

## CHAPTER XXX.

## POETRY.

Mære however means not only fama, but fabula; and here some other and more interesting personifications present themselves.

We perceive that the existence, organization and copiousness of poetry, as of language itself, reach back to a remote antiquity, that the resources and beauties of both gradually decay, and have to be recruited in other ways. Ancient poetry was a sacred calling, which bore a direct reference to the gods, and had to do with soothsaying and magic.

Before our modern names *dichter* (Ducange sub v. dictator) and *poet* were imported from abroad, we had no lack of native ones more beautiful. At first the inditing and uttering of poetry seem to have gone together, the *sänger* (OHG. sangari, MHG. senger and singer) was likewise the poet, there was no question as to who had made the song. Ulphilas calls the *ǣðan liubareis* (OHG. liodari?); and perhaps would distinguish him from the *saggvareis* (praecentor). Again, *αοιδός* comes from *αείδω*, as *οἶδα* from *εἶδω*, the digamma, ascertainable from *video* and Goth. *váit*, being dropt; we must therefore assume an older *αφείδω* and *αφαιδός*,<sup>1</sup> the singer and the godlike seer (*μάντις*, Lat. *vates*) are one. With this I connect the Goth. *inveita* (*adoro*, p. 29); from the sense of celebrating in festive song, might proceed that of worshipping. In the Slavic tongues *slava* is gloria, *slaviti venerari*, *slavik* [O. Slav. *slaviy*, Russ. *solovéy*] the glorifying jubilant bird, as *αηδών* is from *αείδω*, and our *nahtigala* from *galan*, *canere*. If *αοιδός* means a seeing knowing singer, poet, soothsayer, why may not a Goth. *inváits*, supposing there was such a word, have expressed the same?

When the creative inventive faculty, as in *ποιητής*, i.e., *faber*

<sup>1</sup> That *εἶδω* I see, and *αείδω* I sing, both change *ει* into *οι* proves no connexion between them, the change being common to many verbs (*λείπω λοιπός, κείμαι κότη*); *vátes*, at once seer and singer, is an important link.—TRANS.

(and our *smid* equally stood for the framer of the lied or lay, ON. *lioða-smiðr*), was to be specially marked, this was done by the OHG. *scuof*, OS. AS. *scōp* (p. 407-8 n.), which reminds at once of the supreme Shaper of all things and of the shaping norn. The ON. has no *skōpr*<sup>1</sup> that I know of, but instead of it a neuter *skāld*, which I only grope after dubiously in OHG. (pp. 94. 649), and whose origin remains dark;<sup>2</sup> *skāldskapr*, AS. *scōpcraeft* = *poësis*. The Romance poetry of the Mid. Ages derived the name of its craft from the Prov. *trobar*, It. *trovare*, Fr. *trouver*,<sup>3</sup> to find, invent, and *trobairre*, *trovatore*, *trouvere* is inventor, as *scuof* is creator. A word peculiar to AS. is *gid*, *gidd* (cantus, oratio); Beow. 2124. 3446. 4205-12. 4304. 4888, or *giedd*, Cod. exon. 380. 25 [yeddynges, Chauc.]; *giddian* (canere, fari), Cædm. 127, 6. Cod. exon. 236, 8. Beow. 1253; *gidda* (poeta, orator): 'gidda snotor,' El. 419. 'giedda snotor,' Cod. exon. 45, 2. 293, 20. Leo has traced it in the Ir. *hat cit, git* (carmen dictum).<sup>4</sup>

A far-famed word is the Celtic *bard*, Ir. *bard*, pl. *baird*, Wel. *bardh*, occurring already in Festus: '*bardus* Gallice, cantor qui virorum fortium laudes canit.' Lucan's Phars., 1, 447: '*plurima securi fudistis carmina bardī*;' the lark was called *bardaea* or *bardala* (Ducange sub v.), songstress like *ἀηδών*, *nahtigala* and *slavik*. No old authority gives a hint that such bards were known to the language or customs of Germany (see Suppl.).

<sup>1</sup> Biörn gives a neut. *skop* (ironia, jocus), *skoplegr* (ridiculus, almost *σκωπτικός*), which might make one sceptical of the long vowel in AS. *scōp*, but this is used of a lofty earnest poet in Beow. 179. 987. 2126, though sometimes of a comicus, scenicus. The OHG. *salmscōf* = *psalmista*, and the spelling *scof* *scoffes* (beside *scaffan scuofi*) in Isidore does not disprove the long vowel, as the same document puts *blomo*, *blostar* for *bluomo*, *bluostar*. An OHG. *uo* in *scuof* would remove all doubt, but this I cannot lay my hand on. The gloss '*scof*, *nubilar vel poësis*' seems to connect two unrelated words which disagree in quantity, *scop tugurium* (our *schoppen*) and *scōph poësis*.

<sup>2</sup> ON. *skālda*, Swed. *skålla*, Dan. *skolde*, Dut. *schouden* = *glabrarē*; with this agrees the Fr. *eschauder*, *échauder*, M. Lat. *excaldare* (Ducange sub v.) to scald the hair off. So that *skāld* would be *depilis*, *glaber* (Engl. *scald*), *bald-head*, whether it meant aged minstrel, or that poets shaved their heads? Even *scaldeih* may have signified an oak stript of foliage.

<sup>3</sup> As there is no Latin root, we may suggest our own *treffen*, ON. *drepa* [drub], lit. to strike, hit, but also (in *antreffen*) to hit upon, find. The Gothic may have been *drupan*, as *treten* was *trudan*, which would account for the Romance *o*.

<sup>4</sup> Malb. gl. p. 49, conf. Ir. *ceat* = *canere*, *carmine celebrare*. The question is, whether, in spite of this Celtic affinity, the word is not to be found in other Teut. dialects. We might consider ON. *geð* (*mens, animus*), OHG. *ket*, *keit*, *keti*, *ketti* (Graff 4, 144), the doubling of the lingual being as in AS. *bed*, *bedd*, OHG. *petti* (Goth. *badi*), or AS. *biddan*, OHG. *pittan* (Goth. *bidjan*). The meaning would be a minding, remembering; *geðspeki* in Sæm. 33<sup>b</sup> is the wisdom of yore, inseparable from poetry. '*Gyd, gyddian*' seems a faulty spelling: *giedd* shews the vowel broken.

Song, music and dance make glad (τέρπουσι) the heart of man, lend grace to the banquet (ἀναθήματα δαιτός, Od. 1, 152. 21, 430), lulling and charming our griefs (βροτῶν θελκτῆρια, Od. 1, 337). God himself, when ailing, comes down from heaven, to get cheered by the minstrel's lay (p. 331). Hence poetry is called the *joyous art*, and song *joy* and *bliss*. We know the *gai saber* of the troubadors; and *joculator*, *joglar*, *jongleur*, is derived from *jocus*, *joc*, *jeu*, play and pleasantry. Even the Anglo-Saxons named song and music *gleo* (glee, gaudium), *wynn* (our *wunne*, *wonne*), or *dreám* (jubilum): 'scôp hwilum sang hâdor on Heorote, þa wæs hæleða dreám,' Beow. 987; 'gidd and gleo' are coupled 4025; the song is called 'healgamen' (aulae gaudium), the harp 'gamenwudu, gleobeám,' playing and singing 'gamenwudu grêtan,' to hail, to wake the frolic wood, Beow. 2123. 4210; 'gleobeám grêtan,' Cod. exon. 42, 9. 'hearpan grêtan' and 'hearpan wynne grêtan' 296, 11. Beow. 4029. Then, beside *grêtan*, there is used *wrecan* (ciere, excitare): 'gid wrecan,' to rouse the lay, Beow. 2123. 4304. 4888. 'gid áwrecan' 3445. 4212. 'wordgid wrecan' 6338. 'geomorgidd wrecan,' Andr. 1548. The *gleoman*, *gligman*, is a minstrel, *gleocræft* the gay science of music and song. In Wigalois p. 312 six fiddlers scrape all sorrow out of the heart; if one could always have them by! And Fornald. sög. 1, 315, says: "leika hörpu ok segja sögur svá at gaman þaetti at." I will quote a remarkable parallel from Finnish poetry. It is true, the lay is called *runo*, the poet *runolainen*, and *runoan* to indite or sing, the song is *laulu*, the singer *laulaja*, and *laulan* I sing; but in the epic lays I find *ilo* (gaudium) used for the song, and *teen iloa* (gaudium cieo) for singing<sup>1</sup> (see Suppl.).

A thing of such high importance cannot have originated with man himself, it must be regarded as the gift of heaven. Invention and utterance are put in the heart by the gods, the minstrel is god-inspired: *θέσπις ἀοιδή*, Od. 1, 328. 8, 498. *ἀοιδή θεσπεσίη*, Il. 2, 600. *θέσπις ἀοιδὸς ὃ κεν τέρπησιν αἰείδων*, Od. 17, 385. Gods of the highest rank are wardens and patrons of the art divine, Zeus and Apollo among the Greeks, with us Wuotan

<sup>1</sup> 'Tehessä isän iloa,' Kalew. 22, 236. 29, 227, the father (the god Wäinämöinen) was making (waking) joy=he sang; 'io käwi ilo ilolle' 22, 215, joy came to joy=the song resounded, struck up.

and Bragr, Wäinämöinen with the Finns. Saga was Wuotan's daughter (p. 310), as the Muse was Zeus's; Freyja loved the minnesong: 'henni líkaði vel mansöngr,' Sn. 29.

On the origin of poetry the Younger Edda (Sn. 82—87) gives at full length a myth, which the Elder had alluded to in *Hávamál*, (Sæm. 12. 23-4). Once upon a time the Aesir and Vanir made a covenant of peace, and in token of it each party stepped up to a vessel, and let fall into it their spittle,<sup>1</sup> as atonements and treaties were often hallowed by mingling of bloods (RA. 193-4); here the holy spittle is equivalent to blood, and even turns into blood, as the sequel shews. The token of peace (*gríðamark*) was too precious to be wasted, so the gods shaped out of it a man named *Kvásir*, of all beings the wisest and shrewdest.<sup>2</sup> This *Kvásir* travelled far in the world, and taught men wisdom (*frœði*, OHG. *fruoſi*). But when he came to the dwelling of two dwarfs, *Fialar* and *Galar* (OHG. *Filheri*, *Kalheri*?), they slew him, and let his blood run into two vats and a cauldron, which last was named *Oðhrœrir*, and the vats *Sôn* and *Boðn*. Then the dwarfs mixed the blood with honey, and of this was made a costly mead,<sup>3</sup> whereof whosoever tasted received the gift of poesy and wisdom: he became a *skáld* or a *frœða-maðr* (sage). We came upon a trace of this barrel of blood and honey among the dwarfs, p. 468.

*Fialar* and *Galar* tried to conceal the murder, giving out that *Kvásir* had been choked by the fulness of his wisdom; but it was soon reported that they were in possession of his blood. In a quarrel they had with giant *Suttúngr*, they were forced to give up to him the precious mead, as composition for having killed his father. *Suttúngr* preserved it carefully in *Hnitbiörg*, and made his daughter the fair *Gunnlöð* keeper of it.

The gods had to summon up all their strength to regain possession of the holy blood. *Oðinn* himself came from heaven to earth, and seeing nine labourers mowing hay, he asked them if their scythes wanted sharpening. They said they did, and he

<sup>1</sup> *Hráki*, better perh. *braki*, is strictly matter ejected from the *rachen* (throat), OHG. *hracho*, as the AS. *hraca* is both guttur and tussis, sputum; conf. OHG. *hrachisôn* screare, Fr. *cracher*, Serv. *rakati*, Russ. *khárkat*'.

<sup>2</sup> Creating out of spittle and blood reminds one of the snow and blood in fairy-tales, where the wife wishes for children; of the snow-child in the *Modus Liebinc*; of the giants made out of frost and ice (pp. 440. 465); *Aphrodite's* being generated out of sea-foam is a part of the same thing.

<sup>3</sup> The technical term '*inn dýri miðör*' recurs in Sæm. 23<sup>b</sup>. 28<sup>a</sup>.

pulled a whetstone<sup>1</sup> out of his belt, and gave them an edge; they cut so much better now, that the mowers began bargaining for the stone, but Óðinn threw it up in the air, and while each was trying to catch it, they all cut one another's throats with their scythes.<sup>2</sup> At night Óðinn found a lodging with another giant, Suttúng's brother Baugi, who sorely complained that he had that day lost his nine men, and had not a workman left. Óðinn, who called himself Bölverkr, was ready to undertake nine men's work, stipulating only for a drink of Suttúng's mead.<sup>3</sup> Baugi said the mead belonged to his brother, but he would do his best to obtain the drink from him. Bölverkr accomplished the nine men's work in summer, and when winter came demanded his wages. They both went off to Suttúng, but he would not part with a drop of mead. Bölverkr was for trying stratagem, to which Baugi agreed. Then Bölverkr produced a gimlet named Rati,<sup>4</sup> and desired Baugi to bore the mountain through with it, which apparently he did; but when Bölverkr blew into the hole and the dust flew back in his face, he concluded that his ally was no honester than he should be. He made him bore again, and this time when he blew, the dust flew inwards. He now changed himself into a worm, and crept in at the hole; Baugi plunged the drill in after him, but missed him. In the mountain Bölverkr passed three nights with Gunnlöð, and she vowed to let him have three draughts of the mead: at the first draught he drained Óðhrœrir, at the second Boðn, at the third Sôn, and so he had all the mead. Then he took the shape of an eagle, flew his fleetest, and Suttúng as a second eagle gave chase. The Aesir saw Óðinn come flying, and in the courtyard of Asgarð they set out vats, into which Óðinn, hard pressed by Suttúng, spat out the mead, and thus it turned into spittle again, as it had been at first.<sup>5</sup> The mead is given by Óðinn to the áses, and to men

<sup>1</sup> Hein, AS. hân, Engl. hone, Swed. hên, Sskr. s'âna.

<sup>2</sup> Like Dr. Faust fooling the seven toppers into cutting each other's noses off.

<sup>3</sup> Here Óðinn plays the part of Strong Hans (Kinderm. 90), or of Siegfried with the smith.

<sup>4</sup> Mentioned also in Sæm. 23<sup>b</sup>; evidently from 'rata' permeare, terebrare, Goth. vratôn, so that it would be *Vrata* in Gothic.

<sup>5</sup> It is added: 'en honum var þa svá nær komit at Suttúng mundi ná honum, at hann sendi aptr (behind) suman miððinn, ok var þess ecki gætt: hafði þat hvær er vildi, ok köllum ver þat skáldfífla lut (malorum poetarum partem)'; or, as another MS. has it: 'en sumum reþti hann aptr, hafa þat skáldfífl, ok heitir arnar

that can skill of poesy. This explains the fluctuating names of the poetic art: it is, called *Kvâsis blôð* (Kv. sanguis); *dverga drecka, fylli* (nanorum potus, satietas); *Oðhræris, Boðnar, Sónar laug* (O., B., S. aqua); *Hnitbiarga laug* (Hn. aqua); *Suttúngs miöðr* (S. mulsum); *Oðins fengr, fundr, drycker* (O. praeda, inventio, potus); *Oðins giöf* (O. donum); *drycker Asanna* (Asarum potus).

Some of these names are well worth explaining minutely. *Boðn* is rendered oblatio, *Són* reconciliatio: neither of them, at all events when first used by the dwarfs, can have had any such meaning yet. We can easily connect *boðn* with AS. *byden*, OHG. *putin* (Graff 3, 87); *sôn* certainly agrees with the OHG. *suona* (emendatio), not with Goth. *sáun* (lytrum). *Sæm*. 118<sup>b</sup>. 234<sup>a</sup> has '*Sónar dreymi*' in the sense of '*sónar dreymi*,' atonement-blood (conf. *sónar gölþr*, p. 51). More meaning and weight attaches to the cauldron's name, which occurs also in *Sæm*. 23<sup>b</sup>. 28<sup>a</sup>. 88<sup>a</sup>, the last time spelt correctly. To explain the word, I must mention first, that a Goth. adj. *vôþs*, dulcis, answers to OHG. *wuodi*, OS. *wôthi*, AS. *wêðe*, which is used alike of sweet smell and sweet sound; '*swêg þæs wêðan sanges*,' sonus dulcis cantilenæ. And further, that an AS. noun *wôð* (masc.) is carmen, facundia: '*wôða wynsumast*,' carmen jucundissimum, Cod. exon. 358, 9. '*wôða wlitegast*,' carmen pulcherrimum, El. 748. '*wôð wera*,' propheta virorum, Cædm. 254, 23. '*wôðbora*' (carmen ferens), both as *poëta*, Cod. exon. 295, 19. 489, 17 and as *orator*, *propheta* 19, 18. 346, 21. '*witgena wôðsong*,' cantus prophetarum 4, 1. '*wôðcræft*,' *poësis* 234, 30. 360, 7 synon. with the *scôþcræft* and *gleocræft* above. '*wynlicu wôðgiefu*,' *jocundum poëseos donum* 414, 10 alluding at once to the gay art and to *Wôden's gift*. Now, whether the sense of 'sweet, gentle,' *lar*

*leir* (habent id mali poetæ, et dicitur aquilæ lutum),' because *Oðinn* flew in eagle's shape. In Mart. Capella, before Athanasia will hand the *immortalitatis poculum* to Philologia, 'leniter dextera cordis ejus pulsum pectusque pertractat, ac nescio qua intima plenitudine distentum magno cum turgore respiciens, Nisi hæc, inquit, quibus plenum pectus geris, coactissima egestionem vomueris forasque diffuderis, immortalitatis sedem nullatenus obtinebis. At illa omni nisu magnaue vi quicquid intra pectus senserat evomebat. Tunc vero illa nausea ac vomitio laborata in omnigenum copias convertitur litterarum. . . . Sed cum talia virgo undanter evomeret, puellæ quam plures, quarum artes aliæ, aliæ dictæ sunt disciplinæ, subinde quæ virgo ex ore diffuderat colligebant, in suum unaquæque illarum necessarium usum facultatemque corripens.' What seemed too gross as yet for immortality becomes here, when thrown up by the bride of heaven, the foundation of human science. Conf. Aelian's Var. hist. 13, 22.

in the noun wôð itself, or was first developed in the derived adj. (which seems nearer the truth, as wôð in some passages of Cod. exon. 118, 4. 125, 31. 156, 8 means only a loud sound, clamor, without any reference to song); it is plain that to it corresponds the ON. ôðr (also masc.), which denotes as well poëma as ingenium, facundia. In the former sense its agreement with the Lat. oda, Gr. ὠδή (contr. from ἀοιδή), is purely accidental, as the difference of gender sufficiently shews. It is remarkable that at the creation of Askr and Embla, Sæm. 3<sup>b</sup>, Hœnir is said to have imparted to them the lacking ôð, which on p. 561 I translated 'reason': perhaps 'speech, gift of speech' would be more correct? <sup>1</sup> Be that as it may, *Oðhrœrir* seems clearly to be 'poësin ciens, dulcem artem excitans,' which is in striking harmony with the AS. 'gid wreca' and Finn. 'teen iloa' above; hrœra, OHG. hruoran, MHG. rüeren, means tangere, ciere, and the cauldron would have been in OHG. Wuodhruori, AS. Wôðhrêre. Freyja's husband *Oðr* (Sæm. 5<sup>b</sup>. Sn. 37), whom she sought through the world and bewept with golden tears, may have been a personification of poetic art; <sup>2</sup> was he the same as *Kvâsir*, who traversed the world, and was murdered by the dwarfs?

Thus *Oðhrœrir* contained the sweet drink of divine poesy, which imparted immortality; and from the exertions made by the gods, particularly Oðinn, to regain possession of it when it had fallen into the hands of dwarfs and giants, follows its identity with amrita, ambrosia and nectar (p. 317-9); the ichor in the veins of gods is like the limpid spittle of the Ases and Vanes.

The pure bee, which has survived from Paradise,<sup>3</sup> brings the honey of song to the lips of the *sleepers*, p. 696 (see Suppl.).

I cannot resist the temptation to add some more legends, of how the *inspiration* of song came to great poets *overnight* in their sleep: the story of Pindar is told again of Homer and Aeschylus under another form.

Helen is said to have appeared to Homer: λέγουσι δὲ τινες καὶ

<sup>1</sup> Here, as elsewhere, the ON. dialect becomes unsafe for comparison, because it confounds middle and final d with ð.

<sup>2</sup> The difficulty noticed in the preceding note forbids my inquiring whether this *Oðr* be related to Oðinn; the AS. Wôden and wôd (rabies) stand apart from wôð (poësis), conf. supra p. 131-2.

<sup>3</sup> Anc. laws of Wales 1, 739: bees draw their origin from Paradise, which they left through man's transgression, but God gave them his blessing; therefore mass cannot be sung without wax. Leoprechting's Lechrain, p. 80.



τῶν Ὀμηριδῶν ὡς ἐπιστάσα (Ἑλένη) τῆς νυκτὸς Ὀμήρῳ προσέταξε ποιεῖν περὶ τῶν στρατευσαμένων ἐπὶ Τροίαν, βουλομένη τὸν ἐκείνων θάνατον ζηλωτότερον ἢ τὸν βίον τῶν ἄλλων καταστήσαι. Καὶ μέρος μὲν τι διὰ τὴν Ὀμήρου τέχνην, μάλιστα δὲ διὰ ταύτην οὕτως ἐπαφρόδιτον καὶ παρὰ πᾶσιν ὀνομαστὴν αὐτοῦ γενέσθαι τὴν ποίησιν [Some of the Homeridæ say, that Helena appeared to Homer by night, and bade him sing of those who warred against Troy, she wishing to make their deaths more enviable than other men's lives. And that partly by Homer's art, but chiefly by her, his poetry was made so lovely and world-renowned]. Isocr. 'Ελ. ἐγκώμιον in Oratt. Att. ed. Bekker 2, 245.

Bacchus revealed himself to Aeschylus: ἔφη δὲ Αἰσχύλος μειράκιον ὦν καθεύδειν ἐν ἀγρῷ φυλάσσων σταφυλᾶς καὶ οἱ Διόνυσον ἐπιστᾶντα κελεύσαι τραγῳδίαν ποιεῖν. ὡς δὲ ἦν ἡμέρα (πείθεσθαι γὰρ ἐθέλειν) ῥᾶστα ἤδη πειρώμενος ποιεῖν. οὗτος μὲν ταῦτα ἔλεγεν [Aesch. said, that when a boy he fell asleep in the field while watching grapes, and Dionysus appeared to him and bade him write tragedy. In the morning, wishing to obey, he composed quite easily as soon as he tried]. Pausan. i. 21, 2; ῥᾶστα, as *ρεῖτα* is said of the gods (p. 320).

As Aeschylus was watching the vineyard, Teutonic herdsmen were pasturing sheep or oxen when the gift of Wuotan came to them.

Hallbiörn had long wished to sing the praise of a dead minstrel Thorleif, but could not, until Thorleif appeared in the hush of night, unloosed his tongue, and, just as he was vanishing, displayed his shoulder (p. 326). Fornm. sög. 3, 102.

The heathen myth was still applicable to christian poets. A poor shepherd in his sleep hears a voice urging him without delay to put the Scriptures into Saxon verse; previously unskilled in song, he understood it from that moment, and fulfilled his commission, Opusc. Hinemari remensis (Par. 1615), p. 643. The like is told in fuller detail of the famous AS. poet Cædmon, Beda's Hist. eccl. 4, 24 (Frau Aventiure p. 28-9). All these poets, on awaking in the morning, succeed in a task untried before (see Suppl.).

Not only does the poetic faculty itself proceed from the gods; they invent the very *instruments* by which song is accompanied.

Apollo, who in Homer plays the phorminx, is said by Calli-



machus to have strung the lyre with seven chords; yet the invention of the lyre is ascribed to Hermes, who gave it to Apollo. This is important for us, as in Wuotan there is much of Hermes and of Apollo, with a preponderance of the former. Ingenuity is characteristic of Mercury, and I can scarcely doubt that in our antiquity, as Wuotan was the inventor of writing and rhythm, so he was of some instrument to accompany singing.

A confirmation of this is the five-stringed harp (*kantelo*) of the Finns, an invention of their highest god *Wänämöinen*, who everywhere represents our Wuotan. First he made *kantelo* of the bones of a pike, and when it fell into the sea, he made it again of birchwood, its pegs of oak bough, and its strings of a mighty stallion's tail. In the same way Hermes took the tortoise (*chelys*) out of its shell, and mounted this with strings (*Hymn to Merc.* 24 seq.). Swedish and Scotch folksongs relate, that when a maiden was drowned, a musician made a harp of her *breastbone*, the pegs of her *fingers*, the strings of her golden *hair*, and the (first) stroke of the harp killed her murderess, *Sv. folk v.* 1, 81. *Scott's Minstr.* 3, 81. In one *kinderm.* no. 28 a *bone* of the slain brother is made into a shepherd's whistle, and every time it is blown, it publishes the crime; and a Swiss legend tells the same of a flute (*Haupt's Zeitschr.* 3, 36). The power of music and song was explained by giving the instruments a supernatural origin, and doubtless a remoter antiquity did not leave gods out of the reckoning.

When *Wänämöinen* touches his harp, the whole of nature listens, the four-footed beasts of the wood run up to him, the birds come flying, the fish in the waters swim toward him; tears of bliss burst from the god's eyes, and fall on his breast, from his breast to his knees, from his knees to his feet, wetting five mantles and eight coats, *Kalew. rune* 22-9. Such tears are shed by *Freyja* (*gråtfögr*, p. 325), her that well liked song, and was wedded to *Oðr*; in fairytales lucky maidens have the power to laugh roses and weep pearls.

The *strömkarl* also breaks into weeping when he sings to the harp (p. 493). But as all nature, animate and inanimate, betrays her sympathy with human lamentations, so at the sound of the bewitching *albleich* (*elf-lay*, p. 470), we are told, the rushing river stayed its roar, the fish in the wave clicked with their

tongues, the birds of the forest twittered. Next to the gods, it is elves and watersprites that seem the most initiated into the mysteries of music, and *Hnikarr* the teacher of song stands for Oðinn himself (p. 489).

But from gods the gift of poesy passed to particular heroes, and similar effects are ascribed to their minstrelsy. Two heroes of Teutonic legend are eminent as minstrels: *Horant* (Herrant, A.S. Heorrenda, ON. Hiarrandi, conf. Gramm. 1, 352. Z. f. d. a. 2, 4), of whom it is said in Gudr. 388-9 that by his songs he chained all men whole and sick, and that

diu tier in dem walde ir weide liezen stên,  
 die wûrme di dâ solten in dem grase gên,  
 die vische die dâ solten in dem wâge vliezen,  
 die liezen ir geverte ;

beasts let be their grazing, creeping things and fishes forsook their wonted ways. The saga *Herrauðs ok Bosa* (Fornald. sög. 3, 323) couples the *Hiarranda-hlioð* with the enchanting *gýgjar slagr* (giantess's harp-stroke). Then the hero *Volkêr* (Folhheri) plays the fiddle to the *Nibelungs* 1772 :

under die türe des hûses saz er ûf den stein,  
 küener (bolder) videlære wart noch nie dehein :  
 dô klungen sîne seiten (strings), daz al daz hûs erdôz (rang),  
 sîn ellen zuo der fuoge (art) diu wârn beidiu grôz.  
 süezer unde senfter gîgen er began :  
 dô entswebete er an den betten vil manegen sorgenden man ;

he lulled to sleep in their beds full many an anxious man. In Greek mythology Orpheus and Amphion bear mastery in song. When *Amphion* sang, the stones obeyed his lyre, and fitted themselves into a wall. Rocks and trees followed after *Orpheus*, wild beasts grew tame to him, even the *Argo* he lured from dry land into the wave, and dragons he lulled to sleep (entswebete). As *Hermôðr*, like him, made the descent to Hades [to fetch Balder back], and as it is for this same Balder that all beings mourn, we may fairly suppose that *Hermôðr* too had worked upon them by music and song, though nothing of the kind is recorded in the *Edda* (see Suppl.).

Now if poetry was a joint possession of men and gods, if by