compatible with hearogeong cyning, since in Anglo-Saxon epic poetry the title cyning is confined to ruling princes. Moreover it would seem from Finu, v. 43, that there had been at least five days fighting, whereas in Beowulf the battle was over in a single night. These difficulties have given rise to divergent views as to the precise moment in the story to which the fragment relates; Möller (Altenglische Volksepos, p. 65) places it between vv. 1143-4 of Beowulf, Bugge (P.B.B. xii. 20 ff.), before the death of Hnaef. But the balance of probability is in favour of the view expressed above¹.

**Deor.**

The ms. of Deor is to be found on fol. 100 of the Exeter Book, the mycel Englisc hoc be gehwylcum þingum on Leod-wisan geworht, presented to Exeter by Bishop Leofric (1050–1072), and still preserved in the Cathedral Library there.

Setting aside vv. 23–34, the poem consists of six short strophes of irregular length followed by a refrain. Each of the first five strophes recounts some dolorous episode from heroic story, Weland’s captivity at the hands of Nithhad, the Geat’s hopeless love for Maethhild, the thirty years of exile suffered by Theodric, the sixth the poet’s own misfortunes. The form is almost unique in Anglo-Saxon poetry, the only other instance being the so-called First Riddle of Cynewulf with its refrain ungelic is us. It is usually styled Deor’s Lament (des Sängers Trost) and reckoned among the lyrics, but the only passage which recalls the Wanderer and the

¹ In a paper read before the Philological Society on Dec. 6th, 1912, Dr R. W. Chambers has suggested that the fight was a three-cornered affair. Hnaef of the Healf-Dene and Garulf of the Eotenas came to blows at a meeting of princes. Hnaef was slain and Finn stepped in to end the battle, afterwards taking Hengest into his service. An outline of the argument is given in no. 4442 of the Athenaeum and on pp. 168–9 of his edition of Wyatt’s Beowulf (Cambridge, 1914). In the meantime we are awaiting his promised Introduction to the Study of Beowulf.
Seafarer, the Husband's Message and the Wife's Complaint, is vv. 28–34, which is generally recognised to be a late homiletic addition. Deor has lost his all, but the prevailing note is hope rather than despair. The refrain seems conclusive on that point; Weland wreaked vengeance on his oppressor, Beadohild brought forth a mighty son, Theodric won back his kingdom, the cruel Eormanric died a bloody death. Their troubles were surmounted, so may Deor's be. With Lawrence (Mod. Phil. ix. 23), rather may we call the poem a veritable Consolatio Philosophiae of minstrelsy.

HILDEBRAND.

The fragment of the Hildebrandslied, the only surviving relic of German heroic poetry, was found on the outer cover of a theological ms.—No. 56 in the Landesbibliothek at Kassel. This ms. was written in the early part of the ninth century, and from a palaeographical point of view has considerable traces of Anglo-Saxon influence. Fulda was probably its home; but the variations presented as well in language as orthography are so great that it cannot be classified as a specimen of any known dialect. High German and Low German forms are found side by side, even in the same word.

A convenient table of the dialectical peculiarities has been given by Mansion in his Ahd. Lesebuch, p. 113 ff. (Heidelberg, 1912), from which the following particulars are taken:

Consonants.

1. Original p and t remain as in Old Saxon; cf.
   v. 88 werpan, 62 scarpen.
   v. 16 heittu, 27 ti, 52 dat.

2. Orig. k becomes ch initially and after consonants as in O.H.G.; cf. v. 28 chud, 10 folche etc.:
   elsewhere it is represented indifferently by k, h, ch; cf.
   v. 1 ik, 17 ih, 13 chunincrice.

1 Hiltibraht for Hiltibrant is paralleled in other documents from Fulda; cf. Kauffmann, Festgabe für Sievers, p. 186 ff. (Leipzig, 1896) and Kögel, P.G. ii. 74.
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3. Orig. \(\text{d}\) becomes regularly \(t\) as in O.H.G.;
cf. v. 35 *truh tin*, 44 *tot*.

4. Orig. \(\text{b}\), when final, becomes \(p\): cf. v. 27 *leop*, v. 34 *gap*;
in other positions we find \(b\): cf. v. 30 *obana*, etc.
(*pint*, *prut*, *sippa*, *hevane* are exceptions.)

5. Orig. \(\text{g}\) regularly becomes \(g\) (v. 37 *geru* etc.), except
when final, where we find \(c\); cf. v. 43 *wic*, 55 *taoc*.

6. Orig. \(\text{h}\) normally becomes \(d\); but cf. v. 3 *Haudbrant*.

7. \(n\) disappears before \(p, s\), as in Anglo-Frisian and gene-
 rally in the Heliand; cf. v. 5 *gudhamun*, 12 *odre*,
15 *usere*.

8. Erratic use of \(h\); cf. v. 6 *ringa* (*hringa*), 57 *bihrahahanan*
(*birahahanan*).

**Vowels.**

1. Orig. \(\text{o}\) is represented indifferently by \(o\) and \(u o\): cf.
v. 8 *frotoro*, 11 *cnuosles*.

2. Orig. \(\text{e}\) is represented by \(ae\) and \(e\): cf. v. 19 *furlaet*,
61 *let tum*.

3. Orig. \(\text{au}\) (O.H.G. *ou*) is represented by \(au\) and \(ao\): cf.
v. 55 *rauba*, 53 *taoc*; sometimes also by \(o\) in cases
where O.H.G. has \(e\); cf. v. 1 *gihort\(a\)*, 18 *floh*; but on
the other hand \(ao\) appears in v. 22 *laosa*, 55 *a o dl iho*.

4. Orig. \(\text{a}\) is represented in a variety of ways:
\(\text{ai}\), v. 65 *staimbort*?; \(\text{ei}\), v. 17 *heitt\(u\)*; \(\text{ae}\), v. 17 *haett\(i\)*;
\(\text{ae}\), v. 22 *raet*; \(e\), v. 47 *heme*; \(e\), v. 52 *enigeru*.

Perhaps the most satisfactory solution of the problem is
that put forward by Francis A. Wood, *P.M.L.A*. xi. 323–330,
who argues that in its present form the Hildebrandeslied
goes back to an Old Saxon poem current in the eighth
century; heard from the lips of a Low German minstrel, it
was written down in High German orthography and written
down from memory, as is shown by the frequent deviations into
prose. The existing Ms. is not the archetype, but a copy of
the original; the meaningless repetition of *darba gistontun*
after v. 26 seems conclusive on this point.\(^1\)

\(^1\) The exact converse of this view is vigorously expressed by Holtzmann,
*Germania*, ix. 239 ff. and Luft, *Festgabe an K. Weinhold*, pp. 27 ff. (Leipzig,
The hero of the poem is that Hildebrand who occupies a far from insignificant position in the Nibelungenlied and the poems of the Heldenbuch. The story of the fragment, unknown from either of these sources, is concerned with the meeting of Hildebrand and his son Hadubrand. Leaving his wife and child at home Hildebrand has followed Dietrich to the court of Etzel, and now returning after thirty years of exile finds his son arrayed against him. He learns their kinship and reveals himself; but Hadubrand, suspecting treachery, refuses to believe him. The fragment breaks off just as the fight begins; but there can be no doubt that as in the Sohrab and Rustum story from the Shah-Nameh the father is obliged to slay his son.

The whole atmosphere of the fragment forebodes a tragic sequel, though it is true that later German poems on the subject, as well as the closely related episode in Æðrís saga, cc. 405–409 (Bertelsen, II. 471; also in Holthausen’s Altislandisches Lesebuch, p. 24 ff.), end happily with the mutual recognition of the father and the son. Such are:—


Moreover an allusion to the death of Hadubrand is preserved in a poem found both in Saxo Book VII. (Holder, p. 244):

medioxima nati
Illita conspicuo species caelamine constat
Cui manus haec cursum metae vitalis ademit.
Unicus hic nobis haeres erat, una paterni
Cura animi, superque datus solamine matri.
Sors mala, quae laetis infaustos aggerit annos,
Et risum mærore premit sortemque molestat,

1896); for the literature of the subject, cf. Braune, Ahd. Lesebuch(1), p. 188 (Halle, 1911).

A comparative study of the motive will be found in M. A. Potter, Sohrab and Rustum (London, 1899).
and in Ásmundarsaga Kappabana, c. ix. (Fornaldar Sögur, III. 355):

Liggr þar inn svási sonr at höfði
eptirerfingi, er ek eiga gat,
ønljandi aldars synjaðak.

There is one reference to Hildebrand in early English literature in the thirteenth century fragment, discovered in Peterhouse Library by the Provost of King’s:

Ita quod dicere possunt cum Wade:

Summe sende ylues
and summe sende nadderes;
summe sende nikeres
the bi den watere (ms. biden pates) wunien.
Nister man nenne
bute Ildebrand onne¹.

These six lines are perhaps to be connected with the M.H.G. poem Virginal; see p. 60.

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WALDHERE

A.

...........hyrde hine georne:
  "Huru Welande[s] ge]worc ne geswicem
monna ænigum, þara ðe Mimming can
hearnæ gehealdan. Oft æt hilde gedreæs
swatfag ond sweordwund sec[g] æfter ðærum.
Ætlan ordwyga, ne læt ðin ellen nu gyt
gedreæsan to dæge, dryhtscipe [feallan]
........Nu is se dæg cumen,
þæt ðu scealt aninga oðer twega,
lif forleasan, oððe langne dom
agan mid ældum, Ælfheres sunu.
Nalles ic þæ, wine min, wordum cid[e]
[ðy] ic þæ gesawæ æt ðam sweordplegan
þurh edwitscype æniges monnes
wig forbugan, oððe ou weal fleon,
læc beorgan, þæah þe læða fela
ðinne byrnhomon billum heowun.

A 2. MS. Weland...worc.  5. MS. sec.
7. feallan supplied by Stephens.  10. MS. lange.
13. MS. sweordwlegan.

A 1. hyrde: probably from hyrdan (heard), "to encourage"; cf. 
Elene, v. 841: þa was hige onhyrded (Dietrich). It might also come from 
hyran, "to hear."
Bugge, however (Tidskrift, v. 72), regards it as too abrupt an opening 
for a speech and refers hyrde to the sword Mimming, "carefully (Weland) 
A 2. For the opening of a speech with huru cf. Guthlac, v. 332 and 
the Address of the Soul to the Body, v. 1:
  Huru þæs behofaf healeþa mghwyle.
story of Weland, Beadohild, Niðhad and Widia see notes to Deor, pp. 70-73.
ne geswiced: cf. Beowulf, v. 1460:
Nœfre hit út hilde ne svæc
Manna ængum para þe hit mid mundum gewand.
In þýrīk's saga, cc. 57ff., Mimir is Velent's master, Mimmgr his 
masterpiece; cf. Biterolf and Dietlieb, vv. 115-181, Horn Child, iii. 298:
"It is the make of Mimming,
Of all swordes it is king,
And Weland it wrought,"
Eagerly she (sc. Hildegyth) encouraged him: “Weland’s handiwork in very truth will fail no man who can wield the sharp Mimming. Many a time has warrior after warrior fallen in the fray, pierced by the sword and weltering in his blood. And in this hour, champion of Attila, let not thy prowess yield, thy knightly courage fail. Now is the day come when thou, son of Aelfhere, must lose thy life, or else win lasting glory among men. Never will I taunt thee with reproachful words, O lover mine, that in the clash of swords I have seen thee yield in craven fashion to the onset of any man, nor flee to the wall to save thy life, though many a foeman smote thy corselet with his sword. But ever didst thou strive to

and continental references. (Manrus, Die Wielandsage, passim.) In Saxo, Bk iii., however, Mimingus is the name of the satyrus robbed by Hotherus of a sword and ring.


A 6. Ætalan ordwyga; cf. Waltbarius, v. 106: Militiae primos tune Attila fecerat illos; Nibelungenlied, str. 1735:

Er und der von Spåne tråten manegen stic, Do si his bi Etsel våhten manegen wic.

For Tontonio princes in the service of Attila, cf. Jordanes, c. xxxviii.

A 7. dryhtscipe: feallan supplied by Stephens to complete the verse. This leaves a lacuna of half a verse at the beginning of the next line. Accordingly Holthausen would expunge to dagæ and read:

ne læt þin ellen nu gyt, gedreasan dryhtscipe. Nu is se dag cumen.

A 8. [Nu] is se dag cumen.

At the end of l. 7 of the ms. there is something illegible that may possibly be nu (Holthausen, Die altenglischen Waldere-Bruchstücke, p. 5); cf. Beowulf, v. 2646: Nu is se dag cumen.

A 9. oðer twega; cf. Maldon, v. 207:

his woldon þa sāle oðer twega, lif forleosan, ofðe leofne gewrecan.

A 12—20, according to Heinzel (Walthersage, p. 7 ff.), refer to exploits in the service of Attila, which Hildegyth might possibly have witnessed from a tower or walled city; but the use of the demonstrative dām most probably limits them to the preceding day, especially as Bugge compares with weal Waltbarius, v. 1118:

Donea jam castrum securus deserat artum.

gesawe: Cosijn explains it as poetic licence, “saw” for “heard.”
Waldhere

Ac ðu symle furðor feohtan sohtest mæl ofer mearce. Ðy ic ðe metod ondred

20 þæt ðu to fyrenlice feohtan sohtest æt þam ætstealle ofres monnes
wigrædenne. Weorcða ðe selfne
godum dædum, þenden þin God recce.
Ne murn ðu for ði mece; ðe wearð maðma cyst
giefde to eoce unc; ðy ðu Guthere scealt
beot forbigan, ðæs ðe he ðæs beaduwe ongan
mid unryhte ærest secan.
Forsoc he þam swurde ond þam syncfatum,
beaga mænigo; nu sceal beaga leas
hworfan from ðisse hilde, hlaftur secan
ealdne edel, odde her ær swefan,
gif he ða.......

B.

".....[me]ce bæteran
buton þam anum ðe ic eac hafa
on stanfate stille gehided.

A 25. MS. giefde. 31. MS. ð.
B 1. MS. ce.

A 18. ac ðu symle furðor feohtan sohtest,
mæl ofer mearce.
With the expression sohtest mæl, cf. the Icelandic legal term, sakja mæl,
"to press a suit." Feohtan is a noun in apposition to mæl and ofer
mearce = "into the enemy's country." The whole phrase may be trans-
lated "but ever thou didst seek to press home thy martial suit."
A 19. metod, here, as originally, "fate," "destiny" (cf. O.N. mjøttugr);
usually an epithet applied to the Creator.
A 20. feohtan, as in v. 18, to be taken as the acc. of feohte rather than
as a verb. The instances of secan + infinitive noted by Callaway (The
Infinitive in Anglo-Saxon, pp. 57, 286) are all taken from rather late prose
works.
A 21. æt þam ætstealle: ætsteall occurs twice elsewhere, in Guthlac,
v. 150:
him to ætstealle seast ærωrde
Cristes rode; þær se cempa oferwone
frencnesa fela;
and as a place-name æt ætstealles boreh in a charter of Cnut; cf. Kemble,
Codex Diplomaticus, iv. 312. The only translation which will suit all three
passages appears to be "position" in the military sense; cf. Waltharius,
v. 1103: tali castro nec non statione locatus.
press home thy martial suit. Wherefore I trembled for thy fate, for that too fiercely thou didst attack thy warlike adversary on the field of battle. Win honour for thyself by noble deeds and till then may God protect thee. Have no care for that sword; a peerless treasure is vouchsafed to thee to help us in our time of trouble; wherewith thou shalt humble Guthhere’s pride, in that he unjustly began the strife against thee. He refused the sword and the casket of treasure with its many rings. Now ringless he shall leave this combat and return to the land of which he has long been lord, or perish here, if he....”

B.

“......a better [sword] save that one which I too have laid at rest in its jewelled sheath. I know that Theodric

A 25. eoce, phonetic for geoce; cf. Andreas, v. 1124, cogophe, etc.
A 29. In support of the emendation bega less, "without either," which is not absolutely necessary, Bugge brings up Lokasenna, xiii.:
“Jōs ok armbauga mundū ò ñsas beggja vanr, Bragi.”
B 1. The interpretation of this passage is very doubtful. The fragment opens towards the end of a speech by Guthhere, just before the swords are drawn for the last struggle. Presumably Guthhere, who prides himself on the excellence of his equipment (cf. Atlakviða, vii.):
Sjau eigum satðus sverða full hverju,
[þver eru þétra þjölt dr gollí].
Minn veitk mar bastan mðki hvassastan,
declares that Waldhere possesses no sword better than his own.
The meaning of stanfari is disputed; elsewhere it is used for a receptacle of stone, such as the alabaster pot of ointment, and a parallel to the whole passage occurs in the Metra of Boethius xx. 151:
ond on stanum eac stille geheded.
The translation would then be “a better sword than that one which I have as well as this, stowed away in a stone-chest.”
But would Guthhere have left his most precious sword at home on an occasion like this? Moreover vas is used for “sheath” in MHG. and scabbards set with precious stones are occasionally found in continental graves of the migration period; cf. the sword-sheath set with garnets from the grave of Childeric (ob. 481), and the gold hand with red stones from the grave of Puan (of Theodoric the Visigoth, who fell in the battle of the Catalaunian Plains? Cf. Lindenschmit, Handbuch der deutschen Alther-
tumskunde i. 68, 232 ff.).
In this case it would be translated as above. For the use of hydan in this sense cf. Homilies of Ælfrið (ed. Thorpe), ii. 240, 24,
Crist het hine hydan ðið heard ðvern.
Bugge restores the verse as follows:
[Ne seah it mid mannum me]ce bæteran.
Ic wat þæt hine ðohte Þeodric Widian
5 selfum onsendan ond eac sinc micel
maðma mid ði mece, monig ðøres mid him
golde gegirwan— iulean genam,
þæs ðe hine of nearwum Niðshades mæg,
Welandes bearn, Widia ut forlet—
10 ðurh fíela geawald forð onette."

Waldere maðelode, wiga ellenrof,—
haðfele him on handa hildefro[f]re
guðilla gripe— gyddode wordum:
"Hwæt ðu huru wendest, wine Burgenda,
15 þæt me Hagenan hand hilde gefremede
ond getwænde fæðewigges? Feta, gif ðu dyrræ,
æt ðús heaðuwerigan bare byrnæn.
Standæd me her on eaxelum Æliferes laf,
god ond geapneb, golde geweorðod,
20 ealles unscende æðelinges reaf
to habbanne, þonne ha[n]d wære
feorhord feoðum; ne bið fah wið me
þonne unmægas eft ongynnað,
mecum gemetað, swa ge me dydon.

18. MS. standæd. 21. MS. had. 22. MS. he.

B 4. Nonsense as it stands in the ms. Trautmann emends ic to hine (the sword Mimming).
B 7—10; cf. Witige's speech to Heime in Alpharts Tod, str. 252 ff..
Dar an solt du gedenken, dú uz ererlæt degen
wie ich dir kam ze helse unde wriste dir din leben.
Das tet ich zuo Mütären, då half ich dir uz nôt,
då miestestã zëuäre den grimmelichen töt
du und der von Berne beide genomen hän
wan das ich in beiden så schiere ze helse kam.

The whole question of Dietrich's captivity among the giants is treated by
Jiriczek, Deutsche Heldensagen i. 182—271. The following are the most
important passages in MHG. poetry:
1. Virginal (Zupitza, Deutschen Heldenbuch, v. I ff.). Dietrich loses his
way near Castle Mutar, where Duke Nitger lives guarded by twelve giants.
He is captured by one of these giants and held in close confinement till he
wins the favour of Nitger's sister, who lets Hildebrand know of his master's
plight. Hildebrand, Witige, Heime and others hasten to his aid; the giants
are slain, the castle taken and Dietrich rescued from captivity.
2. Sigsenot (Zupitza, D.H.B. v. 207 ff.). Dietrich is again captured by
a giant and rescued by Hildebrand.
3. Laurin (Jänicke, D.H.B. i. 199 ff.) treats of a captivity of Dietrich
among the dwarfs.

A convenient summary of these poems will be found in F. E. Sandbach's
was minded to send it to Widia himself and much costly treasure with that blade and much beside it deck with gold. Nithhad’s kinsman, Widia, the son of Weland, received the reward that had long been due for rescuing him from captivity. Through the giants’ domain Thedord hastened forth.”

Then spake Waldhere,—in his hand he grasped his trenchant blade, a comfort in the fray—the daring warrior, with defiant words: “Ha, friend of the Burgundians, didst thou deem in very truth that Hagena’s hand had done battle with me and brought my days of combat to a close? Fetch, if thou darest, the grey corselet from me who am exhausted by the fray. Here it lies on my shoulders, even the heirloom of Aelfhere, good and broad-bosomed and decked with gold, in every wise a glorious garment for a prince to wear, whose hand protects the treasure of his life against his foes. Never will it play me false, when faithless kinsmen return to the attack and beset me with their swords as ye have done.

B 10. gefeald, which does not occur elsewhere, should be emended to geweald; cf. Beowulf, v. 903, on feonda geweald (Kluge).

B 12. ms. hildefrore emended by Dietrich to hildefrore. Cosijn points out that frore for frore is also found in The Rule of St Benet, p. 104 (ed. Logeman, E.E.T.S. 1888).

B 13. guðbilla gripe, abstract for concrete, “snijdend (tot den how gereed) zwaard” [Cosijn], rather than “a gem of war-swords” (gripe = ON. gripr).

B 14. wine Burgenda; cf. Atlakviða, xix. vín Borgunda (emended to Borgunda hólitvin by Gering), see introduction, p. 41.

B 19. geapneb has been translated “well-arched” and “crooked-nibbed” (B.T.), neither of which epithets is particularly appropriate to a corselet. On the other hand a mail-coat, found by Engelhardt (Denmark in the early Iron Age, p. 46, etc.) in the peat-mosses of Torsbjerg and often figured since, was strengthened or decorated with breast-plates (phalerae); cf. the “zieischieben” of bronze in the museums of Kiel, Stettin, Hanover, etc., mentioned by Lindenschmit, Die Alterthümer unserer heidnischen Vorzeit, m. vij. taf. 3. These phalerae were ultimately of Roman origin; cf. Daremberg-Saglio, Dictionnaire des Antiquités grecques et romaines, tv. 425, for examples from Crefeld and Mainz, especially the gravestone of M. Caecilius who fell with Varus, in 9 A.D. Is it impossible therefore that, as a shield with its boss is styled celteb bord, “the beaked shield,” in Maldon, v. 288, so the epithet geapneb, “broad-bossed,” should be applied to a mail-coat of this kind?

B 23. ms. þon | un magas with a lacuna of three or four letters at the end of the line, which Stephens filled by the insertion of yfle. Bugge (Tidskrift, viii. 306) and Holthausen (Beowulf (3), ii. 173) declare that they can read þon of | un magas, though y is found only in ON. ms., not elsewhere in AS. Onga, the word they postulate, does occur in the sense of “sting,” “point of an arrow” (Riddle xxiv. 4). They connect it with the
Waldhere

25 Þeah mæg sige syllan se þe symle byð recon ond rædfest ryhta gehwilces,
se þe him to þam halgan helpan gelifæ,
to Gode gioce, he þær gearo findeþ,
gif þa earmunga ær geðenceð.
30 þonne moten wランス welan britnian
æhtum wealdan, þæt is..."

B 30. MS. mtoten.

Frankish ἀγαθοῦ of Agathias, ii. 5, and graves of the Merovingian period;
cf. too the tridents of Waltharius, v. 983 ff. (Althof, W.P. ii. 382). In this
case mægas = mæcgas. "warriors" (Diether, Anglia, xi. 106).
It were better perhaps to keep the reading þonne unmægas, which, if
demanding a ἀρχαῖον ἄγνωμινor, does fit in with sense and metre. Unmægas
Yet victory can be given by Him who is always prompt and regardful of everything that is good. For whosoever trusts in the Holy One for help, in God for succour, finds it ready to his hand, if first he be determined to deserve it. Thus can the great distribute their wealth and rule their possessions: that is......"

may be compared with such forms as *unlonde* (Walpse, v. 14), "land that is no land," and translated "kinsmen who are no kinsmen."

B 26. *recon*; unless the text be normalised, it is quite unnecessary to emend to *recen*, there being sufficient evidence for *recon* (B.T.).
FINN

......[hor]nas byrnan næfre.
Hleôrde þa hearogeong cyning:
"Ne ðis ne dagað eastan, ne her draca ne fleogeð, ne her ðisse healle hornas ne byrnan;
5, 6 ac her forþ berað. Fugelas singað,
gylcgræghama, guðwudu hlynneð,
sclyld scefte oncwyð. Nu scyned þes mona
waðol under wolcnum, nu arisað weadæða
10 ðe ðísne folces nið fremman willað.
Ac onwacnigeþ nu, wigend mine,
habbað eowre hlæncan, hiegeþ on ellen,
windað on orde, wesað on mode."

1. Hicke *nas.
2. H. eastun.
3. H. habbað eowre landa, hie geþ on ellen.

1. The fragment opens in the middle of a word; Grein (Beowulf, p. 75) supplies [beorthre hor]nas.
2. hleôrde þa, a satisfactory half-verse of the E type, though Trautmann and others would reverse the order on the analogy of Andreas, vv. 587, 1360, etc.

hearogeong cyning. Following Grundtvig all modern editors emend to heaufogaeng—quite unnecessarily to my mind. Hearogeong (for heorugeong) is a perfectly admissible form, with the same meaning, whatever that may be, as heaufogaeng, which is likewise a ðrað læþrænwæ; cf. heordra for heardra in v. 28.
cyning, probably the Hengest of v. 19. He is however styled þeodnes ðegn in Beowulf, v. 1085. This may be a loose or proleptic usage of cyning; cf. Abbo, de Belto Parisiaco, i. 38: Solo rex verbo, sacis tamen imperitabat; and Chadwick, Studies on Anglo-Saxon Institutions, pp. 301 ff. (Cambridge, 1905).
3, 4. Cf. Grottaðongr. xix.:
Eld sêk brinna fyr austan borg:
vigspjöll vaka, þat mun viti kallaþr;
mun her koma hing of braþt
ok brenna þy fyr buþtungis.
For the portent of a fiery dragon, cf. Saxo, Æk vi. (Holder, p. 175), and the Chronicle 793 e, wearon geneþwene fyrene dracen on þam lyfte fleogende (before the coming of the Northmen).

5, 6. ac her forþ berað. Most editors have assumed a lacuna of at least two half-lines after berað. Hence Grein (Beowulf, p. 75) would supply feorhgeniþlan

fyrðsearu fusilicu
and Bugge (P.B.B. xii. 23),

fiacre flænbogan.
FINN

......Then cried the king young in war, "It is not dawn that glows in the east. There is no dragon flying here, nor are the gables of this hall aflame. But here they are hurrying forth. The birds are singing, the grey-coat is howling, the war-wood is clanging, shield echoing when smitten by the shaft. Now shines the moon through rifts in the clouds; now fearful deeds are afoot that will bring on a pitched battle here. But wake ye now, my warriors, don your corselets, think on your prowess, dash to the van, be of good courage."

Schilling, however (M. L. N. r. 116 ff.) points out that no subject is required in A.S. where one is perfectly well understood; cf. Pogatscher, Anglia, xxxii. 261 ff. Moreover bered is to be taken as intransitive. "But here they (the Frisians) are hurrying forth"; cf. Elene, v. 45: beran ut brace

rincas under roderum,
and Andreas, v. 1220; also the mod. Eng. use of "hear" in nautical phrases.

8. 7. There are several ways of taking this passage:
(1) fugelas = "arrows," not elsewhere in A.S., græghama = "mail-coat"; cf. Beowulf, v. 324, græge syracan, Andreas, v. 129, guðsearo gütlan, "The arrows are whistling, the mail-coat is rattling."
(2) fugelas = "birds of carrion," harbingers of slaughter, as often in A.S. poetry; græghama = "wolf"; cf. Exeter Gnomic Verses, 151, wulf se græga, Brunanburh, v. 64, etc.

The latter rendering is more in character.

9. pes, idiomatic usage; cf. Exodus, v. 430, ἤδων γεωμρύ λύφτ, etc. (Klaeber, Archiv f. n. S. cxx. 181).

9. wædol; cf. perhaps MHG. wadel, "wandering," "erratic"; see Chambers, Beowulf, p. 159.

10. folces nið in the sense of folgefeht, folgeweorn.


13. windad on orde; cf. Genesis, v. 417: 

but he mid fæðerhoman fleogan meahet
windan on wulene.

The initial letter of windad is slightly different in form from the customary w of Hickes. Hence Rieger (Z.f.d.A. lxxxviii. 9) and Klaeber (E. St. xxxix. 428) read bindad = tumescere, "show your temper"; the alliteration would then fall on orde, onmode. But cf. v. 27, wrecce (H. wrecas), where the identical form of w is found and initial þ is out of the question. Moreover Hickes represents capital þ by Θ, even where the ssa. have þ: cf. Metra of Boethius, v. 11, 12 ff. in Thesaurus, i. 186 and Grein-Wälker, iii. 7 ff.
14,15 Þa aras mænig goldhladen þegn, gyrde hine his swurde;
þa to dura eodon drihtlice cempan,
Sigeferð and Eaha hyra sword getugon
and æt oþrum durum Ordlaf and Guðlf
and Hengest sylf hwearf him on laste.
20 Þa gyt Garulf Guðere styrode
sæt he swa freolic feorh forman siþe
to sære healle durum hyrsta ne bære
nu hwa þa duru heolde.
ac he fregn ofer eal[le] undearninga,
deormod hæleþ, hwa þa duru heolde.
"Sigeferð is min nama (cwþ he), ic eom Secgona
deord, wrecceþ wide cwþ; fæla ic weana gebad,
heordra hilda. Þe is gyrt her wito
swæþer ðu sylf to me secean wylle."
30 Þa wæs on healle wælslihta gehlyn;
sceolde cellod bord cenum on handa
31. H. sceolde Gelaes borð gemonon handa.

14. Apparently there is a half-verse missing here and Sievers (Z.f.d.Ph. xxix. 563 ff.), regarding goldhladen þegn as unmetrical, would emend to goldhladen gumþegn; cf. be Monna Craefte, v. 83. Hence Holthausen (Z.f.d.Ph. xxxvii. 123) proposes
Þa aras [of ræste rumheort] mænig
goldhladen [gumþegn].
But, as in Hildebrand, I prefer to print the xs. as prose.
17. Eaha: this form with intervocalic h is declared impossible by Möller (ae. Volksepos, p. 86), who would emend to Eawa (the name of Penda's brother in Chronicle, 716 A, 757 A); but cf. Eochha in Liber Vitae, 94, 96 (Swetz, O.E.T. p. 155 ff.), Aehcha in a charter of Wihtred, K. of Kent (O.E.T. p. 428) and Acha (fem.) in Bede, H.E. iii. 6.
18. durum, pl. for sing., as regularly in ON. dyrr.
Ordlaf and Guðlf; cf. the Oslaf and Guðlaf, who appear as Hnaef's avengers in Beowulf, v. 1148 ff. The names Oddleivus and Gunnleivus are also found in Arngrim Jónsson's epitome of the lost Skýldunga saga, c. iv.; cf. Chadwick, O.E.N. p. 52.
19. Hengest. Chadwick (O.E.N. p. 52) has shown that there is some reason for identifying this Hengest with the conqueror of Kent, the only other person who bears the name.
20 ff. It is just possible that Hickes reading (with the emendation of he to he(o)) may be taken.
"Meanwhile Garulf (a Frisian) was taunting the warlike band (Hengest's men), saying that such noble souls as they should not bear their armour to the hall-door at the first onset, now that a bold warrior (Garulf himself) was bent on spoliation."
Then up rose many a knight bedecked with gold and buckled his sword about him. The lordly champions strode to the door; Sigeferth and Baha drew their swords, and to the other door went Ordlaf and Guthlaf, and Hengest himself followed in their wake.

Meanwhile Guthhere was urging Garulf that he, whose life was so precious, should not bear his armour to the door of the hall at the first onset now that a fierce warrior was bent on spoliation. But he like a gallant hero demanded loudly above all the din of battle who it was that held the door. "Sigeferth is my name," said he. "I am prince of the Secgan, known as a rover far and wide. Many a hardship, many a fierce battle have I endured. Yet to thee is either lot assured that thou wilt seek at my hands."

Then there was the crash of deadly blows within the hall; the beaked shield in the heroes' hand must needs

But for my own part I am inclined to favour a more radical purge on the lines of Klaeber (E. St. xxxix. 307, adopted by Chambers):

\[ h\text{a gyt Garulf Gudere styre, etc.} \]

"Meanwhile Guthhere was restraining Garulf (his nephew; cf. Hageno and Patsvirid in Waltharius, v. 846; Hildebrand and Wolfhart in Nibelungenlied, str. 2208 ff.), saying that he, whose life was so precious, should not bear his armour to the hall-door at the first onset, now that so bold a warrior (Sigeferth) was bent on spoliation; but he (Garulf)...."


Uhland (\textit{Germ.} ii. 357 ff.) and Golther (\textit{Germ.} xxxiv. 474–5) identify this \textit{Sigeferp} with Sigurd the Volsung, but their views have met with little support.

\textit{cweh he}: the only instance in AS. of the parenthetical "said he," so common in Hildebrand and the \textit{Heliand}.

30. Cf. Saxo, Bk ii. (Holder, p. 65):

\[ Iam curia bellis \]

\textit{Concutitur divoque strepunt certumine portae.}

31. perhaps the greatest crux in AS. poetry. Hickes is quite unintelligible; Grein (\textit{Beowulf}, p. 76) emends to \textit{secelde cellob bord} \textit{cenum on handa}, \textit{banhelm berstan}, comparing Maldon, v. 283, \textit{celfon cellob bord}, where \textit{cellob} probably means "beaked" (Bosworth-Toller; cf. Epinal Gloss. 862: \textit{rostrum = neb vel scipes celae}), no unsuitable epithet for an Anglo-Saxon shield. There are many
banhelm berstan; buruhœelu dynede, oð æt sæere guðe Garulf geccang ealra ærest eorðbuendra, 35 Guðlafes sunu; ymbe hyne godra fæla, †hwearflacra hraer.† Hræfen wandrode sweart and sealobrun, swurdleoma stod, swylce eal Finn[æ]buruh fyrenu ware. Ne gefraegn ic næfre wurplicor æt wera hilde sixtig sigebeorna sel gebærann, ne næfre swanos hwitne medo sel forgyldan, ðonne Hræfe guldan his hægestealdas. Hig fuhton fif dagas, swa hyra nan ne seol drihtgesiða, ac hig ða duru heoldan. 40 ða gewat him wund hæleð on wæg gangan, sede ðæt his byrne abrocen ware, heresceorpum hror, and eac wæs his helm ðyr. ða hine sona frægn folces hyrde hu ða wigend hyra wunda genæson, 45 ðæse hwæþer ðæra hyssa.....

88. H. Finnaburuh. 41. H. swa noc. 44. H. dura.

other suggestions [Trautmann, B.B. vii. 46, cyllod, "covered with leather," from cyll, "a leather pouch"; Jellinek, P.B.B. xv. 431, celid; cf. Beowulf, v. 3022, gar morgenceald; Holthausen ceorlæs (collect. sg.), later clæne, etc.]; but Grein still holds the field.

banhelm may be taken as a kenning for shield, either:
(1) bānhelm=munimentum adversus occisores (Sprachschatz) or
(2) bānhelm=bānhet-helm, "protection for the frame," though in similar compounds bær=ON. beth; e.g. banbeorgas, bærjyt=œcreæ. In either case berstan would be intransitive.

"The beaked shield...must needs be shattered."

Bugge, however (P.B.B. xii. 26) would emend to bær-helm, "boar-helmet," and take berstan as transitive, so in Riddle v. 8, and often in Middle English.

"The beaked shield...must needs shatter the boar-helmet";
cf. Tacitus, Agricola, c. xxxvi.: Igitur et Batavi miscere iuctus, ferre umbothibus, ora foedare; and Waltharius, v. 195:
Sternitur et quaedam pars duro umbone virorum.

Unfortunately bær does not occur in Anglo-Saxon poetry. But cannot bānhelm be retained in the sense of "helmet decorated with bones" (horns); cf. the epithets applied to Heorot in Beowulf, v. 704, hornroed, v. 730, banjah? This view is quite unobjectionable on philological grounds and is supported by archaeological evidence. Of course there are no such helmets in existence from the Germanic area. Helmets of any description are comparatively rare and, decorated with horns, are found only in representation; e.g. alongside boar-helmets on the bronze plates from Torslunda, Öland (Stjerna, Essays on Beowulf, p. 8); on the silver disc from Neuwied (Althof, Waltharti Poesis, p. 398); on the Golden Horn of Gallehus and the Gundestrop bowl (Müller, Nordische Altertumskunde, p. 155, 165). For
shatter the horned helm. The castle floor reechoed, till in
the fray fell Garulf, son of Guthlaf, first of dwellers upon
earth, and many a gallant warrior about him;....... The
raven hovered dismal with its dusky plumage; the gleam of
swords flashed forth as though all Finn's castle were aflame.

Never have I heard of sixty warriors flushed with victory
who bore themselves more gallantly nor more honourably
in mortal conflict, nor squires who paid a better recompense
for shining mead than did his retinue to Hnaef. Five days
they fought in such a wise that no man fell out of that
knighthly band; but still they held the door.

Then departed a wounded hero limping from the fray;
he said that his mailcoat, armour of proof, was shattered and
pierced likewise was his helm. Him straightway asked the
keeper of the host how those warriors survived their wounds,
or which of the heroes......

non-Germanic, Mycenaean, Macedonian, Celtic, instances, cf. Daremberg-
Saglio, {p. 1438 ff., s.v. galea.

36. Hickes' hwearfæcræ hraer is corrupt, and none of the many
ehedations (Grundtvig, hwearficra hraw; Bugge, P.B.B. xii. 27; hwearf
[f]laera hraw) are at all convincing. Those editors who see a verb in hraer
are perhaps nearer the mark (Jellinek, P.B.B. xv. 431, hwearf laegra
hneas); and Holthausen's hwearf [b]laera hreas, "a company of pale ones
fell," is supported by Beowulf, v. 2488, hreas [hilde]blæc.

38. Hickes, Finnsburuh, an impossible form in AS.

41. Grein (Beowulf, p. 76) emends Hickes to ne wæfre swanas swetne
medo sel forgyl donate. Swanas is obviously correct; but since the metre is
corrump again, there is no point in altering huytne. 44. dura: probably Hickes mised u for a in the ms., as in v. 3 eastun,
v. 27 wæuna.

47. herescæorpum hror. Thorpe emends to herescæorp unhror, "his
armour useless," though it is doubtful whether unhror can bear this
meaning; cf. however, Chambers, Beowulf, p. 162. But the ms. reading
can be translated "strong as armour" (Bosworth-Toller).

48. folces hyrde: Finn; cf. the common Homeric expression πολυενα
laAWN, "shepherd of the host," applied especially to Agamemnon.
DEOR

Weland himbe wurman wræces cunnade,
anhydig eorl earlpo dreag,
hæffe him to gesippe sorge ond longa;
wintercelde wræce; wean oft onfond,

1. Weland, the most celebrated smith of old Teutonic legend, mentioned over and over again in the literature of the middle ages. The references, English, German, Scandinavian and French, are collected by Maurus, Die Wielandsage, pp. 7-57 (Münchener Beiträge, xxi., Erlangen, 1902); cf. especially King Alfred’s Translation of the Metra of Boethius, x. 33:

Hveor sint nu þæs wisan Welandes ban
þæs goldsmithe, þe wæs gea meorrost;

and þiðriks saga, c. 69 (Bertelsen, ii. 105):

Velent er sva freagr um alla norðralve heimsins at sva þyckias allir menn megga mest losa hans hagleio at hveria þa smið er betr er gor en ammon smið, at sa er Volundr at hagleio er gort hevir.

Hence any weapon of especial excellence was ascribed to Weland;

One of the earliest of the Edda poems.

Briefly summarised, the story runs as follows: Völundr, a mysterious smith, is surprised by Njörr, king of the Niarar, and robbed of a great treasure, including a (magic?) ring. The ring is given by Njörr to his daughter Bōvildr and the smith hamstrung to prevent reprisals. Forced to labour for the king, he seeks an opportunity for revenge, which soon presents itself. Visited in secret by Njörr’s son, he slays them both and makes of their bones utensils for the royal table. In the meantime Bōvildr has broken her ring and, fearing her father’s wrath, she brings it to the smithy for repair. The smith receives her amiable and offers her wine to drink; but the draught is drugged and Völundr works his will upon the sleeping princess. Once more in possession of the ring, he regains his magic power and flies away, first announcing what has happened to the king.

An expanded version of the Völundr story, owing something to German influence, is found in þiðriks saga, c. 57 ff. (Bertelsen, i. 73 ff.). There Velent is affiliated to the giant Vasi, the Wada of Widsith, whereas in Völundarkviða itself he is called visti afisa, “prince of the elves,” in the prose introduction “son of the king of the Finns.” Moreover the son of Bōvildr and Völundr, vaguely hinted at in Völundarkviða, plays an important part in þiðriks saga. He is Viðga, the Wida-Wadga of Widsith,
Weland, the steadfast warrior, had experience of persecution; he suffered hardship. As boon companions he had grief and yearning, misery in the cold of winter. He fell on

v. 130, and Waldher, B 4, the famous Wittich of the MHG. Dietrich cycle. This person seems to be identical with the Gothic hero Vidigoia of Jordanes, cc. v. and xiviv. Possibly there was something mysterious about the parentage of this Vidigoia; he may have been the offspring of a Gothic princess and a bondsmith [Chadwick, Hist. A. p. 135], and since smiths were generally regarded as uncanny people, a folk-tale—of the Gasccon Pieds d'Or, edited by Bladé, Contes Populaires de Gascogne, i. 125–147 (Paris, 1889)—may have been superimposed upon the original heroic story.

The second and third words are quite unintelligible; they are usually printed him be wurman, and a host of suggestions, probable and improbable, are collected in Grein-Walker, i. 278 n. Wurman might conceivably be a blundered place or tribal name. Tupper for instance (Mod. Phil. ix. 265) suggests that we should keep the ms. reading and translate "in Wermland" (the S. Swedish district of Värmland, which is associated in the Heimskringla, Olafs saga Helga, cc. 77, 181, with the neighbouring Nerike and West Götland; see v. 14 n.).

4. wintercalda; twice elsewhere in AS., Andreas, v. 1265, and Bidd. v. 7, where it seems to mean "in the cold of winter"; cf. þjórsiks saga, c. 73 (ed. Beresford, i. 117):

Vélen mædir at þaír skulo ganga ofgir til smítônmar þégar smíðr varri nygalísn. En smíðarvís hirds aldrøg into heit þaír ganga ofgir ogd rettir, en fettu hefr um vetrinn verett. Og þa samo nott oft smíðr.

In English tradition Weland is connected with a famous cromlech known as Wayland Smith near Ashdown in Berkshire; cf. a letter from Francis Wise to Dr Mead, printed in Warton's History of English Poetry from the Twelfth to the Close of the Sixteenth Century (ed. by W. C. Hazlitt, London, 1871), i. 63 ff.:

"All the account which the country people are able to give of it is: at this place lived formerly an invisible Smith, and if a traveller's horse had left a shoe upon the road, he had no more to do than to bring the horse to this place with a piece of money, and leaving both there for some little time he might come again and find the money gone but the horse new shoed."

A similar story, told of the volcanic isle of Strongyl, is found in the Scholia to Apollonius Rhodius, Argonautica, ii. 761, and silent barter of this kind still existed among the Veddas of Ceylon in the days of Knox (1881); cf. Seligman, The Veddas, p. 6 ff. (Cambridge, 1911).

For the smith in tradition, see Schrader, Sprachvergleichung u. Urgeschichte, ii. 13–28 (Jena, 1907), and for the Weland story generally Jiriczek, Deutsche Heldensagen, pp. 1–54 (Strasburg, 1898), and Clarke, Sidelights on Teutonic History, pp. 201–8 (Cambridge, 1911).
5 sypan hine Niðhad on nede legde,
swoncre seonobende on syllan monn.
þæs ofereode; þisses swa mæg.
Beadohilde ne wæs hyre broþra deah
on sæfan swa sar swa hyre sylfre þing,
10 þæt heo gearolice ongieten hæfde
þæt heo eacen wæs; æfre ne meahte
priste geþencan, hu ymb þæt sceolde.
þæs ofereode; þisses swa mæg.
We þæt Mæðhilde monge gefrugnon
15 wurdon grundlease Geates frige,

14. MS. mæðhilde.

5. on should be included in the first half-line. An exactly parallel expression is found in Christ and Satan, v. 539:
þec gelegdon on laðne bend
hæðene mid hondum.

6. seonobende; for the use of sinew as ropes, cf. Judges xvi. 7, mid rapum of sinum geworhte (A.V. "with seven green withes that were never dried").

For the whole passage, cf. Ælfsundarkvïp, xiv.
Vissi ser á høndum høfgar nuæbir
En á fórum fýgrur of spætana.

Vølndr kvab:
"Hovtr 'u jgfrar þeirs á lgþþu
bestisima ok mik bundu."

Several editors (see Grein-Wülker, r. 278 n.) have wished to read into the stanza the story of the maiming of Vølndr; cf. the prose between strophes xviii. and xix. of Vkv.: Svá var göt at skørnar váru sínar í knesfórum ok setti í hólm eina.

They therefore emend seonobende to seonobenne, "wound to sinew," and translate "after Niðhad had laid him in bonds (and laid) a supple sinew-wound on a better man." But such emendation is quite unnecessary.


6. Beadohilde, the daughter of Niðhad; her brothers had been slain and she herself outraged by Weland, as can be seen from the ON. Ælfsundarkvïp and piðrks saga, c. 78, especially Ælfsundarkvïp xxxviii. : Nu gengr Boþvildr barni aukin. Elsewhere her name occurs only as the Buodell of the Danish ballad, Kong Diderik og hans Kømper, B 15 (Grundtvig, Danmarks Gamle Folkeviser, r. 100, Kjøbenhavn, 1853):
Worlandi heder min fader,
war en smedt well skifn;
Buodell hede min moder,
en koning-dather wen.

The son of Beadohild and Weland was the Widga (Wudga) of Widsith, v. 124-130, and Waldhere B, v. 4-10, the Viðga of piðrks saga, and the Witting of the Dietrich cycle in MHG. literature. He was undoubtedly the Widigoia, "the bravest of the Goths, who fell by the treachery of the Sarmatians," and was celebrated by his people in heroic poetry; cf. Jordanes, de Origine Actibusque Getarum, co. v., xxxiv.
evil days after Nithhad had laid fetters upon him, supple bonds of sinew on a nobler man.

That was surmounted; so can this be.

On Beadohild's mind her brothers' death preyed far less sorely than her own condition, when she clearly perceived that she was with child; she could not bear to think on what must happen.

That was surmounted; so can this be.

Many of us have heard that the Geat's affection for

14. ms. we hit með hilde monge gebrugnon.
A number of editors retain this reading and connect með (elsewhere unknown in AS.) with the ON. meidia, translating "Many of us have heard of Hild's violation." They cannot agree, however, upon the identity of the lady. Gummere (O.E.E. p. 186) suggests Odila, the wife of Sifka, outraged by Ermirik in þórrka saga, c. 276 (Berteleen, n. 158 ff.). Perhaps the most plausible of these explanations is that put forward by Frederick Tupper, Jr (Mod. Phil. ix. 265 ff.); he suggests that this, like the preceding stanzas, refers to the Weland story. The Geat he identifies with Nithhad (cf. Vkv. ix., Nibóðr Niara dróttin—"lord of Nerike," a part of the Swedish Goteland in medieval times), the Hild with Beadohild. With v. 16 he compares Vkv. xxxiii.

Vaki ek ofvalt viljalauss, sofna ek minat stë sunu dauða.
But elsewhere in AS. fríge is used for sexual rather than parental love. Besides the story of Nithhad and Widia, the son of Beadohild and Weland (Niduda? and Vidigola in Jordanes) is almost certainly of Gothic origin and little likely to be connected with Sweden (as in Vkv.) in a poem so early as Deor.

With less probability Lawrence (Mod. Phil. ix. 29 ff.) argues that it deals with the love of Hild and Heðinn, comparing particularly the version found in Saxo, Bk v.

But the case is far from proven, and it is safer to regard this stanza as alluding to one of those stories, familiar enough to an Anglo-Saxon audience, which have not come down to us. Klaeber (Angila, Beihlatt, xvii. 283 ff.) regards með hilde as the Dat. of a compound name, Meðhilde. For the use of Með— as the first element of a personal name there is at least one parallel in the Meðhelm of Liber Vitae, 96 (Sweet, O.E.T. p. 156). It is perhaps derived by haplography from Meðehild, for the first element of which cf. the Frankish Mallohandes (Schöpfeld, Wörterbuch der Germanischen Personen- und Volckernen, p. 159).

The name Geat does occur at the head of the West-Saxon and Bernician genealogies, and in Old Norse literature there are a number of kings called Gaetr (Chadwick, O.K.N. p. 270); but there is nothing to connect this Geat with them. It should be taken therefore as a national rather than a personal name; Beowulf is spoken of as Geat in vv. 1715, 1792. The Scandinavian story of the god Freyr's love for the gigantes Geitr (found in Skírnismál, xlix.):

Long es nótt, langar 'u tvarr, 
hað of breyjak þriar?
Opt mér ménurfr minni þotti
an sjá hjñas holf;
and Gylfaginning, c. xxxvii.: ekki svaf hann, ekki drakkr hann; engi þordi at krefja hann málsins) is interesting as a parallel but nothing more.
Deor

paet him seo sorglufu       sleap ealle binom.
paes ofereode;         pisses swa maeg.

Deodric ahete   pritig wintra.
Mæringa burg;    paet wes monigum cu hành.
20 paes ofereode;         pisses swa maeg.

We geascodon   Eormanrices
wylena geopht;     ahete wide folc
Gotena rices;    paet wes grim cyning.
Sæt seeg monig    sorgum gebunden,
25 wean on wean,     wyscte geneahhe
paet paes cynerices ofercumen wære.
paes ofereode;         pisses swa maeg.

16. MS. hi.

18. Deodric. With the notable exception of Wilhelm Grimm most authorities have identified Dietrich von Bern, the Theodoric of legend, with the historical king of the Ostrogoths, who conquered Italy from Odovacar and ruled it with great success from 493 to 527. It is certain that he was so identified in Anglo-Saxon literature; for the passages paet wes Theodoricus se cyning bone we nemnaþ paedric in the Old English Martyrology (p. 84, ed. Herzfeld, E.E.T.S.) and se paedric wes Amulenga in King Alfred’s Old English Translation of Boethius (p. 7, ed. Sedgefield, Oxford, 1899) equate the historical Theodoric with the hero of popular tradition. Yet there are certain striking differences; for the most notable features of the MHG.

Dietrich story, found already in Hildebrand, are the thirty years of exile at the Hunnish court and the loss of almost all his knights—which find no counterpart in the life of the historical Theodoric. It seems most probable therefore that the Dietrich of tradition has been credited with adventures, which belong more properly to some older Gothic hero; perhaps his father, Theodemar, whose name indeed is found in one ms. of the Older Edda (e.g. þóþnar of Guþragnarþa, iii. 3), perhaps the Gensinundus toto orbe cantabilis of Cassiodorus; cf. Chadwick, Heroic Age, p. 62.


raþ [þ]aurika     him juruþi
stitið flutna     [q] strantu hraipmaran.
sitir nu karuþ     q kuta sinum
skialti ub fatlaþr     skati marika.

“Theodoric the bold was riding,
prince of warriors, on the shores of the Gothic sea [Adriatic].
He is sitting armed on his steed,
derected with a shield, the lord of the Mæringas.”

This strophe is supposed to be a description of the equestrian statue of M. Aurelius, ascribed to Theodoric by the barbarians, which stood at Ravenna till removed by Charlemagne to Aachen in 809; cf. Torp, Arkf. n. F. xxxi. 345 ff.

Mæringas, evidently a name applied to the Ostrogoths; elsewhere we find in the Regensburg Gloss Gothi= Meranare, and in the Latin prologue to Notker’s OHG. translation of Boethius Theodoric is called rex Mergothorun et Ostrogothorum.

For the connection between Dietrich and the Tyrolese Meran in MHG.
Maethild passed all bounds, that his hapless love completely robbed him of his sleep.

That was surmounted; so can this be.

Theodric ruled for thirty years the fortress of the Maeringas; that has become a matter of common knowledge.

That was surmounted; so can this be.

We have learned of Eormanric's ferocious disposition; he held dominion far and wide in the realm of the Goths. A cruel king was he. Many a man sat in the toils of care, anticipating trouble and continually praying for the downfall of his sovereignty.

That was surmounted; so can this be.


21. Eormanricus. According to his contemporary, Ammianus Marcellinus, xxxi. 3. 1, Ermennichus was a great king of the Goths, his empire stretching from the Baltic to the Euxine, who perished by his own hand, despairing of resistance to the Huns, c. 375. After Theodoric he was the most celebrated in tradition of the Gothic kings; but he bears a most sinister character throughout. Wideith, v. 88 ff., credits him with generosity, but styles him wrap warloca, an epithet elsewhere applied to the Devil, and Beowulf, v. 1200, speaks of his seaerونिज (murderous wiles); cf. too the Quedlinburg Annals: astutior in dolo, largior in dono. Already in the 6th century Jordanes, c. xxiv., relates that he was attacked and disabled by the kinmen of Sunilda, whom he had torn asunder by wild horses, pro mariti fraudulento discessu, whatever that may mean.

There are three main elements in the later story of Eormanric (Jiriczek, D.H.S. i. 99). 1. The slaying of Swanhild and the vengeance taken by her brothers. 2. The death of his son. 3. The murder of the Harlungs (the Herelingas, Emerica and Fridla, of Widsith, v. 112); his persecution of Dietrich is peculiar to the German version.

From the 9th century at least the story developed on independent lines in Germany and Scandinavia. The Northern authorities, Bragi's Ragnaradræpa, the Hamðismál, the Prose Edda and the Volsunga Saga (with the exception of Saxo, who only knows the Nebeling story from Low German sources; cf. Bk xiii., p. 427, notissimam Grímilde erga fratres perfidiam) connect it with their greatest hero Sigurd Fáfnisbani; Swanhild, daughter of Sigurd and Guðrun, is avenged by her brothers Hamdir and Syfil, Jörmunrekk's hands and feet being cut off. In Germany, on the other hand, Eormanric is attracted into the Dietrich cycle; Dietrich is represented as his nephew, though we know from historical sources that he was born some eighty years after the former's death. In Middle High German literature (Dietrich's Flucht, etc.), as also in piůrîke saga, Eormanric is the wicked uncle of tradition; he compasses the death of his two nephews, the Harlungs, Dietrich the third he deprives of his kingdom. In the latter role he has evidently displaced Odoacer; cf. Hildebrand, v. 18.

For an exhaustive treatment of Eormanric in tradition, see Jiriczek, D.H.S. i. 56–118; Clarke, Sidelights on Teutonic History, pp. 232 ff.; Chambers, Widsith, pp. 15–36.

Deor

Siteō sorgeearig, sælum bedæled
on sefan sweorcē; sylfum þinceō
30 þæt sy endeæs earfoda dél.
Mæg þonne gehfencan, þæt geond þas woruld
witig dryhten wendeþ geneahhe,
eorle monegum are gesceawas,
wislicne blæd, sumum weana dél.
35 þæt ic bi me sylfum secgan wille,
þæt ic hwile wæs Heodeniga scop,
dryhtne dyre; me wæs Deor noma.
Ahte ic fela wintra folgað tilne,
holdne hlaford, of þæt Heorrenda nu,
40 leoðcæftig monn, londryht geþah,
þæt me eorla hleo ær gesalde.
þæs ofereode; þisses swa mæg.
30. MS. earfoda.

31. Cf. Wanderer, v. 58:
   For þon ic gehfencan ne mæg geond þas woruld,
   for hwan modsefa min ne gesweorc
   þonne ic eorla lif eal geondfence;
   a characteristic mood in Anglo-Saxon literature.

36. Heodeniga scop: Heodeniga = “Heoden and his men,” cf. ON. Hjaðningar in the kenning Hjaðninga veðr: “battle” (Skaldsk. c. XLIX.), and MHG. Hegelingas (the form should be Hegelingas, but it has been influenced by certain Bavarian place-names; cf. Jiriczek, Northern Hero-Legends, p. 134) of the Austrian poem Kudrun.

Heðinn and Hogni—Hagena weold Holmrygum, Heoden Glommum of Widsith, v. 21—and the story of their everlasting conflict are known from all parts and all ages of the Scandinavian world, in the Ragnaredrapa of Bragi Boddason, the earliest of Norwegian skalds, in the Hâltalykill of Rǫgnvaldr, Jarl of the Orkneys (13th cent.), in the Icelandic Prose Edda of Snorri Sturlason and Sørðakviða, in the Faroese Sjúðar Kvasi—where, curiously enough, Hogni is confused with his namesake of the Nibelung story—and in a Shetland ballad of 1774 from the isle of Foula. The better-known of these versions are collected and translated by Chambers, Widsith, p. 100 ff. In Kudrun, however, Hetele and Hagen are reconciled; cf. Panzer, Hilde-Gudrun, passim (Halle, 1901).
He who is anxious and distressed sits bereft of joy, with gloomy thoughts in his heart. Suffering, he deems, will ever be his lot. Still he can reflect that the wise Lord follows very different courses throughout the world; to many a man he gives honour and abiding prosperity, yet nought but misery to some.

Of myself I will say this much, that once I was minstrel of the Heodeningas, my master's favourite. My name was Deor. For many years I had a goodly office and a generous lord, till now Heorrenda, a skilful bard, has received the estate which the protector of warriors gave to me in days gone by.

That was surmounted; so can this be.
IK GIHORTA ĐAT SEGGEN

ĐAT SIH URHETTUN ĖNON MUOTIN,
HILDBRANT ENTI HÂĐUBRANT, UNTAR HERIUN TUEM.

Sunufatarungo iro saro rihntun,
5 garutun se iro guđhamun, gurtun sih iro suert ana,
Helidos ubar [h]ringa; do sie to dero hiltiu ritun.
Hîlribrant gimahalta, (Heribrantes sunu,) her uuas
heroro man,
ferahes frotoro, her fragen gistuont
fohem uuortum, [h]wer sin fater wari
10,11 fireo in folche, "eddo [h]welihhes cnuosles du sis?
. . . .
ibu du mi ēnan sages, ik mi de odre uuet,
chind, in chunincriche: chud ist mir al irmindeot."

Hadubrant gimahalta, Hîltribrantes sunu:
15 "Đat sagetun mir usere liuti,
alte anti frote, dea ērhina warun,

1. Ik gihorta ḍat seggen, a regular epic formula in the old Teutonic
languages.
2. urhettun might be N. pl. of a noun corresponding to AS. oretta, or
the pret. pl. of a weak verb; cf. Goth. ushatjan.
ānon, probably N. pl. of adjective; cf. Holiand, v. 18, ēnon (ms. ēnan).
muotin has been interpreted as the imperfect subj. of a verb corresponding
to OS. motian, as the pret. pl. of muoen, "bemühen," "bedrängen"; or as
the G. sg. of a noun, for which however there appears to be no evidence in
4. Sunufatarungo, a representative of a class of nouns—“dvanda
compounds”—common in Sanskrit; cf. OS. gisunfader, “father and sons”
(Holiand, v. 1176): AS. suhtergesfederan, “uncle and nephew” (Beowulf,
v. 1164), etc. It might conceivably be an old dual; otherwise it must be
HILDEBRAND

I have heard it said that Hildebrand and Hadubrand challenged each other to single combat between the hosts. Father and son, they set their panoply aright and made their armour ready: the heroes girt their swords above their corselets when they rode to the fray.

Hildebrand spake, the son of Heribrand: he was the older man, the riper in years. He began to ask in a few brief words who was his father among mortal men, “or of what stock art thou? If, young warrior, thou wilt tell me the name of one man in the kingdom, I shall know the others of myself; for the whole race of men is known to me.”

Then spake Hadubrand, the son of Hildebrand: “Our liegemen, full of years and wisdom, who lived in days gone

7. Heribrantes sunu extra metrical as in vv. 30, 49, 58.

\[h\]wer sin fater wari

fireo in foliche;

v. Grienberger takes fireo with hwær; cf. Odyssey, i. 170: \(\text{tis} \ \text{πῶθεν} \ \text{ eius} \ \text{άνδρών}\); and Heliand, v. 4974:

\text{Fragódun something,} \text{ hwilikes he folkes wari:}

“\text{Ni bist thu, etc.,}”

where the same abrupt transition from indirect to direct narrative is found.

But phrases such as \text{manno folce, helísdo folk} are common in the Heliand.

With the whole passage Collitz (P.B.B. xxxvi. 366) compares the meeting of Diomedes and Glaucus in Iliad vi. 119 ff.

12. \text{in chuninicríchę,} probably to be taken with \text{gnan} as above (Braune).

\text{irmindeot, “the whole race of men.” Irmin- was used as the first element of compounds (cf. AS. yrmenþeadum in the Menologium, v. 139, and cormenþynnes in Beowulf, v. 1957; OS. irminþiod, frequently in the Heliand; ON. jœrmungandr, “the whole earth”) originally with the idea of universality (cf. Translatio S. Alexandri, c. iii.: \text{Irminsul, quod Latiné dicitur universalis columna, quasi sustinens omnia}, though afterwards this idea was often forgotten; cf. Widukind, Rerum Gestarum Saxoniarum Lib. i. c. 12: \text{Hirmin...}; quo vocabulo ad laudem vel ad vituperationem usque hodie etiam ignorantes utimur quoted by Chadwick, Origin of the English Nation, pp. 226 ff.

Hildebrand

dat Hiltibrant hætti min fater; ih heittu Hadubrant. Forn her ostar giweit, floh her Otachres nid—hina miti Theotrihhe enti sinero degano filu.

Her furlaet in lante luttila sitten
prut in bure barn unwahsan, arbeo laosa; he[r'] raet ostar hina.
Det sid Detrihhe darba gistuontun fateres mines; dat uuas so friuntaos man.

Her was Otachre ummet tirri, degano dechisto miti Deotrichhe.
Her was eo folches at ente; imo was eo fehta ti leop. Chud was her chonnem mannum.
Ni waniu ih iu lib habbe...."

"†W[et]tu† irmingot" (quad Hildibrant) "obana ab heuane, dat du neo dana halt mit sus sippan man dinc ni gileitos......"
Want her do ar arme wuntane bouga cheisuringu gitan, so imo se der chuning gap, Huneo truhtin. "Dat ih dir it nu bi huldi gibu."

30. MS. W...tu, Hildibraht.

It is significant that in Hildebrand, the earliest evidence for Dietrich's exile at the Hunnish court, his enemy is Otacher, Odoacer-Odovacar, the Scyrrian or Turcilingian leader of federati, who in 476 deposed Romulus Augustulus, the last Emperor of the West, and reigned in Italy as Patrician till the invasion of Theodoric (489), by whom he was treacherously slain after the fall of Ravenna (493). In the MHG. epics (Dietrichs Flucht, etc.) Otacher's place is filled by Ermanric; cf. Deor, v. 21 n. An intermediate form of the story is found in the Quedlinburg-Würzburg Chronicles (MGH. SS. III. 31, vi. 23) and Ekkehard von Aura (MGH. SS. vi. 130 ff.), where Odovacar is the treacherous counsellor of Ermanric, corresponding to the Sibich of later authorities.

ff. Perhaps the most satisfactory way of dealing with this much disputed passage (cf. Braune, p. 182) is to take prut with v. Grienberger as pruti (Gen.), "in his wife's bower." It can then be translated without difficulty as above.

23. as. dd, which Braune and others regard as dittography for Det-rihhe: v. Grienberger compares with the inorganic bst found in certain AS. charters.
by, have told me that my father's name was Hildebrand. I am called Hadubrand. Long ago he departed towards the east: he fled from the hatred of Odovacer, away with Theodoric and many another of his knights. He left behind his hapless son, bereft of his heritage, a little child in his mother's bower. But he rode away to the east. In after years Theodoric had need of my father; he had lost all his friends—he was exceeding wrathful with Odovacer. The most devoted knight by Theodoric's side, he was ever in the forefront of the host; he always loved the fray. He was famous among men of valour; but I deem he is no longer alive."

"I call to witness the Almighty God from heaven above," quoth Hildebrand, "that never hast thou sought the wager of battle with one so near of kin."

And with that he slipped from his arm the twisted rings wrought of imperial gold, which the king, even the lord of the Huns, had bestowed upon him. "This will I give to thee in earnest of good faith."

24. *dat uuas so friuntlaos man*, a figure of speech common in AS. and OS.; cf. Beowulf, v. 11: *fæt uuas god cyning, etc.* It refers to Theodoric rather than to Hildebrand; cf. the prose at the beginning of Gudrunarkviða hin forn: *Hjörrdrer konungr var með Atló ok hafsipar látit fleta alia menn sina*; Klage, vv. 2061 ff., and Nibelungenlied, str. 2256 ff.

25. *ummet tirri*; cf. Asen, Norsk Ordbog, p. 808b (Christiania, 1873); *terren (tirren): hidsig, vred, spiret, *"hot-headed," "angry," "exasperated" (Kögel).

26. *dechisto*, generally taken as the superlative of an adj. corresponding to ON. *bekkr*, "tractable," "obedient." Kögel (Geschichte der deutschen Litteratur i. 1. 219) emends to dehtisto; cf. OHG. *kideht*: devotus. In any case of *prøfrks saga, e. 15 (Bertelsen, i. 34):*

> En uu miht ann kvar þeirra dœrumm ath eingin karlmann hafa meira
> vnnast eptir þui sem Davíd kongur ok Jonathas.

27. *fololes at ente*: cf. AS. Riddle ixxx. 8: *herges at ende.*

30. *Weltsju* (second and third letters illegible in ms.). The twelve different renderings are collected in Braun, p. 183; perhaps the least difficult of these is Grein's *wettu = OHG. weizzu, "ich mache wissen, "ruhe zum Zeugen an."

31. *neo dana halt*; cf. Goth. Skeireins, iv. d: *ni be haldis (non ideiro)*, and Heliand, v. 2643:

> Than halt ni mag theru medun man * gimakon fidan,

though the sense is not quite parallel. If copied correctly it has lost its force here as in the AS., *no by wr fram meahte* (Beowulf, v. 754).


34. *cheisuringu*, an imperial gold coin; cf. AS. *casering: drachma, didrachma.*

D. R. P.
Hildebrand

Hadubrant gima[hɑ]lta, Hiltibrantes sunu:
"Mit geru scal man geba infahan ort widar orto. Du bist dir, alter Hun, ummet spaher; spenis mih mit dinem wortun, wili mih dinu speru werpan.
Pist also gialtet man, so du ewin inwit fuortos. Dat sagetun mi seolidante westar ubar Wentilsgo, dat inan wic furnam. Tot ist Hiltibrant, Heribrantes suno."

Hiltibrant gimalta, Heribrantes suno:

"Wela gisihu ih in dinem hrustim, dat du habes heme herron goten, dat du no bi desemo riche reccheo ni wurti."
"Welaga nu, waltant got (quad Hiltibrant), wewurt skihit.

Ih wallota sumaro enti wintro sehstic ur lante, dar man mih eo scerita in folc sceotantero, so man mir at burc enigeru banun ni gifasta. Nu scal mih suasat chind suertu hauwan, breton mit sinu billiu, eddo ih imo ti banin werdan.

Doh maht du nu aodlihho, ibu dir din ellen taoc in sus heremo man hrusti giwinnen rauba birahanen, ibu du dar enic reht habes. Der si doh nu argosto (quad Hiltibrant) ostarluito,

36. MS. Hadubraht gimalta. 45. MS. Hiltibraht.
37. MS. bithrahanen.

37-8. There is perhaps a parallel to this passage in the Chronicon Novaliciense, iii. 22, 23, where Algisus, when offered rings on the point of a spear, refuses to trust himself within reach of it, exclaiming: Si tu cum lancea ea mihi porriges, et ego ea cum lancea excipio; cf. too Egilssaga, c. lv.
41. For the sequence of ideas, cf. þiþrike saga, c. 400 (Bertelsen, ii. 338): hann hafur sig flutt fram allan sinn aðr med svæði og drangskap og suð er hann gamall orðinn.
43. Wentilsgo, "the Vandal Sea," "Mediterranean," a reminiscence of the days of Gaiserio (428-477), when the Vandal fleet terrorised the Mediterranean; cf. AS. Wendelsa in Elene, v. 231, Alfred’s translation of Orosius, etc.
48. I.e. "You have not lost your lord’s favour.”
Hildebrand.

Hadubrand, the son of Hildebrand, replied: "With the spear should one receive a gift, point to point. Thou art of exceeding guile, old Hun. Thou seest to decoy me with thy words and wilt aim thy spear at me. Thou hast grown old in the practice of treachery. Seafarers who went westwards over the Vandal Sea, have told me that he fell in battle. Dead is Hildebrand, the son of Heribrand."

Then spake Hildebrand, the son of Heribrand.

* * * *

"By thy garb I see full well that thou hast a generous lord at home; thou art no outcast in this land."

"Woe now is me, Almighty God," quoth Hildebrand. "An evil fate is come upon me. Sixty summers and winters have I wandered in exile from my native land and I was ever stationed in the forefront of the host: yet no man dealt me my deathblow before any stronghold. But now mine own son will smite me with his sword, slay me with his brand, or I must be his slayer. Yet now if thy prowess avail thee, thou canst easily win the harness of so old a man, carry off the spoils, if thou hast any right to them. Now were he the craven of the easterners who

49. waltant got: cf. AS. wealdend god, OS. waldand god.
50. sehtic, i.e. 30 summers and 30 winters, a relic of the counting by seasons (misseri). It is worth noting that Wolf-Dietrich was likewise in exile for 30 years; cf. Chadwick, *Heroic Age*, p. 155.

In *pleriks saga*, c. 396 (Bertelsen, n. 331), the exile lasted 32 years.
51. sceotantero, simply "warriors"; cf. Beowulf, v. 1155, etc.

52. banan ni gifasta; cf. Elene, v. 477:

*Ne meahton hie swa disige, dead offstan.*

53. suasat, "own"; cf. AS. suus, and Æsmundarsaga Kappabana, c. 10x:

*Liggr far inn svási sonr at húsf.*


*eddio ik tío ti bamin wwerdan; cf. Heland, v. 644:

*hopda im te bamin uwerdon;* and Beowulf, v. 587:

*pea5h ñu ejinum bro5rnum to baman wurd.*

55. ibu dór din ellen tæoc, a common phrase in the poetic diction of the old Teutonic languages; cf. Andreas, v. 460: *gif his ellen deah, etc.*


57. ibu ðu ða5r enio reht habes, either "if you can make good your claim" or "if you have justice on your side."

58. ostartiuto, Hun rather than Ostrogoths; cf. Æsmundar saga, where Hildibrandr is styled *Hánakappi.*
Hildebrand

der dir nu wiges warne,  nu dih es so wel lustit,
gudea gimeinun:  niuse de motti,
[hw]erdar sih hiutu  dero hregilo rumen muotti,
erdo desero brunnono  bedero uualtan."
Do lëttun se ærist  asckim scritan,
scarpen scurim,  dat in dem sciltim stont.
Do stopun tosamane,  †stainbort† chlubun,
heuwun harmlicco  huitë scilti,
unti im iro lintun  lutilo wurtun,
giwigan miti wabnum......

61. MS. werdar sih dero hiutu, hrumen.  65. MS. stoptû, staim bort chlubun.

59. nu dih es so wel lustit; cf. Otfrid,  r. 1. 14; so thih es uuola lustit.
60. gudea gimeinun; cf. Beowulf, v. 2473: wroht gemewe.
niuse de motti; cf. Heliand, v. 224: he niate ef he moti; Beowulf, v. 1387: wyrce se þe mote.
61. MS. werdar for hwedar (AS. hwæðer).
A parallel to this passage is to be found in þóriks saga, c. 19 (Bertelsen, r. 19): og bere sa i brott hvarutveggia er meiri madur er og frœknare verdur þa er reynt er (Kögel).
62. Klæber, M. L. N.  xxı. 110 ff., compares Layamon’s Brut, vv. 28322 ff..

Summe heo letten ut of scipen
Scerpe garen scrifen,
and emends asckim to ascki; but the dat. is not absolutely impossible if taken in the sense of ‘‘let fly with spears.”
should refuse thee the combat, the duel, since thy heart is set upon it. Let him find out who can which of us this day is doomed to be stripped of his panoply or to win possession of both these corselets."

Then first they launched their spears, their sharp weapons, so that the shields were pierced. Then they strode together, they clove the......bucklers shrewdly smiting at the white targets until their linden shields, destroyed by the weapons, were of none avail.

64. *scarpen scurim* (for *scurum* perhaps by analogy with *asekim*) in apposition to *asekim*; cf. Heliand, v. 5137:

\[
\text{that man ina wintöði wågnes eggjum,}
\]

\[
skarpun skurun,}
\]

where *skår* is generally taken to mean "weapon" (Sievers, *Z.f.d.Ph.* xvi. 113); but cf. Beowulf, v. 1033: *scurheard*, etc.

*stont*, impersonal, "so that there was a transfixing of the shields."


Ms. *staim bort chludun*, regarded by Lachmann as a single compound noun, a kenning for "warriors." It is tempting, however, to emend *chludun* to *chlubun* on the analogy of Maldon, v. 283: *clufon cellod bord*. The first element of *staimbort* has never been satisfactorily explained. The natural way would be to take it as "stone," hence "jewelled shields"; but I have not seen a single instance of shield-boss set with precious stones from grave-finds of the period, and the only literary evidence, Gregory of Tours' *Historia Francorum*, ix. 28, is not perhaps very valuable, though for later times there is abundant evidence; cf. Nibelungenlied, str. 1640, 2149; Egilssaga, c. lxxviii.

68. Cf. Maldon, v. 228: *forwegen mid his wwpne.*
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