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The Legend of Wayland in *Deor*

1.

Deor[1] is the earliest known literary source containing the widespread legend of Wayland the Smith. The text is preserved on folio 100a—100b of the *Exeter Book*, which is usually dated back to the second half of the tenth century;[2] the time of composition of *Deor* itself is rather insecure.[3] The poem has no title in the manuscript; its 42 lines are subdivided into six sections (with capital letters at the beginning and special marks [colons, dashes, diagonals] at the end). Analogous to this formal arrangement, each stanza describes a special legendary situation of misery and is completed by a refrain. The length of the stanzas varies between two and fourteen lines, each one an alliterating pair of half-lines. Divergent from the Germanic type of variation, *Deor* does not contain many typical hero epitaphs.

The poem has several specific West-Saxon forms such as *sefan* (l. 9), which shows the absence of *o/a*-umlaut (: Angl. Kent. *seofa*), and *wurman* (1), the late West-Saxon variant of *wyrm*-; on the other hand, there are a few Anglian (or Kentish) relics such as *nede* (5; West-Saxon: *nied*) or *seonobende* (6; *u*-umlaut; West-Saxon: *sinu*-).[4] Concerning the personal names of the main characters of the first two sections, the origin of *Welund* with its dialectal *-u-* (contrary to *Weland* of the other OE sources) has not been established conclusively,[5] while *Beadohild* could point to Mercian provenance although this assumption is not cogent because *Beadu*- is due to supra-regional poetical tradition.[6] From that evidence, MALONE concludes that the text represents an incompletely West-Saxonized variant of an Anglian poem,[7] but the few indications hinder a conclusive argumentation of the origin of *Deor*.

The opening stanza (l. 1—7) introduces the central theme, describing Welund's sufferings as Niðhad's captive; II (8—13) contains the depressing consequences of Beadohild's pregnancy which worries her more than the death of her brothers. The following stanzas III and IV work out misery motifs only briefly: Mæðhild suffers lover's grief resulting from a romance with Geat (14—17); Ðeodric possesses the castle of the Mæringa for thirty years (18—20) — the actual cause of connection to the main theme remains open. In V (21—27) King Eormanric, though mentioned by name, is not the one who suffers, but there are several — unknown — subjects who suffer just from his reign. This universal tendency is continued in VI (28—34, 35—42), which first describes an unnamed person full of cares who finds solace in the existence of God. Finally, the ego of the poet comes forward (*Me wæs Deor noma* [37]), complaining about his fate as an unemployed person; Heorrenda has been preferred to him.

The Welund-section takes a special role in as much as there, at the very beginning of the poem, as a signal in order to capture the attention of the audience, Welund's troubles are uttered expressively;[8] in the first lines the theme of misery (of all shades) is varied six times. The last representative is the author Deor himself, whose calamities — as those of the other named characters — will finally pass by. The main issue is the depiction of particular situations; the focus is shifted on a portrait of misery—

but neither antecedents nor following events are recounted. *Deor* represents no continuity of narration; the poem works out its substance in separate lyric pictures in which emotion takes the dominant role. In most sections, the main characters are named at the beginning of the first on-verse (Welund [I], Beadohild [II], Ðeodric [IV]) or within the formula 'We heard about N. N.' (Mæðhild [III], Eormanric [V]). The final , extra long sequence VI makes an exception by mentioning an unnamed *sorgcearig* ('person full of cares' [28]) in the first part and by the appearance of Deor himself (*þæt ic bi me sylfum secgan wille* [35]).

Concerning the structure, the Ðeodric stanza figures as the centre of the poem ("hour-glass shape")[9]. The blocks are not only listed up as separate examples of misery, tied together with the aid of the refrain, but there are thematic and motific connections as well: Welund and Beadohild are characters of the same tale; Niðhad's daughter and Mæðhild have problems resulting from sexual encounters in common. Ðeodric, enduring his exile (?), and Eormanric are legendary opponents; the subjects of the cruel king are as anonymous as that *sorgcearig* who shall find the solution of his problems in piety. An important link between Welund (at the beginning) and Deor (at the end) spans the whole poem: both are artists who have to suffer calamities caused by their kings. But Niðhad has to force the smith to work for him, whereas Deor wants to be the *scop* of his lord — his sorrows result from his dismissal.

2.

2.0 *Deor* contains a number of *hapax legomena*, nonce-words of insecure meaning, allusions of which it is undecided to what they allude, and several characters who cannot be identified with any degree of certainty. The text itself gives the modern reader too little information to fill in the gaps completely.[10] Additionally, one has to reconstruct not only textural plots but also the "Erwartungshorizont"[11] of the audience of former times. We do not have sufficient acquaintance with narrative and literary conventions of the Anglo-Saxon period; the repertoire of genres and themes in circulation is widely unapproachable. So it is unclear what knowledge the poet could take for granted and, consequently, in which way he employed allusions in his composition.

The poem has by all means clear outlines; open points result either from lingustic difficulties or from being unfamiliar with the traditions forming the basis of the text. Who, for instance, are Geat and Mæðhild (st. III)[12] or Ðeodric (IV)[13] ? Without involving external knowledge it would be impossible to draw consistent conclusions about their identity and about the accidents to which *Deor* alludes; an analysis based merely on the text itself produces quite poor results. Additional background information on the first two sections of the poem is given in two lines: (1) a 'horizontal' (criticism of comparable texts of the same culture) and (2) a 'vertical' level (inclusion of further sources concerning the tale of Wayland); but the complexity of analysis increases, the reliability of conclusions diminishes.[14] Temporal and cultural distance means different artistic intentions and different artistic styles, although treating the same tale. For instance, the Eddic lay *Vǫlundarkviða* (= *Vkv.*)[15] has a completely diverse structure from that of Velent's story in *þiðreks saga af Bern* (= *þs.*)[16]; there are important differences regarding the style of representation, the composition, the capacity of information, and the substance of the legend. But despite these general deliberations, the degree of probability has to be considered in each case separately.

2.1 Usually *Deor* is ascribed to the somewhat diffuse group of texts called OE elegies[17]. Of course, there are several resemblances: the poems of this group show individual

experience, they mostly express the emotions of a first-person narrator, containing reflections on the difference between the blissful past and the cheerless present situation in an elegiac manner. To this end, *Deor* uses a whole catalogue of words meaning 'misery, sorrow, care, distress, harm, misfortune': *wræc* (l. 1), *wracu* (4); *earfoþ* (2, 30); *sorg* (3, 24), *sorglufu* (16), *sorgcearig* (28); *wea* (4, 25, 34); *sar* (9); *sælum bidæled* (28). *Longaþ* (3) and *ned* (5) are related expressions; *sefa* (9, 29) and *geþencan* (12, 31) emphasize the contemplative view of the poem.

Deor shares its stanzaic structure and the use of a refrain with *Wulf and Eadwacer*, a text following *Deor* in the manuscript;[18] but there are closer similarities neither in formal (*Wulf and Eadwacer* is not divided into exemplaric sections, the refrain has no dominating role) nor in thematic regard. Furthermore, there are affinities to Christian-Latin lyrical conventions (varied length of stanzas, generalizing refrain, appearance of the ego of the poet delayed until the end).[19]

There is no doubt that the key to the understanding of *Deor* is the refrain[20]. In its sententiousness, the six-fold refrain focusses on a topic which is exemplified in each section. *þæs ofereode, þisses swa mæᵹ* ('Of this passed, of this also can', 'That passed, so can this') attracts attention because of the unusual genitives; perhaps this is the result of being some kind of proverb or phrase. *þæs* refers to the description of misery in each stanza, *þisses*, however, has no definite clue in the text; since the refrain follows the last stanza, too, it has to be assumed that *þisses* involves the audience beyond the poem. The text only expresses that misery passes by, but it is not mentioned in which way — it is left to the audience to fill in what the refrain intimates. It is open whether the sentence (and the whole poem) has to be interpreted in an optimistical way as a form of Boethian *consolatio*[21] or as an expression of Christian *patientia* respectively,[22] or on the contrary, as TAYLOR has pointed out, as a (fatalistic) phrase which has been ascribed to Solomon later on[23]. Furthermore, the 'wide-meshedness' of the text is illustrated by the fact that the poem allows divergent interpretations such as a charm[24] or as a begging poem[25]. The resemblance to *Widsið* concerning poetical perspective (autobiography of a fictitious *scop*) and pattern (connection through association) could indicate the position of *Deor* within OE literature;[26] but a correlation between both poems cannot be taken for granted since there are also several inconsistencies both in thematic and structural regard (misery motifs versus praise of kings and heroes; exemplaric episodes versus Germanic *þula*-pattern). So the modern reader has to return to the unique status of *Deor*.[27]

It is obvious that the poem raises the transitoriness of human misery; but similar to the vague meaning of several expressions and complexes, the intention of the text as a whole remains just as vague. The existence of stringent connections between all sections (with each one having its own function as part of a superior plan) would allow further conclusions; but apart from the difficulty of getting to the bottom of such a plan, it remains questionable whether the present arrangement is the only possibility of expressing the intention of the poem — whatever it may be, the exemplaric structure does not force this conclusion. As matters stand, the interpretation of each segment amounts to the reconstruction of otherwise unrecorded OE legends.

2.2. Apart from *Deor* as the most important literary record, there are other testimonies which prove that the tale was known in Anglo-Saxon culture. The most important one represents the left front panel of the famous Franks Casket (Northumberland, about 700)[28]: unlike other illustrations of the box, the front side has no accompanying runic inscription which would give further aid to identification. So the picture is left

to its own resources, depicting persons, story, and meaning in an iconographical way merely. To put it briefly, the most significant iconographical mark is the presence of two leaf ornaments (dissimilar to other foliage) on both sides of the head of the right female figure. Through these signals the picture is divided into three parts; the intention of the segmentation is to express a temporal succession.[29] In the right scene a male figure turning its back on the woman seems to strangle two birds; two other animals are still at liberty. Probably it is one of Niðhad's sons;[30] several reasons argue against an identification with Wayland's brother Egil.

His incorporation at this early stage of the legend is unproved;[31] Egil's great entrance is reported only by Þs. (about 1270 — that means more than five hundred years later). He is known as an excellent archer — why strangle birds?; finally, the person concerned has a completly different appearance from that of the bowman *Ægili* on the lid of Franks Casket.
The latter figure cannot be identified with certainty for the portrayed scene has no convincing literary equivalent; it seems to depict an otherwise unknown tale of Egil. Interpretations according to motifs linked with Wayland's brother in Þs. (apple-shoot, Velent's flight)[32] fail because of missing concordances with the depicted scene; reconstructions of a longer tale (Wayland and his brothers as three masters married to three valkyries; main theme: Wayland's hoard)[33] are not conclusive. Furthermore, since a connection with an *Ilias* episode (VI, 414—426: Achilles against Andromache's seven brothers)[34] is unconvincing, too, A. C. BOUMAN's explanation (battle of *Ægeles* þrep [455] between Britons and Anglo-Saxon invaders led by Hengest and Horsa [the two tall warriors on the left?])[35] has to be reconsidered.

In the middle segment, a woman carries a bag (with a bottle in it?). Both pictures show the situation before Wayland's revenge: its two stages (murder of Niðhad's sons; Beadohild's rape) are portended through them. Actually, no reliable identification of the female figure with the bag seems possible; the only certain fact is that it is not the maid known from þs. Apart from the large temporal distance, the depiction of such a marginal character in an otherwise very economical and concise portrayal would be incomprehensible. — So Wayland's revenge remains (left field): the smith presents an object to Beadohild which is most probably a cup of beer in order to drug her[36] (iconographical sign for the rape; cp. *Vkv.* 28, 1—4[37]). With his other hand he holds a head with his tongs; the headless body of one of the princes lies at his feet, below an anvil (expressing the murder). — Finally, one has to indicate that the main theme of the legend, the revenge of the smith, is selected for depiction — that does not go without saying because it would have been possible to use other prominent passages (such as Wayland's crippling or his flight), too. The literary sequence is expressed by iconographical means; as mentioned above, the artist uses special iconographical signs solving his problem of transferring narrative succession into a simultaneously seen, two-dimensionally depicted snapshot.

Another style of representation appears in the case of two cross-shafts from Leeds (tenth century)[38]: the — more or less — fragmentary pictures show a craftsman (with wings and a bird's tail?) who holds up a female figure; both are tied up with the same bonds. Considering legend and pictures, it is doubtful to which event of the tale the scene refers; even the woman cannot be identifided with certainty (Beadohild?). The illustrations do not transmit narration; their only function seems to be to suggest a personification of the craftsman by means of symbols. Concerning comparable objects from Sherburn and Bedale,[39] their function as (abstract) signs is more advanced so that it is difficult to make definite statements about a connection to the story of Wayland.[40]

Several OE literary sources mention the famous smith; it is noteworthy that Wayland is almost taken as an abstract person: he is mentioned only in connection with products of craftsmanship (no special deeds of the smith, e. g., his revenge, are told); his name stands for high-grade quality of swords and armours. KABELL even concludes that *Wēland* was a paraphrase for 'smith' or 'goldsmith' from the beginning and that the original meaning of the name was well-known.[41] In the *Waldere* fragments Wayland is named twice. *Welandes worc* (I, 2) need not refer to the famous sword Mimming;[42] if the phrase relates to Waldere's mail-coat, this would point at a more general use — like *Beowulf* (which was known to the *Waldere* poet) 455, where the protagonist formularically names his armour *Welandes geweorc*[43]. Quite similar, the Latin epos of High German provenance *Waltharius* calls the mail-coat of the title-hero *Uuelandia fabrica* (v. 965)[44]. The second *Waldere* passage contains genealogical information (II, 8f.: *Widia*[45] is called *Niðhades mæg, Welandes bearn*). Finally, in his OE version of Boethius' *De consolatione philosophiae* King Alfred the Great gives an etymological interpretation of *Fabricius* (II, 7):[46] he seems to connect the Roman personal name with *faber* 'craftsman'[47] — *welond* is used as the Germanic equivalent of the craftsman in general.

An Anglo-Saxon charter of 955 contains the place-name *Welandes smiððe* (most probably a chambered long barrow near the Uffington White Horse, Berkshire, nowadays called "Wayland Smith's Cave");[48] in this case a wide-spread tradition of an invisible, subterranean being, who lives in a cave, executing orders in return for payment ("silent trade"; a well-known Low German variant is called *Grinkenschmiedsage*)[49], seems to be connected with the legendary hero.[50] — Far less convincing is the matter of *Welandes stocc* (near Princes Risborough, Buckinghamshire; recorded in another charter [903])[51]; concerning the fact that Wayland was a common Anglo-Saxon name,[52] this quite unspecific place-name seems to have no connection to the tale.

3.

3.0. Some of the documents mentioned above prove the popularity of Wayland's story quite well; however, except for the left front panel of Franks Casket (which depicts several stages of his revenge), the modern reader does not get any complete information on successive parts of the whole story. But it is obvious that the tale was known to the audience — casual remarks about some Wayland of whom nobody knew more than the name would not have been understood.[53] On the other hand, the reconstruction of an OE 'Lay of Wayland' rests on very weak foundations.

For instance, SCHNEIDER[54] relies on *Deor*, the *Waldere* remark on Widia, and two pictures of the Franks Casket (left front panel, lid) for his reconstruction of an OE elegiac poem which bears resemblances to the story known from Þs. According to SCHNEIDER, the lay would contain the following: Wayland's captivity; the murder of Niðhad's sons; Beadohild and her maid come to the smithy; the princess is violated; Wayland's brother Egil shoots birds; the smith produces a flying-garment of feathers so that he can escape at night [!], Egil's arrows miss him; final reconciliation.

Concerning SCHNEIDER's attempt, objections to his interpretation of the Franks Casket scenes are weighty: since his "unbekümmerte" explanation remains dubious, the assumed incorporation of motifs linked with Egil at this early stage of the legend is totally unproved. Another matter of dispute concerns the adoption of the elegiac tenor of *Deor* for his reconstructed lay.

Regarding intention and style, the main purpose of *Deor* is the description of the

woes of various characters. The poem narrates no consistent story; Welund and Beado-
hild are mentioned one after the other as two separate examples of human misery.
The text does not express that the smith has caused Beadohild's suffering; the murder
of Niðhad's sons is mentioned only casually (Welund, the assassin, is not named again).
Their function as suffering individuals is far more important than the original con-
trast of the tale; the narration of legendary details is omitted in favour of the por-
trayal of emotion. — However, the poem contains a few expressions which are sup-
posed to represent scenic details of Wayland's story.

3.1. The problem of methodology of interpretation becomes evident in the case of (l. 1)
Welund him be wurman   wræces cunnade.
On the one hand, it has been tried to clarify the unclear expression *be wurman* by
means of conjectures;[55] however, none of these is more probable than other comparable
proposals or the text. According to that, the relevant editors (MALONE and KRAPP/
DOBBIE) reject emendations of *be wurman*. — Considered linguistically, *wurm-*
represents two lexemes. Since the first possibility — *wurma* 'murex; woad' — does
not make any special sense,[56] *wurm-* has to be considered the result of a tenth-century
West-Saxon sound-shift (< *wyrm-* [masc. *i*-noun; 'serpent; worm']). The ending *-an*
can be regarded either as an unknown and unexplicable form of dat. pl. *-um* (since
the regular shift OE *-um* > ME *-an* in oblique cases does not occur before the eleventh
century)[57] or as dat. sg. of a weak noun (however, *wyrm-* is an *i*-stem). But both
solutions are not completely accurate; since the meaning is unclear, too, external
sources have been used comparatively for additional information.

Actually, some scholars have drawn parallels to snake motifs of various — more
or less distant — stages of the legend, favouring the first alternative (*be wurman*
as appellative). — The conclusion that Welund would suffer in a snake-pit[58] is possible
in principle but far from being convincing; it has to be considered that the other
sources of the tale do not contain such an *ormgarðr*-motif. Another strong argument
against this assumption is the fact that the pattern of *Deor* excludes the concept
of a snake-pit because it represents a site where to die — it seems inappropriate that,
according to the intention of the poem, persons should endure suffering for a
length of time, finally overcoming calamities there.

Recently, BECK[59] has made an interesting attempt to interpret several runic solidi (Lon-
don, Harlingen, Schweindorf)[60] and a group of Danish bracteates (e. g. Fakse, Gudme,
Gummerup, Killerup, Skovsborg) corresponding to the legend of Wayland. The medallions
were derived from late-Roman coins; in the case of the mentioned solidi, the progressive
removal from the original model becomes evident. A few pieces present runic characters;
according to BECK, both the Harlingen inscription *hada* (cp. OE *heaðor* 'restraint, con-
finement') and the Schweindorf picture suggest Wayland's imprisonment in a snake-pit
(Schweindorf inscription: *weladu*; Killerup: *[. . .?] undR*): the smith in deep humiliation.
BECK interprets the remaining iconographical elements as Niðhad (or Egil) with a spear
and a supernatural flying female being with a beneficial ring. — As BECK himself notes,[61]
there are two main problems: the difference between the late-Roman victory ideology
(*adventus* of the emperor) and the main theme of the Germanic legend remains unexplained;
the conclusions discussed would implicate that the focus has been shifted from an —
otherwise unrecorded — rescue fable to a revenge story. Accordingly, *weladu* (Schwein-
dorf) as the name of the legendary hero[62] and the integration of a snake-pit motif into
the tale are not convincing. (In the meantime, the discovery of the bracteate Gudme-B
has proved the completeness of the Killerup inscription *undR* so that this piece cannot
contain the name of the smith.[63])

A more indirect way — the assumption of metaphoric connections between snakes
and Wayland's products — was suggested by MALONE and modified by KASKE.

According to MALONE,[64] *be wurman* is an allusion to swords with serpentine decorations (method of damascening); the expression concerned would represent a *heiti*, according to well-known Skaldic poetry usage. So Wayland would suffer in his smithy 'by means of his own swords' — *be wurman* in an ironical sense.

The ON Skalds use the expression *ormr* ('serpent') in their *kenningar* for sword or spear frequently, probably because of the curving (serpentine) patterns of the blade.[65] In a letter of Theoderic the Great (written 523/6), the 'blood-channels' of such swords are mentioned already: *videntur crispari posse vermiculis* ('they seem to be grained with little snakes').[66] From the metallurgic point of view, pattern-welded blades result from the method of "damascening" (the term is still disputed);[67] the principle is, roughly spoken, a technique of welding together layers of iron and steel (iron of high carbon content) or phosphorous iron so that the softer, ductile parts protect the harder, brittle ones against breaking. Because of corrosion, the difference of colour between iron (remaining bright) and steel (becoming darker) increases so that serpentine patterns come out. Symbolic reasons (both the weapon and the animal are slender and move rapidly) may have supported the denotation of swords as snakes. — According to MITTNER,[68] an animal-ornamented weapon might express a magical "Dreieinheit von Tier, Waffe und Geschmeide" — several scholars call attention to affinities between Skaldic poetry and Germanic animal-ornamentation style. In this case, *ormr* denotes both the sword and the bloodthirsty snake, the weapon and the adversary.

Examples for *kenningar* containing *ormr* as the basic word are: *blóðormr* (*Helgakviða Hundingsbana I* 8,7; þórleifr Rauðfeldarson 3,6); *ritormr* (þórleifr 2,2); *ormr vigs* (Ingjaldr Geirmundarson 1,1); *ormr vals* (*Háttatal* 6,7; Snorri then describes how to *kalla sverðit orm*); *ormr randar* (*Háttalykill inn forni* 16 b).[69]

A factual denotation sword = *ormr* is not provided but there are sword names such as *Góinn* and *Naðr* or the compound *Ormþvari* ('-borer')[70] so that the OI evidence does allow MALONE's assumption, but the supposed influence of the poetical Skald technique on OE poetry in the case of such detailed expressions is rather insecure;[71] so it is not astonishing that there are no further examples of the assumed *heiti* for 'sword' in the whole of OE literature.

KASKE[72] proposes that the snake symbol could be a special device traditionally associated with Wayland's products. He calls attention to the MHG Dietrich cycle poem *Virginal* (st. 652, 11 f.)[73], where Wayland's son, Witege, has a banner containing a hammer, a pair of tongs, and a *nater* ('adder').[74] *Be wurman* then would express Wayland's suffering either 'among' or 'because of the products of his craft'. — In these cases, the temporal and cultural distance between *Deor* and the external traditions mentioned above, containing serpentine motifs in different contexts, has to be considered; MALONE's and KASKE's conclusions are not convincing.

Similar reasons argue against the — still more unlikely — hypothesis that *be wurman* constitutes a local reference, designating the inhabitants of the Central Swedish district Värmland (OI *Vermir/Vermar*, OSwed. *Værmar*)[75]. — WHITBREAD[76] refers to a "deliberate 'similiarity'" between earth-worms and sinews in a *Leechbook* prescription (c. 1450) and takes *be wurman* in the figurative sense 'by means of sinews'. But this interpretation, which is influenced by a hamstringing theory [cp. 3.3., 4.1.], remains only a speculation.

The second possibility is the explanation of *wurman* as the dative sg. of a weak noun; accordingly, the phrase would suggest that Welund's misery has been caused by a person. GRUBL assumes that "Wieland durch Wurman in die Gewalt Niðhads gebracht wurde"[77] but this interpretation lacks further information about the otherwise unknown person Wurman. So a last alternative remains, *wurman* referring

to the etymologically transparent Niðhad[78] (PGmc.*$n\bar{\imath}$þa- 'hate, anger'; *haþu- 'fight') — the terrible animal as a metaphoric connotation of the personal name with a negative meaning.[79] But this remains only a possibility because the figurative use of *wurman* is not verified by further examples; actually, it is insecure to what extent the poet of *Deor* has employed imaginative expressions (there is only one rather reliable phrase: *wintercealde wræce* [l. 4; cp. 3.2.]). Considering the pros and cons, the advantage of this internal interpretation seems to compensate for minor grammatical demands on the text (*wurman* instead of regular *i*-stem form *wurme*) but a really convincing solution does not occur.

3.2. In OE poetry coldness is frequently combined with misery;[80] in a figurative sense, darkness and winter (both being adverse natural phenomena) emphasize human misfortune. The phrase *wintercealde wræce* (l. 4) cannot be taken literally so that it remains doubtful whether *Deor* has adopted a scenic detail known from Wayland's story[81].

Comparing the semantic material of the poem, *longa*þ (l. 3) is related to a group of words expressing human cares. There is only little reason for taking this word as a special allusion to Wayland's longing waiting for his swan-maiden wife known from *Vkv*.[82] Apart from the questionable significance of *longa*þ (Hervor is not mentioned), the connection of the wide-spread swan-maiden fable with the revenge tale of this stage is totally unproved.

3.3. *Swoncre seonobende* (6; the noun being a *hapax legomenon*) was interpreted as an allusion to Welund's invalidity;[83] but it has to be stated that there is no linguistic reason for drawing this conclusion.[84] *Seonobend* ('sinew-bond') itself does not involve cutting sinews; in addition, the adjective *swoncor* does not support the hamstringing interpretation because 'supple' does not go with a knee-wound. In consideration of the fact that the main interest of *Deor* rests on actual descriptions of misery, it is appropriate that the antecedent crippling of the smith is omitted. — So the phrase concerned would be best interpreted as a reference to Wayland's binding by means of either 'supple bonds around senews' or 'supple bonds made of sinews'. However, the resemblance to the biblical story of Samson's binding[85] seems to be accidental.

Since it is not sure which kind of Welund's misery is actually brought up by that þæs of the refrain, it is problematic to argue against a hamstringing theory using the fact that *Deor* only contains situations which — according to the refrain — *ofereode* (cut sinews would not meet this condition). If we take Wayland's physical affliction (his captivity),[86] he certainly has the possibility of overcoming his calamities by finally escaping through the air (without requiring the strength of his feet). The same thing can be applied to the case if Welund's psychical suffering constitutes the main intention of the poet: the depressing consequences of his injury can pass.

4.

4.0. Quite frequently, scholars mention verbal resemblances between the first two sections of *Deor* and the Eddic lay *Vkv*. Since these general statements are based on past remarks of NIEDNER[87] and BUGGE[88], it is necessary to investigate these cases and the possibility of establishing literary correlations between the OE and the OI poem respectively.

Founded on similar lists of supposed analogies, both scholars came to different conclusions. Relying not only on similarities between *Deor* and *Vkv*. but also on several OE relics of the Eddic lay in the field of vocabularies (later on, KUHN[89] has pointed out metrical traces, too), BUGGE concludes that *Vkv*. would be "a transplanting of an

English poem on Weland [. . .] by a Norwegian from Hálogaland".[90] — Today's *opinio communis* goes back to NIEDNER and JIRICZEK, who deny any lineal continuity between *Deor* and *Vkv.* NIEDNER's catalogue of concordances would suggest indirect relations, both texts originating from a Low German lay, because of reasons concerning the history of the legend.[91]

Of course, *Deor* and *Vkv.* must have developed from some common source. Since NIEDNER's comparative list is not conclusive [see below], his theory is certainly too simplifying since it is not conceivable how many and what stages have occured between both texts.[92]

It is unclear whether different literary traditions and textual structures can produce sufficient correspondences between the OE elegiac poem and *Vkv.* (On several points the latter stands in the tradition of the typical Germanic heroic poem of Eddic provenance.[93]) The actual similarities have to be considered carefully whether they are resulting from genetic dependences or from the simple reason of presenting the same story.

4.1. The problem of explaining *seonobend* [3.3.] is connected with the interpretation of *ned*; the passage concerned is (l. 5)

> *sippan hine Niðhad   on nede legde,*
> *swoncre seonobende,   on syllan monn.*

The older interpretation of *nede* (fem. *i*-noun; acc. pl.) was constituted by VON GRIENBERGER:[94] here *nede* as a plural would not have the abstract meaning 'constraint' but a concrete one ('fetters'); comparable expressions in other Germanic dialects would support this assumption (Goth. *naudibandjos* pl.; OI *nauðir* pl. [*Vkv.* 11,4; *Sigrdrífomál* 1,4][95]). — Formally, *nede* can also be an adverb ('necessarily, compulsorily') which is frequently used in OE poetry; in this case, the correlation with *Vkv.* 11,4 (*hǫfgar nauðir* [acc. pl.; 'heavy fetters']) would be eliminated. But the semantic context does not seem to suggest this interpretation (*nede* adv. then would refer to Niðhad's binding of Welund by means of *swoncre seonobende*).

Considering the text of *Deor* itself, there is hardly an indication of changing the common OE use of the term: in all cases, *nied* means 'need, restraint, force, necessity, etc.'. Since the poem does not specify *nede* expressly, one has to assume that the unusual meaning was not obligatory for the audience. Stylistically, the verb *lecgan on* prepares the final (concrete) connotation of the 'constraints'.[96]

With respect to the non-English examples quoted above, Goth. *naudi-bandjos* seems to be totally useless : the second part of the compound, **bandi*, already involves the word 'fetter' itself; the first element only intensifies the fundamental meaning of the compound so that the *naudi-* in this case is irrelevant to the semantic problem concerned.[97]

Regarding the two OI examples of *nauðir* pl., the matter of *Sigrdrífomál* 1,4 remains insecure:

The Valkyrie Sigrdrífa speaks [1, 1—4]:

> *Hvat beit brynio,   hví brá ec svefni?*
> *Hverr feldi af mér   fǫlvar nauðir*[98]*?*

('What cut the mail-coat, why did I awake? Who took the pale constraints away from me?')

The assumption that *nauðir* has a concrete meaning, is not conclusive; there is no indication of a fettering of the Valkyrie. In an abstract manner, the 'pale constrains' can refer to her sleep or, figuratively, to her iron mail-coat.[99] These two interpretations are both superior to the first possibility because they get more support in the text: Sigurð rescues Sigrdrífa by cutting her armour — he *feldi* (literally: 'felled') *fǫlvar nauðir*; in another Eddic poem, *Helgakviða Hundingsbana I*, 'pale' refers to the colour

of iron weapons (*fǫlvir oddar* [nom. pl.; 53, 3]). But it is also possible that *fǫlr* 'sallow, pale' relates to Sigrdrífa's magic death-like trance (Óðin pricked her with a *svefnþorn* 'sleep-thorn') from which Sigurð frees her. One may draw a parallel to *Atlakviða* 16, 7, containing the expression *nái*[100] *nauðfǫlva* (acc. pl.; 'deathly pale corpses').[101]

So only *Vkv.* 11, 3—8 remains:

> *oc hann vaknaði   vilia lauss;*
> *vissi sér á hǫndom   hǫfgar nauðir,*
> *enn á fótom   fiotur um spenntan.*

('and he [Vǫlund] woke up lacking will-power; he noticed heavy fetters on his hands and a fetter spanning his feet.')

The analogy between *nauðir á hǫndom* and *fiotur á fótom* suggests the meaning 'fetters' here. But the case is not completely clear: *hǫfugr* does not mean only 'heavy, weighty' but also 'difficult'. If *nauðir* is taken in an abstract sense, the passage concerned would expose a poetical gradation *vilia lauss — nauðir — fiotur*.

At any rate, the suggested correlation lacks sufficient evidence since, carefully considered, the text of *Deor* does not emphasize the meaning 'fetters' at all; the case of *Vkv.* remains undecided. One may assert that the resemblance may be a close one because of the isolated use of the phrase both in *Deor* and *Vkv.*, which might point at a direct relationship between both poems; but OE evidence opposes rather than supports this conclusion.

4.2. Further correlations are still less convincing: *on . . . legde* (*Deor* 5) — *á lǫgðo* (*Vkv.* 12, 2) and *ne meahte* (*Deor* 11) — *máttac* (*Vkv.* 41, 10)[102] both are general expressions without identical contexts so that resemblances are not significant and do not prove anything. The assumption that there is a similarity between *æfre ne meahte þriste geþencan, hu ymb þæt sceolde* (*Deor* 11f.) and *æva scyldi* (*Vkv.* 41, 6),[103] is justified neither in a formal nor in a thematic regard. Finally, a connection between *syllan monn* (*Deor* 6) and **besti byr* (*Vkv.* 12, 3)[104] remains quite dubious for two reasons: *burr* (instead of *byrr*) does not imply 'man' (like *mǫgr*) meaning only 'son'; the manuscript of *Edda* reads the corrupt *bestibyrsima* at this point — the expression concerned is usually emended to *besti-síma* (acc. sg.) 'bast-rope'[105] so that there is no correspondence at all.

4.3. A resemblance more significant, indeed, is the case of *heo* [Beadohild] *eacen wæs* (l. 11; 'she was pregnant') and the *Vkv.* sentence *nú gengr Bǫðvildr barni aukin* (36, 5—6)[106] because of the special, constricted sense. Of course, this single example cannot constitute any semantic dependence of the Eddic poem on *Deor*. The expression is supposed to be a special poetical term for pregnancy in Germanic languages; for instance, the OS epos *Heliand* contains this phrase twice: *uuarð thiu quân ôcan* (v. 193); Mary tells *that sie habde giôcana* (294).

5.

Concerning the tale of the master smith, the results for the comparative history of Germanic heroic legend are meagre: *Deor* in its first two sections alludes to the story of Wayland's captivity and his revenge (murder of Niðhad's sons, rape of the princess); further details of an OE tale (hamstringing, snake-pit motif) cannot be verified. Similarities in terms are poor and support neither a direct nor an indirect literary continuity between *Deor* and the Eddic lay *Vkv.* The only noticeable fact is, as VON SEE has pointed out,[107] the characterization of the smith as *anhydig eorl* (l. 2); in contrast to *Vkv.*, where Vǫlund is of a demoniac nature, [108] the Welund of *Deor* is obviously a human being (*syllan moon* [l. 6]) ranging among typical (historical)

heroes such as Ðeodric or Eormanric. The other Anglo-Saxon records do not contain more detailed information: the left front panel of the Franks Casket depicts the well-known revenge scene, but further circumstances (such as the appearance of Wayland's brother *Ægili*) cannot be proved; the remaining sources are too scanty or too indefinite.

This paper specifies a few points of my book *Die bildlichen und schriftlichen Denkmäler der Wielandsage*: Göppinger Arbeiten zur Germanistik 490 (Göppingen 1988).

1   Editions: Kemp MALONE (ed.), *Deor* (London ⁴1966); George Philip KRAPP / Elliott van Kirk DOBBIE (ed.), *The Anglo Saxon Poetic Records* 3: The Exeter Book (New York–London ³1966), 178f., 318f.

2   For the problem of the dating of the manuscript see MALONE (ed.), *Deor*, 3f.; K. R. GRINDA, "Deor", in: *RGA* ²5, 315.

3   Frederik NORMAN, "Problems in the Dating of *Deor* and its Allusions", in: Jess B. BESSINGER / Robert P. CREED (ed.), *Medieval and Linguistic Studies in Honor of Francis Peabody Magoun, Jr.* (London 1965), 208 assumes a date between 700 and 850; cp. KRAPP/DOBBIE (ed.), *ASPR* 3, LIV (eighth century), representing *opinio communis*. − Levin L. SCHÜCKING, *Kleines angelsächsisches Dichterbuch* (Cöthen 1919), 30 and MALONE (ed.), *Deor*, 4, 22 propose later composition (about 900 [MALONE]).

4   See A. CAMPBELL, *Old English Grammar* (Oxford 1959), 88 (§ 210,1); 133 (§ 322); 80 (§ 200,5); Karl BRUNNER, *Altenglische Grammatik* (Tübingen ³1965), 86 (§ 110,2); 96 (§ 118); 77f. (§ 106ff.), 217 (§ 269); 87 (§ 111); MALONE (ed.), *Deor*, 18.

5   MALONE (ed.), *Deor*, 19 assumes an "over-rounding under weak stress"; Aage KABELL, "Wieland", in: *BzN* N. F. 9 (1974), 102 supposes a "noch nicht ausgeglichene Vokalfärbung vor Nasal".

6   CAMPBELL, *Old English Grammar*, 87 (§ 207); BRUNNER, *Altenglische Grammatik*, 83 (§ 109); MALONE (ed.), *Deor*, 18.

7   MALONE (ed.), *Deor*, 18.

8   Cp. Jerome MANDEL, "Audience Response Strategies in the Opening of *Deor*", in: *Mosaic* 15/4 (1982), 128ff.

9   Sara BLAIR, *A Reading of* Deor: *Episodic Nature and Design* [cited by Morton W. BLOOMFIELD, "*Deor* Revisited", in: Phyllis Rugg BROWN et al. (ed.), *Modes of Interpretation in Old English Literature*. Essays in honour of Stanley B. Greenfield (Toronto–Buffalo–London 1986), 279]. − Cp. James L. BOREN, "The Design of the Old English *Deor*", in: Lewis E. NICHOLSON / Dolores Warwick FRESE (ed.), *Anglo-Saxon Poetry*. Essays in appreciation for John C. McGalliard (Notre Dame–London 1975), 266ff.

10 See Götz WIENOLD, *Formulierungstheorie − Poetik − Strukturelle Literaturgeschichte*. Am Beispiel der altenglischen Dichtung (Frankfurt/Main 1971), 71ff., 130f.; −, "Deor. Über Offenheit und Ausfüllung von Texten", in: *Sprachkunst* 3 (1972), 285−297.

11 Hans Robert JAUSS, "Literaturgeschichte als Provokation der Literaturwissenschaft", in: −, *Literaturgeschichte als Provokation*; edition suhrkamp 418 (Frankfurt/Main 1970), 168ff.

12 Frederick TUPPER, "The Song of Deor", in: *MPh* 9 (1911), 266; −, "The Third Strophe of 'Deor'", in: *Anglia* 37 (1913), 120ff.; Thomas T. TUGGLE, "The Structure of *Deor*", in: *SPh* 74 (1977), 230ff.; Michael SWANTON, *English Literature before Chaucer* (London–New York 1987), 40 assert that Geat would refer to Niðhad. Kemp MALONE, "The Tale of Geat and Mæðhild", in: *ES* 19 (1937), 193−199; −, "On 'Deor' 14−17", in: −, *Studies in Heroic Legend and in Current Speech* (Copenhagen 1959), 148ff. [first published in: *MPh* 40 (1942)]; − (ed.), *Deor*, 8f. points out parallels between *Deor* st. III and two nineteenth-century Scandinavian ballads of Gauti and Magnhild.

13 *Opinio communis* identifies Ðeodric with the Ostrogothic king Theoderic the Great. − See Otto Luitpold JIRICZEK, *Deutsche Heldensagen* 1 (Straßburg 1898), 157; Emily Doris GRUBL, *Studien zu den angelsächsischen Elegien* (Marburg 1948), 112ff.; Otto HÖFLER, *Germanisches Sakralkönigtum* 1 (Tübingen–Münster–Köln), 15f.; Hans

KUHN, „Dietrichs dreißig Jahre", in: Hugo KUHN / Kurt SCHIER (ed.), *Märchen, Mythos, Dichtung*. Festschrift Friedrich von der Leyen (München 1963), 117 ff.; GRINDA, *RGA* [25], 318; H. ROSENFELD, "Dietrich von Bern", in: *RGA* [25], 429. On the contrary, Kemp MALONE, "The Theodoric of the Rök Inscription", in: *Studies in Heroic Legend . . .*, 119 f. [first published in: *Acta Philologica Scandinavica* 9 (1934/5)]; — (ed.), *Deor*, 9 ff. thinks that Đeodric refers to the hero of the MHG *Wolfdietrich* tale appearing as *Þiaurik R* in the Rök inscription, too).

[14] WIENOLD, *Sprachkunst* 3, 288.

[15] Gustav NECKEL / Hans KUHN (ed.), *Edda. Die Lieder des Codex regius nebst verwandten Denkmälern* 1: Text (Heidelberg [5]1983), 116 ff.

[16] Henrik BERTELSEN (ed.), *Þiðriks saga af Bern*; SUGNL 34 (København 1905—11).

[17] Cp. Ernst SIEPER, *Die altenglische Elegie* (Straßburg 1915); GRUBL, *Studien zu den angelsächsischen Elegien*; Stanley GREENFIELD, "The Old English Elegies", in: Eric Gerald STANLEY (ed.), *Continuations and Beginnings*. Studies in Old English Literature (London 1966), 142—175.

[18] A. C. BOUMAN, *"Leodum is minum*: Beadohild's Complaint", in: *Neophilologus* 33 (1949), 103—113 interprets the poem as a monologue of Niðhad's daughter. — P. J. FRANKIS, *"Deor* and *Wulf and Eadwacer*: Some Conjectures", in: *MÆ* 31 (1962), 161—175 considers both texts as being one opus.

[19] GRINDA, *RGA* [25], 319.

[20] For a discussion of problems regarding the refrain see: Knud SCHIBSBYE, "þæs ofereode, þisses swa mæʒ", in: *ES* 50 (1969), 380 f.; Jon ERICKSON, "The *Deor* Genetives", in: *Archivum Linguisticum* N. S. 6 (1975), 77—84; Jerome MANDEL, "Exemplum and Refrain: The Meaning of *Deor*", in: *YES* 7 (1977), 1—9; Jacqueline BANERJEE, "Deor: The Refrain", in: *The Explicator* 42,4 (1984), 4—6.

[21] Murray F. MARKLAND, "Boethius, Alfred, and Deor", in: *MPh* 66 (1968/9), 1—4 (*Deor* an unusual interpretation of Boethius or through Alfred's adaption); L. WHITBREAD, "The Pattern of Misfortune in *Deor* and Other Old English Poems", in: *Neophilologus* 54 (1970), 167—183 (*Deor* following Boethian tradition); W. F. BOLTON, "Boethius, Alfred, and *Deor* Again", in: *MPh* 69 (1971/2), 222—227 (Alfred's translation rendering Boethius *in extenso* [in prose], *Deor* selectively [in verses]); Kevin S. KIERNAN, "'Deor'. The Consolations of an Anglo-Saxon Boethius", in: *NM* 79 (1978), 333—340 (Alfred's translation as the direct source).

[22] *Deor* is so far a poem influenced by Christianity as l. 32 refers to *witig dryhten* ('the wise Lord'). All legendary characters are pagan with the exception of Đeodric (if the identification with Theoderic the Great is right), whose reputation was a very bad one in Christian spheres because of the murder of Boethius, Symmachus, and Pope John.

[23] Archer TAYLOR, "'This Too Will Pass' (Jason 910Q)", in: Fritz HAKORT et al. (ed.), *Volksüberlieferung*. Festschrift für Kurt Ranke (Göttingen 1968), 348 f. (being sceptical about correlations between the *Deor* refrain and Solomon's maxim); Joseph HARRIS, "Die altenglische Heldendichtung", in: Klaus VON SEE (ed.), *Europäisches Frühmittelalter*; Neues Handbuch der Literaturwissenschaft 6 (Wiesbaden 1985), 246 f. — Barlett Jere WHITING, *Proverbs, Sentences and Proverbial Phrases from English Writings Mainly before 1500* (Cambridge/Mass. 1968), 580 (T 99) has collected a few ME variants of the phrase.

[24] Morton W. BLOOMFIELD, "The Form of *Deor*", in: *PMLA* 79 (1964), 534—541; —, *Modes of Interpretation*, 273—282 ("as x → so y" formula).

[25] Norman E. ELIASON, "Two Old English Scop Poems", in: *PMLA* 81 (1966), 185—192; —, "Deor — a Begging Poem?", in: D. A. PEARSON / R. A. WALDRON (ed.), *Medieval Literature and Civilization*. Studies in Memory of G. N. Garmonsway (London 1969), 55—61 (*Widsið* being an effective begging poem, *Deor* a more clever — because cryptic — variation). — Cp. SWANTON, *English Literature*, 40 (*Deor* and *Widsið* both conveying gnomic wisdom).

[26] HARRIS, *Europäisches Frühmittelalter*, 247 f. (*Deor* in answer to *Widsið* representing the literary impulse).

[27] Cp. Andreas HEUSLER, *Die altgermanische Dichtung* (repr. Darmstadt [2]1957), 140: "Das ist keine 'Gattung', sondern ein einmaliger Einfall."

[28] See Ralph W. V. ELLIOTT, *Runes* (Manchester 1959), 96 ff.; Karl HAUCK, "Vorbericht über das Kästchen von Auzon", in: *FMSt* 2 (1968), 415—418; —, "Auzon, das Bilder- und Runenkästchen", in: *RGA* [21], 514—522; Alfred BECKER, *Franks Casket*;

Sprache und Literatur. Regensburger Arbeiten zur Anglistik und Amerikanistik 5 (Regensburg 1973); Leslie WEBSTER, "Stylistic Aspects of the Franks Casket", in: R. T. FARRELL (ed.), *The Vikings* (London—Chichester 1982), 20—31.

29 Henrik SCHÜCK, *Studier i nordisk litteratur- och religionshistoria* 1 (Stockholm 1904), 178; Philip Webster SOUERS, "The Wayland Scene on the Franks Casket", in: *Speculum* 18 (1943), 105 ff.

30 JIRICZEK, *Deutsche Heldensagen* 1, 19 f. (hunting of birds as typical profession for boys); B. SIJMONS, *Germanische Heldensage*; Grundriß der germanischen Philologie 3 (Straßburg ²1900), 724 note *; P. MAURUS, *Die Wielandsage in der Literatur*; Münchener Beiträge zur romanischen und englischen Philologie 25 (Erlangen—Leipzig 1902), 7 f.; SOUERS, *Speculum* 18, 110; Alois WOLF, "Franks Casket in literaturhistorischer Sicht", in: *FMSt* 3 (1969), 241; HAUCK, *RGA* ²1, 515.

31 JIRICZEK, *Deutsche Heldensagen* 1, 21; BECKER, *Franks Casket*, 91 f. — Cp. WOLF, *FMSt* 3, 239 ff.

32 See, e. g., Sophus BUGGE, "The Norse Lay of Wayland ('Vølundarkviða') and its Relation to English Tradition", in: *Saga-Book of the Viking Club* 2 (1897—1900), 305 ff. = "Det oldnorske Kvad om Vǫlund (Vǫlundarkviða) og dets Forhold til engelske Sagn", in: *ANF* 26 (1910), 69 ff.; Hermann SCHNEIDER, *Germanische Heldensage* 2/2 (Berlin—Leipzig 1934), 88 f.; Helmut DE BOOR, "Die nordischen, englischen und deutschen Darstellungen des Apfelschußmotivs", in: —, *Kleine Schriften* 2, 133 f.; Klaus VON SEE, *Germanische Heldensage*. Stoffe, Probleme, Methoden (Frankfurt/Main 1971), 114.

33 HAUCK, *RGA* ²1, 515 ff.; —, "Bildsteine zur Heldensage", in: *RGA* ²2, 590 ff.; —, *Wielands Hort*. Die sozialgeschichtliche Stellung des Schmiedes in frühen Bildprogrammen nach und vor dem Religionswechsel; Kungl. Vitterhets Historie och Antikvitets Akademien, Antikvariskt Arkiv 64 (Stockholm 1977), 9 ff.

34 Karl SCHNEIDER, "Zu den Inschriften und Bildern des Franks Casket und einer ae. Version von Balders Tod", in: *Festschrift für Walther Fischer* (Heidelberg 1959), 6 f.

35 A. C. BOUMAN, "The Franks Casket. Right Side and Lid", in: *Neophilologus* 49 (1965), 245 ff.

36 On the contrary, WOLF, *FMSt* 3, 240 ff. and HAUCK, *RGA* ²1, 515; —, *Wielands Hort*, 11 interpret the object as ring. — For a discussion on this problem see BECKER, *Franks Casket*, 88 f. (note 451).

37 *Bar hann hana bióri,   þviat hann betr kunni,*
svá at hon i sessi   um sofnaði.
('He brought beer to her, he who knew it better, so that she fell asleep in her seat'.)

38 See G. F. BROWNE, "The Ancient Sculptured Shaft in the Parish Church at Leeds", in: *The Journal of the British Archaeological Association* 41 (1885), 139 ff.; BUGGE, *Saga-Book* 2, 282 = *ANF* 26, 44 f.; W. G. COLLINGWOOD, "The Early Crosses of Leeds", in: *The Publications of the Thoresby Society* 22 (1915), 298 ff.

39 James T. LANG, "Sigurd and Weland in Pre-Conquest Carving from Northern England", in: *The Yorkshire Archaeological Journal* 48 (1976), 90 ff.

40 LANG, ibd., 91 announces "a striking analogue" between the Leeds cross-shafts and the Ardre VIII picture-stone from Gotland, Sweden. — But it is not unproblematic to state closer resemblances since there are serious differences concerning the way of representation: a 'formularic' picture and abstract sense here, sequences of a story (expressed iconographically) and concrete content there.

41 KABELL, *BzN* N. F. 9, 109.

42 Ute SCHWAB (ed.), *Waldere*. Testo e commento (Messina 1967), 89 f.; —, "Nochmals zum ags. 'Waldere' neben dem 'Waltharius'", in: *BGDSL (Tüb.)* 101 (1979), 235, 240 f.

43 KABELL, *BzN* N. F. 9, 109 points out that this expression is a variation of *wundorsmiþa geweorc* (*Beowulf* 1681).

44 *Uuelandia* K S V; *Vuielandia* B P E; *Walandia* T. According to v. 264, the armour bears a smith-mark (*loricam fabrorum insigne ferentem*). — See Karl STRECKER (ed.), *Waltharius*; MGH, Poet. Lat. 6/1 (München repr. 1978), 35; 64 and 85.

45 *Widsið* 124 and 130 also mentions Wayland's son (*Wudga*) [Kemp MALONE (ed.), *Widsith* (Copenhagen ²1962), 26].

46 *Hwæt synt nu þæs foremeran and þæs wisan goldsmiðes ban welondes?* [Walter John

SEDGEFIELD (ed.), *King Alfred's Old English Version of Boethius: De consolatione philosophiae* (Oxford 1899), 46].

[47] Jacob GRIMM, *Deutsche Mythologie* 1 (repr. Darmstadt [4]1965), 313; Wilhelm GRIMM, *Die deutsche Heldensage* (Darmstadt [4]1957), 31. — Cp. KABELL, *BzN* N. F. 9, 108.

[48] Walter de Gray BIRCH (ed.), *Cartularium Saxonicum* 3 (London 1893), 70 (nr. 908); Margaret GELLING, *The Place-Names of Berkshire* 3; English Place-Name Society 51 (Cambridge 1976), 692. — Cp. G. BINZ, „Zeugnisse zur germanischen Sage in England", in: *BGDSL* 20 (1895), 189. — For archaeological accounts see R. J. C. ATKINSON, "Wayland's Smithy", in: *Antiquity* 39 (1965), 126—133.

[49] Max FÖRSTER "'Stummer Handel' und Wielandsage", in: *Archiv* 119 (1907), 303ff.; Alexander Haggerty KRAPPE, "Zur Wielandsage", in: *Archiv* 158 (1930), 9ff.; H. R. ELLIS DAVIDSON, "Weland the Smith", in: *Folklore* 69 (1958), 146ff., 149; Edith MAROLD, *Der Schmied im germanischen Altertum* (diss. [ms.] Wien 1967), 234ff.; Lotte MOTZ, *The Wise One of the Mountain*. Form, Function and Significance of the Subterrean Smith; GAG 379 (Göppingen 1983).

[50] L. V. GRINSELL, "Wayland's Smithy, Beahhild's Byrigels, and Hwittuc's Hlæw", in: *Trans. Newbury and District Field Club* 8 (1938—45), 136—139 and Lotte MOTZ, "New Thoughts on *Vǫlundarkviða*", in: *Saga-Book* 22 (1986), 55f. [note 6] connect two more place-names (both near Wayland's Smithy) with characters known from the legend: *Hwittuces hlæw* (955; named in the charter containing *Welandes smiððe*) and *Beahhildæ byrigels* (856) [BIRCH, *Cartularium Saxonicum* 2, 94 (nr. 491); GELLING, *The Place-Names of Berkshire* 3, 680]. — As GELLING notes, etymology does not support these identifications [*The Place-Names of Berkshire* 2; English Place-Name Society 50 (1974), 374]. — 'Wadde's Grave', mentioned by MOTZ as a further example, however, is recorded not before 1745; cp. DAVIDSON, *Folklore* 69, 150.

[51] BIRCH (ed.), *Cartularium Saxonicum* 2, 259 (nr. 603); BINZ, *BGDSL* 20, 189. — This record is not discussed by A. MAWER / F. M. STENTON, *The Place-Names of Buckinghamshire*; English Place-Name Society 2 (Cambridge 1925).

[52] Cp. William George SEARLE, *Onomasticon Anglo-Saxonicum* (Cambridge 1897), 481; Thorvald FORSSNER, *Continental-Germanic Personal Names in England in Old and Middle English Times* (diss. Uppsala 1916), 250.

[53] Cp. Hans KUHN "Heldensage vor und außerhalb der Dichtung", in: Hermann SCHNEIDER (ed.), *Edda, Saga, Skalden*; Festschrift Felix Genzmer (Heidelberg 1952), 265ff.

[54] Hermann SCHNEIDER, *Germanische Heldensage* 2/2, 89; — / Roswitha WISNIEW-SKI, *Deutsche Heldensage*; Sammlung Göschen 32 (Berlin [2]1964), 101.

[55] See Fr. KLAEBER, "The First Line of *Deor*", in: *Beiblatt zur Anglia* 32 (1921), 38—40 (older conjectures); KRAPP/DOBBIE (ed.), *ASPR* 3, 318f. (general survey). — Recently, GREENFIELD has suggested the emendation to *be wifman* [*Continuations and Beginnings*, 161].

[56] Cp. E. G. STANLEY, Review Breuer/Schöwerling, Altenglische Lyrik, in: *Anglia* 91 (1973), 515.

[57] Fernand MOSSÉ, *A Handbook of Middle English* (Baltimore—London 1952), 44 (§ 53) and Richard JORDAN, *Handbook of Middle English Grammar: Phonology* (The Hague — Paris [4]1974), 140 (§ 136,3) assume an analogical substitution, whereas Samuel MOORE, "Earliest Morphological Changes in Middle English", in: *Language* 4 (1928), 246ff. votes for a sound-change.

[58] E. g., BUGGE, *Saga-Book* 2, 279 = *ANF* 26, 42; A. G. VAN HAMEL, "On Vǫlund-arkviða", in: *ANF* 45 (1929), 170; DAVIDSON, *Folklore* 69, 152. — MALONE (ed.), 6 note 2 and Franz Rolf SCHRÖDER, "Die Wielandsage", in: *BGDSL (Tüb.)* 99 (1977), 389 reject the snake-pit theory.

[59] Heinrich BECK, "Der kunstfertige Schmied — ein ikonographisches und narratives Thema des frühen Mittelalters", in: Flemming G. ANDERSEN et al. (ed.), *Medieval Iconography and Narrative* (Odense 1980), 15—37; —, "A Runological and Icono-graphical Interpretation of North-Sea-Germanic Rune-Solidi", in: *Michigan Germanic Studies* 7 (1981), 69—88.

[60] See Peter BERGHAUS / Karl SCHNEIDER, *Anglofriesische Runensolidi im Lichte des Neufundes von Schweindorf (Ostfriesland)*; Veröffentlichungen der Arbeitsgemeinschaft für Forschung des Landes Nordrhein-Westfalen, Geisteswiss., 134 (Köln—Opladen 1967); R. I. PAGE, "The Runic Solidus of Schweindorf, Ostfriesland, and Related

Runic Solidi", in: *Medieval Archaeology* 12 (1968), 12—25; Klaus DÜWEL / Wolf-Dieter TEMPEL, "Knochenkämme mit Runeninschriften aus Friesland. Mit einer Zusammenstellung aller bekannten Runenkämme und einem Beitrag zu den friesischen Runeninschriften", in: *Palaeohistoria* 14 (1968), 353—391; KABELL, *BzN* N. F. 9, 109 note 33.

61 BECK, *Michigan Germanic Studies* 7, 77.

62 There is no definite decision whether *weladu* is an appellativum (excellent craftsman, master smith) or a nomen proprium (owner, runic master). — The existence of **Wēlandaz* independent of the name of the legendary hero is proved by the inscription of a seventh-century gravestone found in Ebersheim near Mainz, Germany (*CIL* XIII 7260): *VELANDU* is legible without any doubt; see Walburg BOPPERT, *Die frühchristlichen Inschriften des Mittelrheingebietes* (Mainz 1971), 60ff.; Hermann REICHERT, *Lexikon der altgermanischen Namen* 1; Thesaurus Palaeogermanicus 1,1 (Wien 1987), 770 [s. v. *Veland 1*]; NEDOMA, *Bildliche und schriftliche Denkmäler*, 58.

63 Morten AXBOE et al. (ed.), *Die Goldbrakteaten der Völkerwanderungszeit*; Münstersche Mittelalter-Schriften 24 (München 1983ff.). *Ikonographischer Katalog* 1, 51/2 [Killerup], 3, 51/3 [Gudme]; Karl HAUCK, "Methodenfrage der Brakteatendeutung (Zur Ikonologie der Goldbrakteaten, XXVI)", in: Helmut ROTH (ed.), *Zum Problem der Deutung frühmittelalterlicher Bildinhalte*; Veröffentlichungen des Vorgeschichtlichen Seminars der Philipps-Universität Marburg a. d. Lahn, Sonderbd. 4 (Sigmaringen 1986), 285; Morten AXBOE, "Die Brakteaten von Gudme II", in: *FMSt* 21 (1987), 77.

64 In support of his assumption that snakes might serve as special hallmarks for Wayland's work, MALONE (ed.), *Deor*, 6f. mentions two *Vkv.* passages (5,5—6: *lucþi hann alla lindbauga vel*; 17,5—6: *ámun ero augo ormi þeim inom fróna*) and the figure of the Queen of the Vipers in the modern French folk-tale *Pieds d'or*. — The value of these passages for the problem of interpreting *be wurman* remains very dubious.

65 Cp. Hjalmar FALK, *Altnordische Waffenkunde*; Skrifter utgit av Videnskapsselskapet i Kristiania, hist.-fil. kl. 1914/6 (Kristiania 1914), 18; Rudolf MEISSNER, *Die Kenningar der Skalden*; Rheinische Beiträge und Hülfsbücher zur germanischen Philologie und Volkskunde 1 (Bonn—Leipzig 1921), 153f.

66 Theodor MOMMSEN (ed.), *Cassiodori Senatoris Variae*; MGH AA 12 (Berlin repr. 1961), 143. — Cp. the expression *wyrmfah* ('having serpentine ornamentation'; *Beowulf* 1698) and the description of swords in *Þs.* cap. 175 (a snake seems to run along the blade of the famous *Ekkisax*) and *Helgakviða Hiorvarðzsonar* 9,5—6 (*liggr með eggio ormr dreyrfáðr* ['on the blade there lies a blood-stained snake']).

67 Cp. J. YPEY, "Damaszierung", in: *RGA* ²5, 191—213; H. R. ELLIS DAVIDSON, *The Sword in Anglo-Saxon England* (Oxford 1962), esp. 15ff.

68 Ladislaus MITTNER, *Wurd. Das Sakrale in der altgermanischen Epik* (Bern 1955), 66ff.

69 Finnur JÓNSSON (ed.), *Den norsk-islandske Skjaldedigtning* (København—Kristiania 1912—15), B 1, 133; ibd.; B 2, 99; B 2, 62; B 1, 495.

70 FALK, *Altnordische Waffenkunde*, 50 (nr. 37); 56 (nr. 103); 57 (nr. 111).

71 For a general view see Dietrich HOFMANN, *Nordisch-englische Lehrbeziehungen der Wikingerzeit*; Bibliotheca Arnamagnæana 14 (Kopenhagen 1955).

72 Robert E. KASKE, "Weland and the *wurmas* in *Deor*", in: *ES* 44 (1963), 190f.

73 Julius ZUPITZA (ed.), *Deutsches Heldenbuch* 5 (repr. Berlin—Dublin—Zürich 1968), 120.

74 One may add the description of Viðga's helmet in *Þs.* (thereon is an *ormr sa er slangi heitir* [cap. 139, 281]). — The case of the MHG epic *Jüngerer Titurel* (st. 3408,4: *Witige bi dem slangen*) remains undecided [Werner WOLF (ed.), *Albrechts von Scharfenberg Jüngerer Titurel* 2/2; DTM 61 (Berlin 1968), 365].

75 TUPPER, *MPh* 9, 266 note 2. Theodor VON GRIENBERGER, "Déor", in: *Anglia* 45 (1921), 394f. agrees. — Cp. SHIPPEY, *Old English Verse*, 76; SCHRÖDER, *BGDSL (Tüb.)* 99, 389. — For grammatical accounts see Adolf NOREEN, *Altnordische Grammatik* 1: Altisländische und altnorwegische Grammatik (Tübingen ⁵1970), 251 (§ 359,4); —, *Altnordische Grammatik* 2: Altschwedische Grammatik (Halle 1904), 281 (§ 383).

76 L. WHITBREAD, "Four Notes on Old English Poems", in: *ES* 44 (1963), 188f.

77 GRUBL, *Studien zu den angelsächsischen Elegien*, 95.

78 For etymological accounts see F. KLUGE, "Zeugnisse zur germanischen Sage in England", in: *EStn* 21 (1895), 448; Andreas HEUSLER, "Heldennamen in mehrfacher Lautgestalt", in: *ZfdA* 52 (1910), 101 (nr. 30).

79 Rolf BREUER / Rainer SCHÖWERLING (ed./tr.), *Altenglische Lyrik* (Stuttgart 1972), 118.

80 E. G. STANLEY, "Old English Poetic Diction and the Interpretation of *The Wanderer*, *The Seafarer* and *The Penitent's Prayer*", in: *Anglia* 73 (1955), 436; WIENOLD, *Sprachkunst* 3, 290 note 15.

81 W. GRIMM, *Die deutsche Heldensage*, 23 (in winter Wayland would suffer during his captivity); Finnur JÓNSSON, *Den oldnorske og oldislandske Litteraturs Historie* 1 (København ²1920), 211 (*winterceald* being a hint at the skiing of the three brothers in *Vkv.*).

82 E. g., GREENFIELD, *Continuations and Beginnings*, 161.

83 L. WHITBREAD, "The Binding of Weland", in: *MÆ* 25 (1956), 16 ff.

84 Karl JOST, "Welund und Samson", in: H. VIEBROCK / W. ERZGRÄBER (ed.), *Festschrift ... Theodor Spira* (Heidelberg 1961), 86; John STEPHENS, "Weland and a Little Restraint", in: *SN* 41 (1969), 373 f.; GRINDA, *RGA* ²5, 317.

85 JOST, *Festschrift Theodor Spira*, 86 f. (who remarks on a lack of Germanic examples). — STEPHENS, *SN* 41, 374 note 1 mentions fetters made of guts (*ór þǫrmom*) according to the Eddic *Vǫlospá* st. 34; the passage, which is preserved only in *Hauksbók* (missing in R, the main MS.), contains several grammatical inconsistencies (e. g., the subject of the sentence, the person who *kná Vála vigbǫnd snúa* ['can twist Váli's fight-fetters'], is unknown). — See Sigurdur NORDAL (ed.), *Vǫluspá*; Texte zur Forschung 33 (Darmstadt 1980), 73 f.

86 Cp. MANDEL, *YES* 7, 2 f.

87 Felix NIEDNER, "Vǫlundarkviþa", in: *ZfdA* 33 (1889), 36 f. note 3.

88 BUGGE, *Saga-Book* 2, 285 = *ANF* 26, 47 f. — Cp. MALONE (ed.), *Deor*, 20 f.

89 Hans KUHN, *Das Füllwort of-um im Altwestnordischen*; ZfvSpF-Ergänzungsheft 8 (Göttingen 1929), 47, 52; —, "Westgermanisches in der altnordischen Verskunst", in: *BGDSL* 63 (1939), 232.

90 BUGGE, *Saga-Book* 2, 287 ff.; 293 = *ANF* 26, 49 ff.; 57.

91 NIEDNER, *ZfdA* 33, 37; JIRICZEK, *Deutsche Heldensagen* 1, 29; SIJMONS, *Germanische Heldensage*, 723; VAN HAMEL, *ANF* 45, 170; Karl-Heinz GÖLLER, *Geschichte der altenglischen Literatur*; Grundlagen der Anglistik und Amerikanistik 3 (Berlin 1971), 105 f. [in his summary mistaking *Vkv.* for the Velent story of *Þs.*].

92 Cp. R. C. BOER, "Vǫlundarkviða", in: *ANF* 23 (1907), 136; GRINDA, *RGA* ²5, 317.

93 "Doppelseitiges Ereignislied" showing "springenden Stil". — The terms have been created by HEUSLER, *Die altgermanische Dichtung*, 153 ff., 167 f.

94 VON GRIENBERGER, *Anglia* 45, 396; WHITBREAD, *MÆ* 25, 18; MALONE (ed.), *Deor*, 36 (s. v. *nêd*).

95 Finnur JÓNSSON, *Lexicon poeticum antiquæ linguæ septentrionalis* (København repr. ²1966), 422 takes these two cases for his lemma *nauðr 3* 'bånd, lænke'.

96 Cp. WIENOLD, *Sprachkunst* 3, 286 note 3.

97 STEPHENS, *SN* 41, 372.

98 *nauðir*] *nauðr* MS. — See NECKEL/KUHN (ed.), *Edda* 1, 189.

99 Cp. F. DETTER / R. HEINZEL (ed.), *Sæmundar Edda* 2: Anmerkungen (Leipzig 1903), 424; Hugo GERING / B. SIJMONS (ed.), *Die Lieder der Edda* 3/2: Kommentar zu den Liedern der Edda. Heldenlieder (Halle/Saale 1931), 207; STEPHENS, *SN* 41, 372 f.; Magne MYHREN, "Hrafns hrælundir", in: *ANF* 87 (1972), 120; Else MUNDAL, "Sigrdrifumál strofe 1", in: *ANF* 87 (1972), 123 ff. (*fǫlvar nauðir* translated as "ulukkeskapande lagnadsbanda [trolldomsbanda]").

100 Since MS. *nár* is obviously defective, the emendation *nái* is justified both in syntactic and palaeographic regard. — See Ursula DRONKE (ed./tr.), *The Poetic Edda* 1: Heroic Poems (Oxford 1969), 58. Hans KUHN, "Zur Grammatik und Textgestaltung der älteren Edda", in: *ZfdA* 90 (1960/1), 261 ff. calls attention to several cases of irregularities concerning the scribal use of *r*.

101 Concerning pallor and death, one may add Þór's ironical address to the dwarf Alvíss: *hví ertu svá fǫlr um nasar, vartu í nótt með ná?* ('Why are you so pale around the nose? Did you spend the night with a corpse?' [*Alvíssmál* 2,2–3]).

102 NIEDNER, *ZfdA* 33, 37 note 3; BUGGE, *Saga-Book* 2, 285 = *ANF* 26, 47 f.

103 BUGGE, *Saga-Book* 2, 285 = *ANF* 26, 48.

104 MALONE (ed.), *Deor*, 21 ("but this correspondence must remain conjectural").

105 On the contrary, see Ivar LINDQUIST, "Två ställen i Vǫlundarkviða", in: Lars SVENSSON et al. (ed.), *Nordiska studier i filologi och lingvistik*. Festskrift tillägnad Gösta Holm (Lund 1976), 254 ff. who proposes an emendation *byrstisima 'bristle-rope'.
106 NIEDNER, *ZfdA* 33, 36 note 3; BUGGE, *Saga-Book* 2, 285 = *ANF* 26, 47.
107 VON SEE, *Germanische Heldensage*, 90.
108 According to *Vkv.* (10,3: *álfa lióði*; 13,4, 32,2: *visi álfa*), Vǫlund is an elv.