OLD ENGLISH MUSICAL TERMS

BY

FREDERICK MORGAN PADELFORD
FELLOW IN ENGLISH OF YALE UNIVERSITY

BONN 1899
P. HANSTEIN'S VERLAG
OLD ENGLISH MUSICAL TERMS

BY

FREDERICK MORGAN PADELFORD
FELLOW IN ENGLISH OF YALE UNIVERSITY

BONN 1899
P. HANSTEIN'S VERLAG
TO

PROFESSOR ALBERT S. COOK

WHO INSPIRES IN HIS STUDENTS THE IDEAL
OF A HARMONIOUS LIFE

THIS STUDY IS DEDICATED
Preface.

The aim of this study is twofold: to contribute something to the exhaustive knowledge of Old English words, and to further our appreciation of the aesthetic character of the pre-Norman civilization. I have endeavored to accomplish this twofold result by making a complete glossary of Old English musical terms, and by supplementing this glossary with an introductory essay. That the glossary is complete, and, still more, that no significant references have been omitted, I hardly dare to hope. Yet I feel confident that the work is not without value, for the only extant consideration of the subject is in a monograph by Wackerbarth, which is both meagre and incorrect.

The scheme of the glossary is as follows: when the musical character of a word admits of some doubt, the word is preceded by a mark of interrogation; if the musical character is very doubtful, the word is inclosed in brackets. A few words have been admitted on the authority of other glossarists, as beorhtm and dreomweinsung; these, however, I have indicated as being very doubtful. Generally, only the musical definitions of a word of several meanings are given; if, however, some of the meanings shade into the musical, these are included in brackets. If the definition of a word is questionable, it is followed by a mark of interrogation. Words which signify the canonical hours, being musical only indirectly, are referred to an exhaustive article in the Publications of the Modern
Language Association. When the Latin equivalent of a word is known, it is indicated either in the references to the glosses, which are placed first among the references, or in the collection of Scriptural and hymnic translations, or it is printed after the definition; in case several Latin equivalents are printed after the definition, they are followed directly by index letters, and these letters are again placed before those references from the Old English texts which translate the corresponding Latin words. A classification of the references is made, when possible, and this classification is designed to throw light upon the problems which attend the use of the word. When a mark of interrogation precedes a reference, some doubt as to the applicability of the reference is expressed.

This monograph was written at the suggestion of Professor Albert S. Cook, and under his supervision, and the counsel and inspiration received from him have been invaluable. I wish to acknowledge my indebtedness to Dr. Caroline L. White, who gave many timely suggestions, to Dr. Bertha E. Lovewell, who furnished me with the advance sheets of the Saints’ Lives, which she had received through the kindness of Professor Skeat, and to the Library of Harvard University for the use of books.
Contents.

Table of Abbreviations ...................................... viii
Introduction .................................................. 1
Glossary ....................................................... 63
Appendixes:
   I. Latin and Old English Equivalents ................. 108
   II. Modern English and Old English Equivalents .... 110
Table of Abbreviations.

Æ. Coll. = Ælfric's Colloquium in W. W. Quoted by page and line.
Æ. Gl. = Ælfric's Grammatik und Glossar, J. Zupitza, Berlin, 1880. Quoted by page and line.
Æ. Gr. = See preceding paragraph.
Æ. L. S. = Ælfric’s Lives of the Saints, W. W. Skeat, EETS., Nos. 76, 82, (in preparation) 1881, 1890, (—). Quoted by number and line.
Æ. PE. = Ælfric’s Pastoral Epistle in AL. Quoted by section.
Angl. = Anglia, Zeitschrift für Englische Philologie, Halle, 1878—.
Bd. = The Old English Version of Bede’s Ecclesiastical History of the English People, T. Miller, EETS., Nos. 95, 96, 1890—1891. Quoted by page and line.
BH. = Blickling Homilies, R. Morris, EETS., Nos. 58, 63, 1874—1876. Quoted by page and line.
Blick. Gl. = Glosses taken from a copy of the Roman Psalter in the Library at Blickling Hall. Printed at the end of the Blickling Homilies. See BH.
Table of Abbreviations.


C.Æ. = The Canons of Ælfric in AL. Quoted by section.


C. Edg. = Canons enacted under King Edgar, in AL. Quoted by section.

Chad = Leben des Chad, A. Napier, Anglia, vol. 10. Quoted by line.


Chr. = Cynewulf's Christ, Bibl. P., vol. 3.

Corpus Gl. = Corpus Glossae, H. Sweet in The Oldest English Texts, EETS., No. 83, 1885. Quoted by number.

C. Ps. = Eadwine's Canterbury Psalter, F. Harsley, EETS., No. 92, 1889. Quoted by psalm and verse.


Dox. = Paraphrasis Poetica in Doxologiam, J. R. Lumby, EETS., No. 65, 1876. Quoted by line.

Eccl. Inst. = Ecclesiastical Institutes in AL. Quoted by page.


Table of Abbreviations.

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gn. V.</td>
<td>Versus Gnomiei, Gr. Bibl. P.</td>
</tr>
<tr>
<td>Gr. Pr. 3.</td>
<td>Angelsächsische Homilien und Heiligenleben, B. Assman, Bibl. Pr., vol. 3.</td>
</tr>
<tr>
<td>Lam. Ps.</td>
<td>An Interlinear Version of the Psalms in a Ms. preserved in the Library of Lambeth Place. Quoted by psalm and verse.</td>
</tr>
<tr>
<td>Leo</td>
<td>Angelsächsisches Glossar, H. Leo, Halle, 1877.</td>
</tr>
<tr>
<td>L. Eth.</td>
<td>Laws of King Ethelred, in AL. Quoted by section.</td>
</tr>
<tr>
<td>Lind. John</td>
<td>The Lindisfarne John, in The Gospel according to St. John in Anglo-Saxon and Northumbrian Versions</td>
</tr>
</tbody>
</table>
Table of Abbreviations.


L. Ine = The Laws of King Ine, in AL. Quoted by section.

Lords Pr. = Paraphrasis Poëtica in Orationem Dominicaeum, J. R. Lumby, EETS, No. 65, 1876. Quoted by line.

Lorica Prayer = Oldest English Texts, p. 174. See V. Ps.

LR. = Ranks, in AL. Quoted by section.

L. Wiht. = The Laws of King Wihtred, in AL. Quoted by section.


Met. = The Anglo-Saxon Metrical Version of the Metrical Portions of Boethius, Gr. Bibl. P. Quoted by number of metre and line.

Mon. P. = Be Manns Mode, Gr. Bibl. P.


ONT. = Ælfric de Vetere et Novo Testamento, Bibl. Pr., vol. 1. Quoted by page and line.

Or. = King Alfred’s Orosius, H. Sweet, EETS., No. 79, 1883. Quoted by page and line.


Table of Abbreviations.


SC. = Two Saxon Chronicles, Earle and Plummer, Oxford, 1892.


Skt. Mt. = The Corpus Christi Matthew. See Lind. Mt.

Smith’s Bd. = Bædae Historia Ecclesiastica, J. Smith, Cantabrigiæ, 1722. Quoted by page and line.


V. Ps. = Vespasian Psalter, H. Sweet, Oldest English Texts, ELTS., No. 83, 1885. Quoted by psalm and verse.

Vesp. H. = Vespasian Hymns. See V. Ps. Quoted by hymn and line.


W. H. = Wulfsan: Sammlung der ihm zugeschriebenen Homilien, nebst Untersuchung über ihre Echtheit, A. Napier, Berlin, 1883. Quoted by page and line.


Introduction.

Music before the Migration.

The Old English were a music-loving people. Music was as natural to them as the intense and passionate character which made it inevitable. If, perchance, we read the fragments of the first epic songs, originated in the dim light of the centuries preceding the migration, and suggesting a long development from harmonious antecedents; or if we read the last homily or saint's life; we find the same consistent affection for song.

Glowing is the picture of that Widsith, the far-traveled minstrel, who leaves the hall of his dear lord, and wanders north and south with his lays of heroes and battles. "Widsith spake, his word-hoard unlocked, he who most of men had journeyed 'mongst the tribes and folk of the earth; oft he in hall had received pleasant gifts, he of the Myrgings sprung.

He with Ealhild, the faithful peace-weaver, for the first time had sought the home of the Hreth-king, eastward of Anglia, Eormanric, fierce breaker of treaties. Began he of many things to speak: "I have learned that many men rule over tribes; each prince should govern his life by right conduct, one earl after the other should care for his realm, he who wishes his throne to prosper."

Then this visitor of Attila and Gunther describes the courts he has visited, the battles he has seen, as he traversed the spacious earth. A long time he tarried with Eormanric, who gave him a precious ring, and, when he returned home, he gave this to his liege lord, who had bestowed an estate upon

1 Widsið 1 ff.
him. But Ealhild the queen, seeing his magnanimity, gave the minstrel another ring, and in gratitude he spread in song her fame over many lands.

Scilling is his companion, and together they gladden the hearts of warriors: ‘Then I and Scilling with clear voice before our victorious lord uplifted the song; loud to the harp the melody sounded. Then many men, haughty of soul, declared that well they knew a better lay they had never heard.’

They wander over the earth, favored of men: ‘So wandering as fate decrees, over the lands of many men the gleemen go, their needs express, and thanks return. Ever north or south some one they meet, loving song and generous in gifts, who will achieve his fame amidst his nobles, show his courage, till all things vanish,—even light and life. Such an one merits praise, hath under heaven lasting honor.’

This song of Widseith gives a clear idea of the court minstrel of the early Germans. He was beloved by his lord, honored with lands, and the delight of every feast. His lays told of bravery and beauty, as Widseith sang of the courage of Wudga and Hama in the battles of the Huns and Goths, and of the queenliness of Ealhild. His instrument was the harp, which held favor with the Germanic peoples for centuries.

The clear-voiced song of the minstrel and the melody of the harp scarcely die away in the Beowulf, but throughout the saga the music is heard as an undertone. The joyous music of Heorot was heard by Grendel day after day, the minstrels lay carried the deeds of the monster to the courts of the earth, and thus the crime came to the ears of Beowulf. There was music after Beowulf’s arrival when the ale was passed about the hall; again the music sounded when Beowulf had made his vow. An old bard, proud of his power, chanted the adventures of Beowulf when his triumph over Grendel was known; again and again the hall rang with music when the feast of rejoicing was held. When Beowulf returned to his home, he described vividly to Hygelac the music of Heorot: ‘There was song and glee; the venerable Seylding, versed in many things, told tales of far-off times. Now one brave in war awoke the joy of the harp, touched the gleewood; now a

1 ibid. 103 ff.  
2 ibid. 135 ff.
true and grievous lay was chanted; now the large-hearted king with care unfolded a wondrous story; and now one bound by the fetters of age, a hoary warrior, would regret youth with its battle-strength, as he, wise with the lapse of winters, recalled many things.1

The saga was not the exclusive possession of any class, for here are heard, beside the minstrel, the warrior the old sage, and the king. Indeed, the Beowulf bears interesting testimony to the conclusion that the sagas were in part the production and property of the community, in part the work of the individual. For no sooner had Beowulf overcome Grendel than one versed in song began to compose cunningly the adventures of Beowulf, to couple them with Sigemund’s, and to contrast them with Heremod’s, thus beginning to shape, in the rough, the material for a new hero-saga.

Even in those early days preceding the migration there were two classes of minstrels, the scops who dwelt in the halls of princes, and the gleemen who wandered. It was by the gleeman, probably, that the news of the disaster of Hrothgar was carried to the realm of Hygelac. Sometimes, to be sure, the scop journeyed to other courts, for such we have found was the habit of Widsith.

The scop was not always so happy as Widsith; sometimes he was deposed in favor of another, and, so retired, lived in disgrace. Such a lot is given to Deor, a scop of the Heodenings, who is made to lament his fate in a little strophic song, the one surviving example of the strophe in Old English. In his sorrow he tries to reassure himself by recalling the heroes of his familiar sagas, who have triumphed over cruel odds—Weland, a fast-bound prisoner to Nithhad; Beadohild, when she discovered her pregnancy; Geat, persecuted with a hard courtship; Theodoric, an exile; and the victims of Eormanrie’s wolfish soul. Each stanza ends: ‘That he overcame, this also may I’. Lastly he mentions his own lot: ‘This of myself I will say, that I betimes was Heodening’s bard, to my lord dear, I, Deor by name. I had for many winters a goodly retinue, a gracious lord, until Heorrenda now, a man skilled in song, the landright received, which erstwhile the Protection of men had granted me.’

1 Beowulf 2105ff. 2 Deor 36ff.
The allusions in this poem show a close familiarity with the sagas of Weland, of Gudrun, and of Theódoric. This familiarity on the part of the pre-migratory English is substantiated by the fragments of the Battle of Finnsburg and of Waldhere, and by the scop's tale in Beowulf, which is closely related to the former, and recounts the treachery of Finn, and the long struggle of the Frisians and Franks.

The Latin historians were surprised at the fondness of the Germans for the sagas. Tacitus and Jordanes allude to these songs of ancestors, which the Germans sang to the harp, and which served to keep alive their traditions.

By no means did the Germans forget their sagas when they sought the new land, for the complaint of Deor is found in a manuscript of the eleventh century, and the Beowulf continued to be sung even after England was converted, for the Biblical interpolations blend so naturally with the primitive spirit of the tale that the harmony is not disturbed. Rather was the migration a boon to music, for what must have been the wild glee of the Angles and Saxons when they stood in the midst of a new and fertile land, a proud civilization humbled at their feet!

But we must not think that the music of the ancestors of the English was confined to sagas. Choral hymns, enchantments against disease and evil spirits, charms courting the favor of the Gods for the crops, death-lays, bridal-songs, and battle-lays, all these forms are found in the early Germanic music, although they appear less prominently. They too were brought to the new land, and will be discussed later in connection with their Old English descendants.

1 Ann. 2. 88: 'Caniturque (Arminius) adhuc barbaras apud gentes'; Germ. 2: 'Celebrant carminibus antiquis, quod unum apud illos memoriae et annalium genus est, Tuiscnonem decem terra editum, et fielum Mannum, origine gentis conditoresque'; 3: 'Sunt illis haec quoque carmen, quorum relatu, quem barditum vocant, accendunt animos, futuraeque pugnae fortuam ipso cantu augurantur'.

2 5: 'Ante quos etiam canto majorum facta modulationibus citharisque canebant, Ethesepamarae, Hazalae, Fridigerii, Widiculae, et aliorum, quorum in hac gente magna opinio est, quales vix heroasuisse miranda factat antiquitas.'
New Forces in Music after the Migration.

Scarcely had the Germans made themselves a home, ere new forces entered to influence the music. Christianity came to them, and beautiful is the story of their ready acceptance of a Higher Prince, for they translated into fidelity to him the loyalty to the liege-lord which was a racial trait. Their intensity, ideality, and high regard for woman, found in the self-denying service of Christ, and in the worship of the Virgin, a new and more exalted expression, and one will enquire of history in vain for a more divine and elementally beautiful civilization than the England of the seventh and eighth centuries. Christianity influence both the form and the spirit of the music; it introduced the sweet music of St. Gregory, and it gave rise to new sagas, half Christian and half heathen in conception, in which the great ones of the Lord are the heroes.

Another influence, more difficult to trace, but undoubted, was the contact with the peoples near whom they had settled. Ireland was a land of bards. From the distant centuries, where reality merged in myth, to their own day, the bardic meeting had been a sacred occasion. In that senate the champions of song met, and contended for supremacy in wisdom and music. All Ireland was a training school for this gathering, and song was everywhere. The self-abandoning emotion of the Kelt, and his imagination, with its responsive feeling for nature, found expression and nourishment in his songs. How exalted a place bardism held with the Kelt, we may gather from the words of Talhainrau, who points to God as its origin:

There will be baptism until the day of judgment,
Which (day) will adjudge the character
Of the power of Bardism.
It is He who has bestowed
The great poetic genius and its mystery."

Can we doubt that the warmth which began to be felt in the Northumbria of the seventh century, and which glows in the writings of Cynnewulf, was due to Irish influence? Not if we recall the intercourse between Northumbria and Ireland.

1 'Bardism in the Sixth Century,' in the Cambrian Journal for 1854.
Despite its fearful intestine troubles, there was unequaled love for learning in Ireland during the seventh and eighth centuries, and thither the English nobility and students went.\(^1\) There were great schools at Iona, at Lismore, and at Clonard; at the monastery of Iona, where the poems of its founder, St. Columba, must have been loved, were educated Oswald, with his princely retinue, Oswy, and Aldfrith. Through the influence of Oswald and Oswy, and their monasteries at Lindisfarne and Whitby, which were modeled after the Irish plan, and filled with Irish monks, all Northumbria drank of Irish knowledge.

Nor was this intercourse confined to the North: Aldhelm speaks of the English youth flocking to Ireland,\(^2\) and he himself left Canterbury in 675 to study under the Irish monk Maldun, a man of great erudition, in his little hut in the woods, the foundation of Malmesbury.\(^3\) A letter written by Aldhelm to Wilfrid, when the latter was about to leave for Ireland, shows that Ireland was a Mecca for secular, as well as for sacred, studies.\(^4\)

With such intimacy existing between Ireland and England, it would be strange indeed if the English minstrels had not visited the Irish courts. It is significant that we find the *timpan*, a favorite stringed instrument of the Irish bards, in common use in England in the tenth century.\(^5\)

The bitterness which the Welsh felt for the English forbade much intercourse in the seventh century—a bitterness so great that they regarded the Christianity of the English of no avail,\(^6\) and carefully cleansed the plates from which the English had eaten, after throwing the remnants to the dogs and swine.\(^7\) In the centuries succeeding, however, Wales and England drew together; thus in the middle of the eighth century, the Welsh aided Æthelbald of Mercia in warring against Cuthred.\(^8\) In such a camp the Welsh bards must have mingled with the English, and the English must have learned the character of Welsh bardism. According to the Laws

\(^1\) Bede 3.27; Aldhelm, Ep. 3.  
\(^2\) ibid.  
\(^3\) Ep. 5; Bede 5.18.  
\(^4\) Ep. 13.  
\(^5\) Stubbs, Memorials of Dunstan 79.  
\(^6\) Bede 2.20.  
\(^7\) Ald. Ep. 1.  
\(^8\) Anglo-Saxon Chronicles 752—53.
of Howel Dha, the court had two bards among its twenty-four officers, one the bard of the chair, the other the bard of the household. Both bards were supported bountifully, and sat at the table of the King. At the feasts of Christmas, Easter, and Whitsuntide, the household bard sat next the chief of the household, who placed the harp in his hands. Ordinarily, when song was desired, the bard of the chair sang two songs, the first a song of God, and the second of the King. After him, the bard of the household sang three songs on various subjects. And whenever the queen desired a song, the bard of the household went to her, and sang without limitation.¹

Moreover, music was an accomplishment of the people at large; Giraldus Cambrensis says that the stranger who came to a Welsh home in the morning hours was entertained with the conversation of maidens and with the music of the harp until evening.² The intimacy between Wales and England was close in the ninth century, when many Welsh princes sought the protection of Alfred for their lands. Alfred was fond of the Welsh people; his admirer and biographer, Asser, was a Welshman; and doubtless the royal court of Wessex often rang with the strains of Welsh music.

Giraldus Cambrensis wrote in the twelfth century, and he describes what seems to have been a well-developed system of part-singing among the Welsh, and remarks a similar custom among the Angles in Yorkshire. The following is the passage: 'The Britons do not sing their tunes in unison, like the inhabitants of other countries, but in different parts: so that when a company of singers meet to sing, as is usual in this country, as many different parts are heard as there are singers, who all finally unite in consonance and organic melody, under the softness of B flat. In the northern parts of Britain, beyond the Humber, and on the borders of Yorkshire, the inhabitants make use of a similar kind of symphonious harmony in singing, but with only two differences or varieties of tone and voice, the one murmuring the under part, the other singing the upper in a manner equally soft and pleasing. This they do not so

¹ Jones, Williams, and Pughe, Myvyran Archaeology of Wales 1014.
² Descriptio Cambriae 1.10.
much by art as by a habit peculiar to themselves, which long practice has made almost natural; and this method of singing has taken such deep root among this people, that hardly any melody is accustomed to be uttered simply or otherwise than in many parts by the former, and in two parts by the latter. And, what is more astonishing, their children, as soon as they begin to sing, adopt the same manner.¹

This passage has provoked endless discussion. The defenders of the Welsh musical genius can see but one interpretation, the knowledge of harmony. Several able musical authorities, however, ridicule such an assumption, asserting that Giraldus is full of inaccuracies, and consequently cannot be relied upon in so delicate a question. Yet if Giraldus had not found such music, what suggested the idea of harmony to him? Are we to suppose that he worked out the theory of harmony? To be sure, crude attempts at harmony were made in ecclesiastical music; indeed, vocal accompaniments, known as organa, had been practised for a long time, but nothing so mature as Giraldus describes.

Curious specimens of exercises for the harp, supposed to have been composed at a gathering of the Welsh masters of music in 1110, show undoubtedly an appreciation of harmony.² And if the crwth, as we have reason to think, underwent little

¹ The translation is from Namann, History of Music, edited by Ouseley, 1.401; the original Latin from the Descriptio Cambriae, 1.13, is as follows: 'In musico modulamine, nos uniformiter ut alibi, sed multipliciter, multisque modis et modulis, cantiones emittunt. Adeo ut in turbacantentium, sicunt huic genti mos est, quot videos capita, tot audias carmina discriminaque vocum varia, in unam denique sub B mollis dulcedine blandano consonantiam, et organicam convenientiam melodiae. In borealibus quoque majoris Britanniae partibus, trans Humbriam sedicet, Eboraci sinibus, Anglorum populi, qui partes illas inhabitant, similis canendo symphonica utuntur harmonia; binis tamen solummodo tonorum differentiis, et vocum modulando varietatibus; una inferius submurmurante, altera vero superne demulcens pariter et deliciante. Ne arte tamen, sed usu longaevo, et quasi in naturam mors diutina jam converso, haec vel illa sibi gens hanc specialitatem comparavit. Qui adeo apud stranque invalidit, et altae jam radices posuit, ut nihil hic simplificet, nihil sibi multiplicet ut apud priores, vel saltum duplicet ut apud sequentes, melice proferri consueverit: pueros etiam, quod magis admirandum, et fere 'infantibus, cum primum a flebitibus in cantus erumpunt, eandem modulationem observantibus.'

² Burney, Hist. of Music 112 ff.
change for several centuries, it bears testimony to a knowledge of harmony among the Welsh. As described in the latter part of the Introduction, it has six strings, only two of which can be struck independently. The strings are not tuned in octaves, but as follows:

\[\text{Diagram of stringed instrument}\]

Ammianus Marcellinus, who visited the Britons in the fourth century, found bardism current among them: 'Bards, indeed, sang the brave deeds of illustrious men in heroic verse, to the sweet strains of the harp.' ¹ Similarly Diodorus Siculus: 'There are among them makers of verse, whom they call bards. These, with instruments resembling lyres, praise some in song, and blaspheme others.' ² So bardism was known to all of the early inhabitants of England, to the Britons who dwelt close to the new-comers, as well as to the Irish and Welsh.

The intercourse between these different peoples and the English must have been attended by a gradual amalgamation of their musical traditions. This blending with new peoples, then, was the second of the forces which conspired to influence English music after the migration.

**Secular Music in England.**

If we may judge from the fragmentary evidence which has come down to us, the English kings and nobles cherished court music, as their ancestors had done. From his infancy, Alfred was used to hearing the Saxon songs by day and by night, so that he learned them by heart.³ The customs in his father's

---

¹ 15.9: 'Et Bardi quidem fortia virorum illustrium facta heroici composita versibus cum dulcisbus lyrae modulis cantitarunt.'
² 5.31: 'Εἰλὶ δὲ παρ' αὐτοῖς καὶ ποιηταὶ μελῶν, οὐς βάρδονς ὀνομάζον, ὦντοι δὲ μετ' ὀργάνων ταῖς λυρικῦς ὑμοίων ἄδοντες, οὐς μὲν ἴμποθαν, οὗς δὲ βλασφημοῦσι.'
³ Asser, in Mon. Hist. Brit., 473: 'Saxonica poemata die noctuque solens auditor relatu aliorum saepissime audiens, docibilis moriter retinebat.'
court were similar, probably, to those in the court of Charles
the Great, where music, or reading of the stories and deeds
of olden times, was listened to at the table. Moreover, Charles
had the old rude songs of wars and ancient kings written out
for transmission to posterity, and it is interesting to find the
stepmother of Alfred, herself a Frankish woman, offering a
book of Saxon poems to that one of her sons who would first
learn them.

These lays must have made a deep impression upon Alfred,
for they were in harmony with his manliness, and we catch
a reflection of their spirit in the courage and persistency which
liberated his realm. After peace came, Alfred established
schools for the English boys, educating many of them in the
court school with his own children, and there special attention
was paid to the Saxon poems. He set a good example for
his people by memorizing such poems himself.

How much these poems had changed in tone from the old
Teutonic songs we cannot tell, nor can we tell to what extent
they were sung, and to what extent recited; but doubtless
there were those in the court who sang them. Surely the love
for the harp had not died, for in the court of Edmund, the
grandson of Alfred, its strains were welcome. Dunstan, who
had learned music in his own refined home, often used to
divert the mind of Edmund from affairs of state with the
music of the timpan, or of the harp.

We have reason to suppose that court music was fostered
by Cant, for he wrote many songs himself, some of which
were sung by choruses long afterwards.

Among the common people, singing was cherished in
the festive gatherings where beer was drunk, and where the
harp accompanied the song. Such a gathering Caedmon
attended on the night of his memorable vision, and these
occasions must have been common enough among a people
to whom the inability to play and sing was a disgrace. It

---

1 Eginaed, Vita Karoli c. 24.  2 ibid. c. 29.
3 Asser 474.  4 Ibid. 485ff.  5 ibid. 486.
6 Stubbis, Mem. of Dunst. 79.
7 Hist. Eleanis 2. 27, in Gale, Hist. Seript. 1. 505.
8 Bede 4, 24.
was in just such gatherings of the people, and from just such inventiveness as Cædmon showed, that the old sagas took on their new matter, as each man sang in turn. Who can say that our ancestors would not have sung an epic as exalted as the Odyssey, if Christianity had not entered to dissipate the productive power of epic poetry?

The fondness for the songs was not lost even by those who gave themselves to the service of the church. Cuthbert says that Bede was 'skilled in our songs'. Aldhelm used to disguise himself as a minstrel and to take his stand on a bridge, that he might, by his songs, gain the ear of the people, and then teach them the truth. Indeed William of Malmesbury says that one of Aldhelm's ballads was a favorite in his day, four hundred years after. The compositions of Artwil, the son of an Irish king, were submitted to Aldhelm for correction. Dunstan, the lover and ecclesiastical zealot, was proficient in music, and was fond of making musical instruments. A pretty story is told by his first biographer, the unknown Auctor B, and copied by the others, of an Aeolian harp which he had made. Once he called upon a woman to suggest a design for an embroidered robe; as he was intent upon the work, suddenly his harp began to play sweetly, and the surprised maidens who were assisting him heard in its strains a sweet and perfect anthem. This of course was before he became an ecclesiastic.

In his love for musical instruments, and in his fineness of nature as well, Dunstan reminds us of that Tutilo of St. Gall, who used to make instruments with great skill, and who had a school, in connection with the monastery, where he taught the art of playing musical instruments to the sons of nobles. Bernlef, the blind Frisian, who visited the English, was loved by every one because he could sing the old legends so sweetly. The use which was made of the harp and other instruments in worship tended to perpetuate secular music among the ecclesiastics.

---

1 Migne, Patrologia Latina 90. 40.
2 Mabillon, Act. SS. 3. 224.
3 Malm., Gesta Pontificum 336. 4 ibid. 336.
5 Stubbs, Mem. of Dunst. 21.
7 Vita S. Liudgeri 2. 1, in Mon. Germ. Hist. 2.
As time went on, the English gleemen, in common with the gleemen upon the continent, lessened the dignity of their art, by identifying themselves with buffoons, jugglers, and tumblers. Manuscripts of the later Old English times are illuminated with drawings, representing people dancing, or juggling balls and knives, to the music of the double pipe, fiddle, or harp, and, what is most significant, these performers are frequently the attendants of King David. Fondness for this revelry was one of the causes which led to the disastrous decadence among the clergy. Consequently, in the monastic revival instituted by Æthelwold and Dunstan, such licence was denied the priest. It speaks volumes for the religious degeneracy of the times that laws, forbidding the priests to be buffoons and ale-bards, were necessary.¹

Wulfstan, the sombre prophet, whose words came to the English like the utterances of Jeremiah to the Jews, warning them of the wrath to come, condemned the beer-halls, with their harps and pipes and merriment, and saw the day fast approaching, when the ears would be dull which had been full ready to hear fair music and songs.² Occasional references in religious writings to the lewd and devilish songs of the world argue a close and corrupt social atmosphere. How much that was low had crept in we cannot tell, but coarseness is always present when the dignity of social life yields to the absurd and jocose.

And yet there were not wanting those who loved the old, pure song, and who kept it alive in the homes. We have seen how large a place it had in Alfred's home, and when Thomas à Becket ³ went to Paris, in 1159, to propose a marriage between the royal houses, he entered the French towns 'preceded by two hundred and fifty boys on foot, in groups of six, ten, or more together, singing English songs, according to the custom of their country'.

It was a Teutonic custom for the warriors to rush into battle dancing and shouting a wild war-song, while the spears and shields were struck together in mad accompaniment. The

¹ Canons of Edgar 58. Laws of the Northumbrian Priests 41.
² Wulfstan, Homilies 148. 3.
³ Thomas Becket, Rolls Series 3. 31.
song commenced with a distinguishable chant to the glory of some great fighter, and ended in a hoarse tumult of excited voices. The women, assembled near the contestants, fired their spirit by continuing the noise, and by appealing to the bravery of their husbands and children.\(^1\)

That this custom was perpetuated by the Old English is shown by the existence of such words as fyrdleod, guðleod, hildeleod, and wigelod. To be sure, for the most part these words are used in a figurative sense—thus the wolf or the eagle sings the war-song as the army advances,\(^2\) and the trumpet sounds it before them,\(^3\)—yet this figurative use emphasizes the close association of martial music with the onslaught. And we have other satisfactory evidence of the existence of the war-song. In the Judith, as the warriors pour out of the city, they strike their shields and spears together, in accordance with the old custom,\(^4\) and in the Exodus a song of victory is raised when the exiles see the Egyptians perish in the sea.\(^5\)

It may have been a Teutonic custom to have some famous singer go before the army, as was the custom among the later Germans.\(^6\) It was in such a way that the Normans entered the battle of Hastings. Taillefer, a minstrel and warrior, rode before the army, tossing his sword in the air and catching it again, while he chanted a song of Roland.\(^7\)

---

1 Tacitus, Hist. 2. 22: ‘Cantu truci et moro patrio nudis corporibus super humeros scuta quatientium’; Ann. 4. 47: ‘Simul in ferocissimos, qui ante valum, more gentis, eam carminibus et tripudis persultabant’; Germ. 3: ‘Fuisse apud eos et Hereulem memorant, primumque omnium viro rum fortium itiri in proelia canunt. Sunt illis haec quoque carmina, quorum relatu, quem barditum vocant, ascendent animos, futuraque pugnae fortunam ipso cantu augurantur; terrent exim trepidantve, prout suzit acies, nce tam vocis ille quam virtutis concentas videtur. Adfectatur praeceps asperitas soni et fractum murmur, objectis ad os sentis, quo plenior et gravior vox repercussu intumesceat’; 7: It is interesting to find that the custom of the Gaels was similar, thus Livy 38. 17. 4: ‘Cantus ineuntium proelium, et ululatus et tripudia’.

2 Elene 27, and Judith 211. 3 Exod. 221.

4 204 ff. 5 Exod. 577.


7 Wace, Le Roman de Rou:
The various ceremonies of the funeral were among the most stubborn of heathen remains. To the time of the Normans, the church was not able fully to overcome the hold which the Teutonic dirges had upon the people of England. In the tenth century, the priests were instructed to forbid the heathen songs of the laymen and their loud cachinnations.\(^1\) One of the weighty charges brought against Dunstan by his young rivals at the court was that he loved frivolous songs and funeral dirges.\(^2\) The Irish, with whom the English were so familiar, kept up their wailings for the dead, which were notably violent,\(^3\) and so helped to perpetuate the custom among the English.

Similar obstinacy was encountered by the German ecclesiastics. Indeed the funeral customs of the Indo-Europeans tended to perpetuate themselves with very little change. The earliest description of these customs in European literature is in the Iliad. The body of Hector was placed upon a bed of state, and beside it gathered the ‘minstrels, leaders of the dirge’, and the woman to wail with them. Andromache and Hekabe and Helen, each in turn, uttered a lament over the body. Then the funeral pyre was built, the body was burned, and a mound of stones was piled above it.\(^4\) While the body of Achilles was being burned the mail-clad warriors, on horse and afoot, moved about the pyre with a great noise.\(^5\) Then a feast was held. The funeral of Severus, described by Herodian,

---

\(^1\) Canons of Ælfric 35.

\(^2\) Stubbs, Mem. of Dunst. 11: ‘Dicentes illum ex libris salutaribus et viris peritis, non saluti animarum profutura sed avitae gentilitatis vanissima didicisse carmina, et historiarum frivolas colere incantationum naenias.’


\(^4\) Iliad 24. 719 ff.  

\(^5\) Odyssey 24. 68 ff.
differed only in detail from the Greek funeral. The body was buried, but a likeness of it was treated as a less artificial people would have treated the body itself. This effigy was placed upon a richly ornamented bed of state, physicians attended it, and finally pronounced it dead. Then boys and girls from the nobility sang dirges beside it. Thence the body was taken to the Campus Martius, and placed in a pyramidal structure decked with gifts. Then this structure was set on fire, and the Roman knights rode around it. The following days were devoted to games and feasts.\footnote{Herodian 4.}

We have descriptions of Germanic funerals closely resembling these. At the funeral of Attila games were held, and then about the body, placed in the midst of a plain, the best horsemen from all the Huns rode, and sang of his possessions and valor.\footnote{Jordanes 49. The dirge was as follows: 'Praecipuus Hunorum rex Attila, patre genius Mundzucco, fortissimarum gentium dominus, qui inaudita ante se potentia solus Scythica et Germanica regna possedit, nec non utraque Romani orbis imperia captis civitatibus terruit, et ne praedae reliqua subderentur placatus precelbus annuum vectigal acceptis: quinque haec omnia proventu felicitatis egerit, non vulnere hostium, non fraude sorum, sed in gente incolume inter gaudia laetus sine sensu doloris oecubuit. Quis ergo hunc exitum putet quem nullus aestimat vindicantum.'} The body of Beowulf was placed upon a high pyre, laden with treasures, the people wailed around it, and the widow sang a woful lay. Then at the edge of a bluff overlooking the sea was raised a barrow, into which were thrown bracelcts and rings, and around this rode twelve sons of nobles, who bemoaned their lord and chanted an elegy.\footnote{Beowulf 3110 ff.} Similarly in the lay of Hnæf, related by Hrothgar's minstrel, his mother wept upon his shoulder, and uttered dirges.\footnote{Ibid. 1117.} A very dramatic picture is found, in one of the stories related by Beowulf, of the old man who is compelled to deny his son the blessing of burial: 'So it is a sad thing for an aged man to bear, that his boy rides young on the gallows. Then he wails a dirge, a song of sorrow, while his son hangs a joy to ravens, and him he may not help, he old and stricken in years.'\footnote{Ibid. 2444 ff.}

There are nine words in Old English which mean a funeral song or dirge, and with such etymological signi-
fiances as *burial-song* and *body-song*, there could be little
doubt, even without the recorded opposition of the church,
of the presence of the heathen funeral customs. It may be
that some of these dirges were to be sung over the graves
of the dead, in accordance with the ancestor-worship of the
Tentons.\(^1\) Doubtless the ‘incantations and charms and mysteries
of the hellish art’, of which Bede complains,\(^2\) were the enchant-
ments and death dances by which it was hoped to restore life.\(^3\)

Music also formed an essential of the marriage festivities,
as the expressive words *brýdsang*, *brýdleod*, and *giftleod*,
indicate. The Old English literature, in itself, throws little
light upon marriage rites, but the German supplements it well.
Kögel\(^4\) has gathered comprehensive evidence, and shows that
the Germanic customs differed little from the early Greek
as described in the lines on the shield of Achilles: ‘Also he
fashioned therein two fair cities of mortal men. In the one
were espousals and marriage feasts, and beneath the blaze
of torches they were leading the brides from their chambers
through the city, and lovely arose the bridal song. And young
men were whirling in the dance, and among them flutes and
viols sounded high; and the women standing each at her door
were marveling.\(^5\) The Germanic bridal song was probably
sung, as in this Greek wedding, while the bride, surrounded
by dancers, was being led to her new home.\(^6\) The supposition
that such a procession formed a part of the service among
the early English, as well as among the Germans, is supported
by the word *brýdlac*, for the primary idea of *lāc*, as of the
Old High German *leicht*, is motion.\(^7\) It is easy to believe
that music was a prominent part of a wedding of such splendor
as is suggested by Asser in his life of Alfred.\(^8\)

---

\(^1\) Gummere, Germanic Origins cap. 2.
\(^2\) Bede 4. 27.
\(^3\) Der Totenkranz, in Lachmann, Kleinere Schriften.
\(^4\) Paul, Grundriss 2. 1. 168 ff.
\(^5\) Lang, Leaf and Myers, Iliad. 381.
\(^6\) Lex Salica 13. 10. app. 4: ‘Si quis puella sponsata dructe ducente
in via adsallirit’; Weinhold, Die deutschen Frauen in dem Mittelalter
1. 390: ‘Sus giengin die jungin hopfnde unde springinde, von den brün
singinde, einander werfinde dem bal.’
\(^7\) Grimm, Deut. Myth. 35.
\(^8\) Asser, Mon. Hist. Brit. 484.
A most interesting store of incantations, part heathen and part Christian in character, is contained in the Old English charms. There were charms against all sorts of opposing spirits, against the Mighty Women, against storms, and against disease. There were charms to be sung to Mother Earth in the Spring, when the soil was consecrated at the altar, charms invoking the aid of Fire or Water, and others that introduced Woden. The traditionary wealth of the race was bound up in these charms, and to analyze them would be to analyze Teutonic mythology. The church at first adopted these heathen rites, by mixing them with others of its own, but later opposed violently those that had not become decidedly Christian in character.¹

**Ecclesiastical Music in England.**

Worthy to be cherished is the picture of that April morning, and the little band of Christians as they followed the tall, grave Augustine, beneath the banner of Christ, down into the village of Canterbury, through the company of English, awed by the presaging strains of the Rogation Anthem: 'We beseech Thee, O Lord, for thy great mercy, let Thine anger and wrath be turned away from this city, and from Thy holy house, for we have sinned, Alleluia.'² The majesty, the brightness, and the tenderness, of the new faith, and the simple sweet lives of its advocates, could not be resisted. Æthelbert, the King of Kent, was baptized on Whitsun-eve, the first of June, and ten thousand of his men on the following Christmas. So the flower of Christianity blossomed in Kent almost before the seed was planted.

The Gregorian music was used from the first, in Kent, as the only orthodox course. Putta, who was made bishop of Rochester in 669, had learned music from 'the disciples of the Holy Pope Gregory', and Maban, who went to teach music to the brethren at Hexham in 709, had learned it 'from

¹ For these charms see Cockayne, Leechdoms; for discussion, Gummaere, Germ. Orig. caps. 13—14, Brooke, Eng. Lit. fr. the Beginning to the Norm. Conq. 44 ff., Paul, Grundriss 2. 1. 160 ff.
² Bede, Eccl. Hist. 1. 25.
the successors of the disciples of the Holy Pope Gregory'. These 'disciples' were, of course, the missionaries of Augustine.

It has been usual of late years to question, if not to deny, the connection of Pope Gregory the First with the music which bears his name, and to date the origin of the music a century later. Such is the theory upheld by Batiffol, a careful student of the Breviary. However, Bäumer, a Benedictine, has met the arguments of Batiffol, and shows, beyond any reasonable doubt, that Gregory was behind the Gregorian music, and that he established a school of music.

Nauman has summed up the main characteristics of the Gregorian music in the following passage: 'The chant, as now arranged by Gregory, differed from the Ambrosian in that it was no longer recited, nor governed by the length or quantity of the syllables or the metre of the language, but consisted of continuous melodies, the length of each tone differing but slightly in value. It possessed something of that peculiarly impressive character belonging to the church chorale, so adequately fitted for its divine purpose, partaking of that seriousness and majestic dignity which makes the chorale a fit offering to Him who is far above time, space, and the accidents of every-day life.

'The Gregorian chant was termed Cantus planus or Cantus choralis. The first name was given to it on account of the even, measured movement of its melody, the second term, Cantus choralis, signifying that the melody was not to be sung by a single person, but by the chorus or congregation. The participation of the latter, however, was somewhat limited, as Gregory directed that it should be chiefly sung by the duly appointed choirs. The Gregorian chant also received the name Canonica, because all liturgical texts were provided with special melodies that were to be used by the united church as canonical, and hence arose the term of Cantus firmus—i.e., fixed chant.—Gregory added to the four Ambrosian scales, known as the Authentic, four others which received the name of Plagal, or oblique. The latter he constructed by prefacing each original scale with its last four tones—e.g., in the first scale (D—D) the four final tones are $A, B, C, D$; these he

---

1 Hist. du Breviaire romain. 2 Bäumer, Gesch. d. Breviers.
placed an octave lower, at the same time putting them before the initial note of the scale, viz., D. The new scale thus formed ranged from A to A, and the whole eight scales, i.e., the four Authentic and the four Plagal, were then called *Church modes,* and written as follows:

![Musical Diagrams](image)

'It will be noticed that the initial note of the Authentic scale becomes the fourth note of the Plagal Scale. The latter scale appears to stride upwards to attain its fourth tone, feeling this to be its true basis (notwithstanding in theory its initial note would be its groundtone); and in a like manner does the Authentic scale recognise in this one and the same tone its first and groundnote. This will explain why the melodies of the Plagal scales have their movement upwards, and why those of the Authentic, always returning to their base note, have the character of rest.

'It is undeniable that the Authentic melodies possess a sensuous charm capable of inducing deep religious fervour. A somewhat similar feeling, however, is engendered by Plagal melodies, because of the aversion to construct melodies on scales which have a semitone between the seventh and eighth,
the seventh of all plagal scales (with the exception of the sixth from C to C) being a full tone below the octave. Only one other of the eight Gregorian Church modes, viz., the fifth (from F to F), possessed a leading note. Even when melodies were based on these two Church modes the semitone was often avoided. Again, the strong dislike of employing the third of the tonic, especially in ascending passages, invests Gregorian melodies with an undeniable mystical (?) character.

The Gregorian system was now generally adopted by Christian congregations, and new directions were promulgated as to the performance of the Mass. Gregory also divided the Kyrie into three parts, viz., the Kyrie Eleison, Christe Eleison, repeating the Kyrie as the third section. Immediately following the Kyrie came the Hymnus Angelicus (known to-day as the Gloria in excelsis), which was then succeeded by the Collects or Orations for the priest. The Graduale, Alleluia, and Sequentia were then inserted between the Epistle and Gospel, both the latter being recited by the deacon. Next came the Credo, which was sung by the chorus, followed by the Offertory (special Offertories being appointed for special festivals), and the Sanctus and Benedictus. The officiating priest then intoned the Pater Noster and the Communio, the chorus frequently responding ‘Amen’, and the Mass terminated with the Agnus Dei and Dona nobis pacem. The arrangement of the Mass as it then stood has remained unchanged to the present day, and has been the groundwork on which some of the noblest musical compositions have been raised into monuments of imperishable grandeur.'

As the above passage suggests, the singing was confined, at first, too much to the choir. To obviate this, sequences, to be sung by the congregation, were introduced. These followed the Kyrie, Jubilus, and Alleluia, and were so popular that they expanded until they included whole hymns.

Gregory was careful to have some of the singers, trained in his school, included in the little company of Augustine. A school for teaching music and sacred lore was established by these men at Canterbury in the early part of the seventh century, for in 631 Felix founded a school, after the model of Kent, at Dunwich, among the East Angles.

1 Ouseley-Nazmann, Hist. of Music 184 ff. 2 Bede 3.18.
Introduction.

The spread of the Gregorian music was slow, outside of the southern district centering about Canterbury. The Irish missionaries in Northumbria, without any question, would use the course of music familiar to the Irish church. It is not known what that music was.\(^1\) Unfortunately a work, De Cantu, by St. Columba, a noted devotee of music, is lost. Whatever the Irish service may have been, it was intoned, for the word ‘decantare’ is used of the introduction of the Liturgy into Ireland in the fifth century, and it is said of St. Columba that he might be heard a mile when chanting.\(^2\) The Irish missionaries to Northumbria had been disciples of St. Colomba at Iona, and the Irish course must have got well rooted in the North of England.

However, after the defeat of the Irish and Scotic parties at the Council of Whitby in 664, the Gregorian music spread rapidly. James the Deacon, who was ‘extraordinarily skillful in singing’, had been at York with Paulinus, and when the latter was made bishop of Rochester in 633, James took charge of the church at York. There ‘he rescued much prey from the power of the old enemy of mankind’, and ‘when the province was afterwards restored to peace, he began to teach many of the church to sing, according to the custom of the Romans, or of the Cantuarians.’\(^3\) His teaching, however, was confined to the church at York. But when Wilfrith returned to the North in 669, he took with him Eddi and Æona, skillful singers, whom he had met at Canterbury, while studying the Benedictine Rule there. They went about among the churches, and ‘trained choirs to sing responsively, according to the customs of the primitive church’.\(^4\)

Eddi and Æona did not visit the extreme North, but when Benedict Biscop and Cedfrith were in Rome in 680, they besought the Pope to send John, the precentor of St. Peters and a skilful singer, to Wearmouth. The Pope granted the request, and John returned with them, gathering some assistants in Gaul by the way. John visited many of the neighboring churches, and scholars were sometimes sent to him for training.\(^5\)

---

\(^1\) Sullivan-O’Curry, Manners and Customs of the Early Irish 1.51ff.
\(^2\) Reeve’s Adamnan 1.87.
\(^3\) Bede 2.20.
\(^4\) Eddi 45, Bede 4.2.
\(^5\) Bede 4.18.
How much his labors were appreciated we may judge from a pathetic incident which attended the plague in 686. All the brothers at Jarrow who could chant the anthems and responses were swept away, except Ceolfrith and a small boy, by some supposed to have been Bede. Reluctantly the abbot told the little lad that the psalms would have to be recited, unaccompanied by the anthems. For a week they went through the offices in this way, the tears of Ceolfrith often interrupting. Then he could stand it no longer, and the services were recited in full by the abbot and the child, until Ceolfrith could train, or could procure, proper associates.¹

In 709 when Aecæ succeeded Wilfrith at Hexham, he invited Maban, a man trained at Canterbury, to take charge of the music. Maban complied, and established a school of music at Hexham, doubtless modelled after Canterbury. According to Bede's account, Aecæ 'kept him twelve years, to teach such ecclesiastical songs as were not known, and to restore those to their former state, which were corrupted, either by want of use, or through neglect.'²

When Theodore and Hadrian came to Canterbury in 669, they reestablished the school, which had degenerated,³ and taught all branches of secular and sacred knowledge. Through Canterbury England became the centre of learning for Western Europe. One of the pupils was Aldhelm, who became a brilliant scholar, and attracted many disciples to his Monastery at Malmesbury. He was a famous poet and musician, as has been noted above, and of course established the Gregorian music in the West. William of Malmesbury describes the return of Aldhelm from Rome, when he was greeted by the processional chant.⁴ The ecclesiastical music was carried almost to the Welsh border by Putta, who went to Hereford after the destruction of Rochester. There he spent his time in giving instruction in music to the churches.⁵ So by the end of the seventh century the music of St. Gregory was well known throughout England.

During the season of ecclesiastical decay, which began in the middle of the eighth century, and which was not properly

¹ Stevenson, Bedae Opera Hist. Min. 326.
² Bede, 5. 20; transl. by Bohn.
³ Gesta Pont. 373.
⁴ Bede 4. 2, 12.
checked until the monastic revival, little mention is made of church music; it shared a like fate with the other activities of the church.

Under Æthelwulf, the weak-willed King, who was really governed by Ealhstan, the bishop of Sherburne, and by Swithun, the church gained temporal power. He was a sovereign fond of richness, and when he returned to England, after having witnessed the magnificent ceremonies at Rome, he may have taken some interest in elaborating the service at home.

But the church received little substantial aid until Alfred ascended the throne. His efforts to reform and to enlighten his people are familiar to everyone. Churches were rebuilt, monasteries established, foreign scholars and ecclesiastics were summoned, and he himself made translations of some of the significant Latin works. Among the able men who came to his assistance was Grimbald, the chanter, from among the Franks. Asser describes him as: 'indeed a venerable man, a most excellent chanter, well informed in every phase of ecclesiastical discipline, and in the inspired writings, and adorned with all good usages'. The labors of such men as Grimbald, supplemented by the solicitude of the King, and in harmony with the growing confidence of the people, did much to restore the purity and sincerity of the ecclesiastical functions.

But the work which Alfred and his assistants had commenced was not completed by his successors. Renewed political troubles engaged the attention of the kings and dispirited the people, and indifference and vice rushed in to claim their prerogatives. Of course learning and the schools disappeared, so that Ælfric could say, 'before Archbishop Dunstan and Bishop Æthelwold re-established the monastic schools, no English priest could write, or understand, a Latin letter'.

In the glorious company of the revivalists Ælfric himself must be included. These four patriots and men of God, Dunstan, Æthelwold, Oswald, and Ælfric, possessed of a catholicity of view that enabled them to transcend their sur-

---

1 Assar, Mon. Hist. Brit. 486; 'venerabilem videlicet virum, cantatorem optimum, et omni modo ecclesiasticis disciplinis, et in divina scriptura erudissimum, et in multis aliis artibus artifiosum'.

roundings, introduced, into the vileness of the church, the pure waters of monasticism. The monasteries were of the order of St. Benedict. The new monasteries adopted the Benedictine service unchanged, the older ones had been following the rules of independent continental orders. To procure uniform use, Æthelwold compiled a rule, largely Benedictine, but modified by previously-existing customs. The monasteries were provided with choirs, in accordance with the Gregorian music, and the services of the Canonical Hours were largely musical.

We find, even in this pre-Norman use, the germs of the dramatic features in church service, which developed into the miracle plays. 'On Easter-day, the seven Canonical Hours were to be sung in the manner of the Canons; and in the night, before Matins, the Sacrist at [because our Lord rested in the tomb] were to put the Cross in its place. Then, during a religious service, four Monks robed themselves, one of whom in an alb, as if he had somewhat to do, came stealingly to the tomb, and there holding a palm branch, sat still, till the responsory was ended; then the three others, carrying censers in their hands, came up to him, step by step, as if looking for something. As soon as he saw them approach, he began singing in a soft voice, "Whom seek ye?" to which was replied by the three others in chorus, "Jesus of Nazareth". This was answered by the other, "He is not here, he is risen". At which words, the three last, turning to the choir, cried, "Alleluia, the Lord is risen". The other then, as if calling them back, sang, "Come and see the place"; and then rising, raised the cloth, showed them the place without the Cross, and linen cloths in which it was wrapped. Upon this they laid down their censers, took the cloths, extended them to show that the Lord was risen, and singing an anthem, placed them upon the altar.'

The good work of Dunstan and his colleagues so revitalized religion in England that the church was able to withstand the opposition of the Danes, and even to win the allegiance of Cnut. And this spiritual intensity lasted until the reign of the lethargic Harold. Then the church slept, until the Normans awoke it.

---

1 Fosbroke, British Monachism, 35 f.
Introduction.

A poem written by Aldhelm, upon the dedication of a certain nunnery, proves that stringed instruments were used in the English church services in the seventh century. A letter written by Cuthbert to Lullus, a German bishop, urging him to send a citharist to Cuthbert, as he has a cithara and cannot play it, is perhaps expressive of Cuthbert's desire to have instruments used in worship. That instruments were connected with worship in the earlier centuries is apparent from the writings to the church fathers. It would seem that the use had not died out in Ælfric's day, for he defines *psalmus* as *hearsang*, and *canticum* as *psalm after hearsang*; however these translations may be simply reminiscent of a passage from Cassiodorus, where he makes a similar distinction.

Aldhelm also describes an organ with gilt pipes used in worship. Supplementary evidence proves that organs were well known by the English in Aldhelm's day. In 963 an organ with four hundred pipes was erected at Winchester. It may be that other instruments, such as the fiddle and pipes, were used to accompany ecclesiastical music, for the Old English Manuscripts represent David surrounded by men playing various instruments.

Indeed, it would not be surprising if a good deal of festivity, from the pre-Christian worship, lingered in the

---

1 See p. 31.  
2 See p. 41.  
3 See the discussion of musical insts. in the latter part of the Introduction.  
4 Migne, Patrologia Latina 70. 15 f.: 'Quod sit psalmus: Psalms est cum ex ipso solo instrumento musico, id est psalterio, modulatio quaedam dulcis et canora profunditur.  
Quod sit canticum: Canticum est quod ad honorem Dei cantitur, quando quis libertate vocis propriae utitur, nec loquax instrumento eulogiam ulterior modulazione sociatur, hoc est quod etiam nunc in Divinitatis laudibus agitur.  
Quod sit psalmo-canticum: Psalmocanticum erat, cum, instrumento musico praecedente, canens chorus sociatis vocibus acclamabat, divinis duxata sermoneibus obsecutus.  
Quod sit canticle psalmum: Canticem psalmon erat, cum, choro ante canentes, ars instrumenti musici in unam convenientiam communiets aptabatur, verbaque hymni divini suavis copula personabat.  
5 See p. 46.  
6 Ibid.
services, especially in the less conspicuous sections, where more freedom was allowed. The custom of taking sods into church to have masses sung over them, in order that the earth might be fruitful, suggests the possibility of greater freedom. At the return of Aldhelm, the people danced about him in glee, while a processional chant was being sung. Perhaps they were accustomed to dance before the altar, as their ancestors had done.

Music is invariably the phenomenon employed to give expression to the ecstasy and joy of Heaven. The glorious assembly of the angels before the throne are ever praising God, the thought of joining this choral band cheers the saint enduring persecution, and, at his death, angels bear his soul to Heaven, with music ineffable. The vision of the companions of Andrew gives expression to this idea:

'A sleep came o'er us, weary of the sea,
And eagles came across the seething waves
In flight, exulting in their mighty wings,
And while we slept they took our souls away;
With joy they bore us, flying through the air,
Gracious and bright, rejoicing in their speed.
Gently they caressed us, while they sang
Continual praise; there was unceasing song
Throughout the sky; a beauteous host was there,
A glorious multitude. The angels stood
About the Prince, the thanes about their Lord,
In thousands; in the highest they gave praise
With holy voice unto the Lord of Lords;
The angel-band rejoiced. We there beheld
The holy Patriarchs, and a mighty troop
Of martyrs; to the Lord victorious
That righteous throng sang neverending praise;
And David too was with them, Jesse's son,
The King of Israel, blessed warrior,
Come to Christ's throne. Likewise we saw you twelve
All standing there before the Son of God,
Glorious men, of great nobility;
Archangels holy, throned in majesty,

1 See p. 22.
Introduction.

Did serve you; happy is it for the man
Who may enjoy that bliss. High joy was there,
Glory of warriors, an exalted life,
Nor was there sorrow there for any man.
Drear exile, open torment is the lot
Of him who must be stranger to these joys,
And wander wretched, when he goes from hence.¹

Another account of heavenly music is contained in Owini’s story of the angelic spirits who came to tell Chad of his death. One day when he (Owini) was thus employed abroad, and his companions were gone to the church, as I began to state, the bishop (Chad) was alone reading or praying in the oratory of that place, when on a sudden, as he afterwards said, he heard the voice of persons singing most sweetly and rejoicing, and appearing to descend from heaven. Which voice he said he first heard coming from the south-east, and that afterwards it drew near him, till it came to the roof of the oratory where the bishop was, and entering therein, filled the same and all about it. He listened attentively to what he heard, and after about half an hour, perceived the same song of joy to ascend from the roof of the said oratory, and to return to heaven the same way it came, with inexpressible sweetness.²

This confounding of music with rapturous experience, is embodied in the very words which denote it. Dream means not only music and harmony, but primarily ecstacy and rapture, mirigness comes to mean music, by first meaning pleasantness and sweetness, and gidd links mirth and song together. The relatively large number of words which mean melody and harmony, show how prominent music was in the thought of the early English; and such words as efenhleodor (even- or equal-sounding), and swinsung and mirigness, leave little doubt as to their discrimination between harmony and melody.

¹ Andreas, ll. 862—891, trans. by Root.
² Bede 4. 3, trans. by Bohn.
Musical Instruments.

Musical instruments may be divided into three classes, stringed instruments, wind instruments and instruments of percussion. Each of these classes finds its representatives among the Old English. To the first class belong the harp, the crwth or crowd, the rotta or rote, the timpan, the fiddle, the psaltery, and perhaps the lyre and cithara. To the second class belong the organ, the bagpipe, the reed-pipe, the double-pipe, the shawm, the horns, and the straight and curved trumpets. To the third class belong the various kinds of bells, the tabor, the cymbals, the *cymbalum*, and possibly a curious brazen instrument known as the bombulum.

The sources, from which I have determined the existence of these instruments, are, the incidental references in the secular texts of the English, Welsh, Irish, French, and Germans, the occasional, though usually unsatisfactory, descriptions in secular writings, the careful descriptions in ecclesiastical writings, and the illuminations in the manuscripts. The illuminations I have not seen, and, consequently, have been compelled to rely upon the reproductions in the various archaeological journals, and in such compilations as Westwood's Facsimiles.

There is a surprising correspondence between these descriptions of musical instruments, in the church fathers, and the illuminations. Oftentimes the latter are mechanical and servile attempts to picture the former. For instance, a favorite homiletic illustration with the church fathers, from Augustine to Rabanus Maurus and Pseudo-Bede, was the distinction between the cithara and the psaltery. These instruments, as used by the early Roman church, were quite different in character, the psaltery being square, and the cithara being the classic instrument, with the quadrangular or semi-ovoid body, and the curving arms. The psaltery had its resonance at the top, whereas, in the cithara, the chamber was at the bottom. It was this distinction that the homilists liked to point out, for, whereas the cithara sounded of the earth, earthy, the psaltery partook of the purity and exaltation of heaven. In course of time, a triangular stringed instrument came to be known as the cithara, and also as the psaltery. A certain monk, who knew of this latter instrument, and who also was
mindful of the distinction made by the ecclesiastical writers, illuminated his manuscript with two musical instruments, the first was this triangular instrument, which he called a cithara, the second was the same instrument turned upside down, which he called a psaltery.

Nor can these descriptions themselves be relied upon too implicitly, for some of them are fanciful; thus the wind instrument which had a big pipe for a body, and twelve little pipes leading out of it. This typifies Christ and the disciples, for just as when one blows in the main pipe and the smaller ones resound, so God inspired Christ, and he, the twelve.

Another difficulty is occasioned by the confusion of the names of instruments, a confusion that becomes more troublesome, as the nations become more intimate. Thus cithara, means, sometimes the harp, sometimes the rote, sometimes the triangular psaltery. Indeed very few ninth century instruments are known by the same names in the fourteenth century.

The Harp.

Foremost among Old English instruments is the harp. The antiquity of the harp, dating back at least to the fourth dynasty of the Egyptians, is a familiar fact. How or when it came to the Germanic peoples we do not know, but it was their most common stringed instrument. Enthusiastic mention of it is made in the earliest literature, the Eddie Volsna and the Beowulf. It was recognised as the Germanic instrument by early historians, thus, in the sixth century, Venantius Fortunatus wrote:

'Romanusque lyra, plaudat tibi barbarus harpa, Graecus aehilliae, chrotta Britanna canat.'

To the Old English the harp was the glee-beam and the joy-wood. It was the common instrument in the meed-hall, and in the gatherings of the humbler people, and the lot of the man whose wanderings forbade him to listen to its music was hard. By the tenth century, at least, it was used in religious services, and it is significant that, in manuscripts of

1 Ad Lapum Ducein.
2 Gilgean and Gomenwada in Glossary.
3 Hearpe in Glossary.
this and the following century, the harp takes the place of
the psaltery as the instrument of David. A glance at the
relatively large number of words connected with the harp is
convincing of its popularity.\footnote{See Table of Old Engl. and Mod. Engl. Equivalents.}

Excellent representations of the harp are found. The
most ornate and shapely drawing is in a St. Blaise Ms. of the
ninth century, where it is called ‘cithara anglica’.\footnote{See Didron, Annales Archæologia 3. — ; Sullivan-O’Curry, Manners and Customs of the Ancient Irish i dxxviii.} In the
Ms. Cotton, Tiberius C. 6, David is playing a harp of good
construction,\footnote{Strutt, Horda i pl. 19.} and another illumination, evidently copied after
this, is in the Ms. Ff. 1, 23 of the Cambridge Library.\footnote{Westwood, Palæographia Sacra.}
In the former, the harp is played with the fingers, in the latter,
the psalmist holds a plectrum in his left hand. Several words
meaning *plectrum* are found in Old English,\footnote{See Table of Old Engl. and Mod. Engl. Equivalents.} and doubtless
the harp was played, sometimes with the plectrum, and some-
times without it. In one of the eleventh century Mss., Claudian
B. 4, is a drawing of a man dancing, and, at the same time,
playing upon a long, narrow, triangular instrument, of eight
or nine strings.\footnote{Strutt, Horda i. pl. 17.} The instrument points downward. Strutt
calls it a harp, but it may be simply an attempt to picture
the triangular psaltery, for it is quite unlike any other drawing
of the harp. Other representations of the harp may be seen
on the Breac Moedog,\footnote{Didron, An. Arch. 5. 43, 138—140.} on a capital of St. Gabriel’s chapel at
Canterbury,\footnote{Arch. Cantiana 13. 49.} and in the Harleian manuscript, 603.\footnote{Strutt, Sports and Pastimes 176.}

[Eins der altenglischen rätsel, nr. 55 (Grein 56), gibt ‘die
harfe’ zu raten auf. Dietriechs deutungen ‘goldverzierter sechd’
und ‘schwertscheide’ sind unhaltbar. Daß es sich um die
dreieckige harfe handelt, ergibt sich aus *wulfheafed-tréo* v. 12.
Ich habe die auflösung ‘die harfe’ bereits Anglia, Beiblatt V
(1894), s. 50 gegeben. Wegen der einzelheiten der auslegung
sich meine demnächst in diesen Beiträgen erscheinende aus-
gabe der Altengl. Rätsel. Auch rätsel 27 (Grein 29) hat ein}
Introduction.

saiteninstrument, wahrscheinlich die harfe, zum gegenstande. Trautmann.]

The Lyre.

The use of the lyre by the Old English people is very doubtful. There is no Anglicised form of the word, and the Latin word, lira, occurs but twice, once in Ælfrics glossary, and again in a poem by Aldhelm. The poem describes the music at the dedication of a certain nunery, and a lyre of ten strings is mentioned. The following is an extract from the poem:

'Dulcibus antiphonae pulsent accentibus aures,  
Classibus et geminis psalmorum concrepet oda,  
Hymnistaet crebro vox articulata resultet,  
Et celsum quatiat clamore carmine culmen.?
Fratres concordi laudemus voce Tonaetem  
Cantibus et crebris conclaemat turba sororum.  
Hymnos ac psalmos et responsoria festis  
Congrua promamus subter testudine templi,  
Psalterii melos fantes modulamine crebro,  
Atque decem fidibus nitanur tendere lyram.'

It is probable that Aldhelm here refers to the harp, for Ælfric, who must have been well acquainted with the poems of Aldhelm, glosses lira as hearpe.

This conclusion is strengthened by a comparison of certain illuminations. In a ninth or tenth century manuscript of Angers, David is represented as seated upon a throne, and striking, with his fingers, a five-stringed lyre.\(^2\) This manuscript contains a series of drawings so similar to others, in mss. of approximately the same date, at St. Emeran, St. Blaise, Boulogne (the Great Latin Psalter written at the abbey of St. Bertin, while Odbert presided), and the British Museum (the Cotton ms., Tiberius C. 6), that there can be no doubt that they are copied from each other, or from a common original. In the Cottonian ms., David is represented, in the drawing corresponding to the one just mentioned, as playing the harp.

---

\(^1\) Migge, Patrologia Latina 89. 280.
\(^2\) M. de Coussemaker, Annales Archæol. 3. 82.
All of the other drawings of the lyre can be traced to Roman originals. In the Utrecht Psalter, probably of the eighth century, are representations of the classic lyre, accompanying psalms 46, 67, 70, 149. The last is reproduced in Westwood's Facsimiles, and has three strings to be played with the fingers. But the Utrecht Psalter is Roman in so many respects that it is not safe to call these cuts representations of an English instrument. Strutt gives a cut of a lyre of six strings from Eadwine's Canterbury Psalter of the twelfth century; this Ms., however, is copied, either directly after the Utrecht, or after another Psalter contained in the Ms. Harleian 63, which copies the Utrecht. The Tenison Prudentius, and the Cleopatra C. 8, which is the Psychomachia of Prudentius, a Ms. of the last of the tenth century, contain similar pictures representing a person dancing to the music of a lyre and double-pipe. The lyre has ten strings and is beaten by a baton. The value of these illuminations, however, as exponents of Old English instruments, despite the seemingly English drapery of the dancer, is impaired by the fact that a similar drawing is used with the 30 psalm, in the Utrecht Psalter, to represent the 'commorantium in circuitu', or the 'varietates supervacuæ'. In Tiberius B. 5, which is the Astronomical Treatise of Aratus, is an eight-stringed lyre, but this manuscript also is full of Roman drawings.

The Psaltery.

Whether or not the church brought the lyre to England, it certainly brought the psaltery. The first biographer of Dunstan, the unknown 'Auctor B', who knew Dunstan well, says that he often made ten-stringed psalteries. Then we have the testimony of Alkhelm, in the poem above quoted, to the use of the psaltery in worship. Again, in the Speleman and Canterbury Psalters, psalterium is translated invariably by saliere. And yet more significant, as coming from the everyday life of the people, is the superstition that a dream in which one sees cymbals or psalteries is a token of easy trading.
For descriptions of the psaltery we must turn to the ecclesiastical writings.

The Church Fathers, as stated above, distinguish the psaltery from the cithara by the position of the resonance chamber. St. Augustine thus describes the difference between the two instruments: 'Psalterium est organum, quod quidem manibus fertur percutientis, et chordas distentas habet; sed illum locum unde sonum accipit chordae, illud concavum lignum quod pendet et tactum resonat, quia concepit aereum, psalterium in superiore parte habet. Cithara autem hoc genus ligai concavum et resonans in inferiore parte habet. Itaque in psalterio chordae sonum desuper accipient, in cithara autem chordae sonum ex inferiore parte accipient: hoc interest inter psalterium et citharam.' The same distinction occurs five other times in the writings of St. Augustine, in the spurious works of St. Jerome, in Cassiodorus, in Isidore, in Rabanus Maurus, and in Pseudo-Bede. St. Augustine and Isidore say that the resonance chamber was made of wood, St. Eusebius, that it was made of brass.

One form of the psaltery was square, and had ten strings: Pseudo-Jerome says: 'Est autem cum chordis decem,... forma quadrata;' and Rabanus Maurus confirms this: 'Psalterium, quod Hebraice nabilum, Graece autem psalterium, Latine autem landatorium dicitur, de quo in quinquagesimo quarto psalmo dicit: "Exsurge, psalterium et cithara"; non quod in modum citharae, sed quod in modum clypei quadrati conformetur cum chordis decem.' In the Boulogne and Angers manuscripts, mentioned above as belonging to a related series, David is represented as playing upon a square psaltery of ten strings, with the farther volute intwining. In the corresponding Tiberius manuscript, both volutes are intwining, and half of the strings are short. These three manuscripts contain also a different style of psaltery, with intwining volutes, larger resonance chamber, and many strings. The Tiberius manuscript represents it with straight sides, the other two, with concave sides. The Angers and Tiberius manuscripts define it as 'psalterium in modum clypei'; the

---

1 Patr. Lat. 36. 671. 2 Ibid. 36. 230, 473, 990; 37. 1026.
2 Ibid. 30. 215. 3 Ibid. 70. 15, 504. 4 Ibid. 82. 188.
5 Ibid. 111. 498. 6 Ibid. 93. 1099. 7 Ibid. 30. 215.
8 Ibid. 111. 498.

Boulogne, as 'nabulum filii Jesse apud Hebreos.' M. de Cousse-
make reproduces a square psaltery, with a prolonged resonance
chamber, from MS. 1118 of the Royal Library at Paris. A
triangular psaltery is described also. Cassiodorus and
Pseudo-Bede report Jerome as their authority for it: ‘Psalteri-
æm est, ut Hieronymus ait, in modum deltae litterae formati
signi.’ Notker Labeo gives the following more or less fanciful
history of it: ‘Sciendum est quod antiquum Psalterium instru-
mentum decacordum utique erat, in hae videlicet deltae litterae
figura multipieiter mystica. Sed postquam illud symphoniacei
quidem et luideratorum, ut quidam ait, ad suum opus traxerant,
formam utique et figuram commoditati suae habilem fecerant
et plures cordas annutentes et nomine barbarico Rottam apell-
lantes, mysticam illam Trinitatis formam transmutando.’ Isidore
calls it a 'canticum' and likens it to the harp: ‘Est autem
similiundo citharae barbaricae in modum A litterae.’ Rabanus
questions the comparison made by Isidore: ‘Est autem simili-
undo citharae barbaricae (ut alii volunt) in modum deltae
litterae.’

Gerbert reproduces a triangular psaltery, and the same
instrument in a reversed form, known as a cithara. MS.
1118 of the Royal Library at Paris contains a figure of a
man blowing a horn, and bearing a slender triangular instru-
ment, not unlike the harp. M. de Cousseemaker, somewhat
fancifully to be sure, considers it a form of the psaltery so
akin to the harp that it made possible the replacement of the
former by the latter. In support of this supposition the last
illumination mentioned under the harp should be recalled.
Call it by what name we please, there was a triangular in-
strument which was popular for centuries.

The Sambueca and the Nabulum.

Mention should be made of these two instruments, although
there is little likelihood that they actually existed in England.

---

1 Strutt, Horda 1, pls. 20 and 21; Westwood, Faesimilas pl. 37;
2 Ann. Arch. 3. 84. 3 Patr. Lat. 70. 15. 4 ibid. 93. 1099.
5 Patr. Lat. 111. 498. 6 De Caetu et Musica Sacra pl. 24; Ann. Arch. 3. 87.
7 Ann. Arch. 3. 86.
To be sure, *sambucus*, defined as *saltare*, occurs in an early glossary, but this definition is based upon the descriptions in the writings of the fathers, where the sambucea is alluded to only in a traditionary way. An attempt to picture the sambucea is found in MS. Tiberius C. 6 where it is represented as an odd pear-shaped instrument of four strings.

Pseudo-Jerome, Cassiodorus, and Rabanus Maurus speak of the nabalum as the Hebrew psaltery. It has been noted under psaltery, that an instrument, which in one manuscript is described as ‘psalterium in modum clypeei’, is described in another as ‘nabalum filii Jesse apud Hebreos’. In the Tiberius manuscript, and in the manuscripts at Angers and Boulogne are semicircular instruments, rather ornate, with upper resonance chambers, and with ten or twelve strings stretched perpendicular to the base, between the base and a parallel bar. Doubtless these also are attempts to figure the instruments described by the Fathers, for there is nothing in the contemporary literature to substantiate the existence of the nabalum in the medieval period.

**The Cithara.**

From an early period, *cithara* was a generic name for stringed instruments. It is thus that Cassiodorus uses the word: ‘Tensibilis sunt chordarum fila, sub arte religata, quae amodo plectro percussa malcent aurium delectabiliter sensum; in quibus sunt species cithararum diversarum.’ Isidore mentions several of these instruments to which this general name is applied: ‘Paulatim autem plures ejus species extiterunt, ut psalteria, lyrae, barbiti, phoenices, et pectides, et quae dierunt indiciae, et feriuntur a duoibus simul. Item aliae, atque aliae, et quadrata forma, et trigonali. Antiqua autem cithara septem chordis erat.’ Rabanus Maurus quotes Isidore: ‘Tertia divisio rythmica pertinen ad nervos et pulsas, cui dantur species cithararum diversarum.’

---

1 Wright’s *Vocables* 278. 11.  
3 *Patr. Lat.* 30. 215.  
4 ibid. 70. 15.  
5 ibid. 111. 498.  
7 *Patr. Lat.* 70. 1209.  
8 *Patr. Lat.* 82. 167.  
9 *Patr. Lat.* 111. 496.
The classic cithara had a quadrangular or semiovoid body with hollow curviag arms, and with from four to seven strings. Probably this instrument was not known in medieval times.

The Great Latin Psalter at Boulogne, and MS. Tiberius C. 6 of the British Museum, the interrelation of which has been noticed before,\(^1\) contain an instrument called the cithara. The general shape of it is that of a parallelogram, but one of the narrow ends is rounded, and the opposite end has a prolonged corner, possibly intended to rest over the shoulder. The strings, six in one manuscript, and nine in the other, are strung obliquely.\(^2\)

If this is the style of an instrument known as the cithara, have we evidence that would show its existence in England? The word *eytere* translates *cithara* in the Vespasian Psalter, and once in the Cambridge Psalter, elsewhere *cithara* is translated invariably by *hearpes*. With the word *cithara* occurring so often in the writings of the fathers, who were studied diligently, it is not surprising that the English borrowed it. But that it did not name a distinct instrument is pretty well proved by a passage in a life of Dunstan. Auctor B. says: ‘sumpsit secum ex more cytharam suam quam lingua paterna hearpam vocamus.’\(^3\) If the cithara had been known at all, in England it would probably have been known at the court of Wessex, and if so, it would be impossible for one associated with Dunstan to confuse it with the harp.\(^4\)

The Chorus.

The Boulogne and Tiberius manuscripts, mentioned above, contain another instrument very similar to the cithara just described; it is called a chorus.\(^5\) In the Boulogne manuscript, the chorus has two heavy strings; in the other manuscript, it has four slender ones crowded into one corner of the open space. The following poor Latin accompanies the latter: ‘Hec est forma ejus de quatuor chordas habeth de ligno modulatus chorus est.’ Nothing more is known of this instrument.\(^6\)

---

1 See p. 31.
2 See Ann. Arch. 3. 88; Strutt, Horda 1. pl. 29.
3 Stubbs, Mem. of Dunstan 21.
4 See Kote, p. 41.
5 See Ann. Arch. 3. 88; Strutt, Horda 1. pl. 20.
6 *Chorus* was also the name of the bagpipe, see p. 51.
The Timpan, the Crwth, and the Rote.

These instruments, because of a probable interrelation, should be considered together.

How such a curious circumstance came about we cannot tell, but the word *tympanum*, which was usually applied to the tambourine, came to mean a stringed instrument in Ireland and in Scotland. Giraldus Cambrensis who wrote in the twelfth century mentions its existence: 'Hibernia quidem tantum quibus utitur et delectatur instrumentis, cythara scilicet et tympano; Scotia tribus, cithara, tympano, et choro; Gwallia vero cithara, tibiis et choro'.

What was the nature of this Irish and Scotch timpan? In the Old Irish text, Agallamh na Seanoraich — the Dialogue of the Ancient Men — a timpan is described whose treble strings were of silver, its pins of gold, and its bass strings of white bronze. In Cormac's description of Aengus, in the legend of the Forbais, the youth plays a wonderful timpan. The following is O'Curry's translation of the passage:

There appeared to me upon the brow of Temair
A splendid youth of noble mien;
More beautiful than all beauty was his form,
And his dress ornamented with gold.

He held a silver timpan in his hand;
Of red gold were the strings of that timpan;
Sweeter than all music under heaven
Were the sounds of the strings of that timpan.

A wand with melody of music sweet an hundredfold;
Over it (the Timpan[?]!) were two birds;
And the birds, no silly mode,
Used to be playing upon it.

He sat beside me in pleasant fashion;
He played for me his delicious sweet music;
He prophesied most powerfully then,
That which was intoxication to my mind.

---

1 5. 154.
2 Sullivan-O'Curry, Manners and Customs 3. 362.
The ‘wand with melody of music sweet’ evidently means a bow. Further evidence that the timpan was a bowed instrument is furnished by the Brehon Laws, contained in a manuscript in Trinity College, Dublin, and quoted by O’Curry: ‘The timpanist has a wand and hair.’ But the timpan was played also with the fingers, for in the Laws special provision is made for the timpanist who loses his nail: he was to receive, not only the usual compensation, but a ‘quill nail’ in addition.

The timpan was not the same as the harp, for they are mentioned together frequently. Were there, then, two instruments called timpan, one played with the fingers and the other with the bow? This would hardly be reasonable, for some distinction would have been made in the Laws, where the two are mentioned together. There was one instrument, then, bearing the name timpan, whose strings were played with the fingers, or with the bow. Of course such an instrument was originally played only with the fingers, for the use of the bow invariably is a late development and may not have been known, even in the British Isles, before the eighth century. O’Curry suggests that the timpan, like the modern erwth, or crowd, may have had heavy strings for picking, in addition to the lighter strings for the bow. Let us venture another step: may not the timpan and the erwth have been the same? But we are anticipating.

The evidence pointing to a knowledge of the timpan among the Old English is satisfactory. In his biography, Osbern says of Dunstan: ‘Iterum cum videret dominum regem saecularibus curis fatigatum, psallebat in tympano, sive in cithara, sive alio qualibet musici generis instrumento, quo factum regis quam omnium corda principum ex hilarabat.’ This timpan was hardly a tambourine, unless the nerves of King Edmund were constituted quite differently from those of his English descendants. Further, Ælfric translates tympanum by hearpe in Exodus 15.20, where Miriam and the women go forth with timbrels and with dances. In the Spelman Psalter, tympanum is translated always by gāgbeam, a word which

1 ibid 3, 363.
2 ibid 3, 364.
3 Stubbs, Mem. of Dunstan 79.
elsewhere is applied to the harp, and in the Thorpe Psalter, a *timpanum of ten strings* is interpolated in the sixty-seventh psalm.

Tentatively, we present as a possible illustration of the timpan of the seventh century, an instrument, unknown to Roman manuscripts, which appears in illuminations undoubtedly executed by Irishmen, in the Psalter of St. Augustine, and in the Bede Cassiodorus. The instrument is oval in shape, with the sides slightly concave, furnished with five strings in one drawing, and with six in the other, the strings being played through an oval opening in the upper part of the instrument.

The Welsh crwth is first mentioned by Venantius Fortunatus, in the sixth century, where it is called the instrument of the Britons. This, of course, was not a bowed instrument; had it been so, the practice of using the bow would have spread to the continent before it did, the first indication of a bowed instrument, on the continent, being in the last of the eighth or beginning of the ninth century. Subsequently, the crwth became a bowed instrument. We have cuts of it as it existed a century ago. It is an oblong box, two inches in depth, and nearly two feet in length, rounded at the bottom, and slightly tapering toward the square top. A finger-board is made possible by openings cut on either side of the centre of the upper part, and in the lower part are two sound-holes. Four strings run from a tail-piece over a flat bridge, and over this finger-board, and two other strings project beyond the finger-board. These last are touched with the thumb, the others with a bow.

Hawkins gives a figure of a crwth, differing somewhat in detail. Thus one foot of the bridge enters one of the sound-holes, the other rests on the belly before the other sound-hole.

Just when did the bow begin to be used with the crwth? This we cannot say, but in an eleventh-century manuscript

---

1 See Glossary, *Glypcam*.
2 See Westwood, Facsimiles pls. 3, 18.
3 See p. 29.
4 See *Ann. Arch.*, 3.150; Sullivan-O’Curry, Manners and Customs I. CCCXCVI; Sandys and Forster, Hist. of the Viol. 33.
5 Hist. of Music 2. 237; Sandys and Forster, Hist. of the Viol., 35.
of the Royal Library at Paris, is a drawing of a man playing an instrument which is probably a crwth. In general construction it is like the modern crwth, though both of the ends are rounded, and the sides are slightly inturning. It is provided with a bridge, and with three strings, which are played through an opening, as in the later crwth, and with a coarse-strung bow. This instrument is not a fiddle, as has been wrongly supposed, because instruments of the fiddle order were well developed by the eleventh century.

But what right have we to say that this drawing is probably a crwth? There is only one bowed instrument, with the exception of a long box entirely different in character, the relation of which to the violin style of instrument is not apparent. The eighteenth-century crwth could not have come from the fiddle which was too superior in structure and convenience to have given rise to a poor and clumsy instrument. On the other hand, the superiority of the fiddle caused it to supplant the crwth on the continent. In sequestered Wales, however, the crwth did not disappear until a century ago, for among the common people, and especially in removed districts, instruments stubbornly persist in perpetuating their forms. The ancestor of the eighteenth-century crwth, therefore, must have been remarkably like this eleventh-century instrument. Nor should we be misled by the small number of strings, for oftentimes the true number is not represented in illuminations. Moreover, the figure of a similar instrument at Worcester Cathedral has five strings.

There is sufficient evidence that the English were familiar with the crwth, from the occurrence of its name in Old English. Curiously enough, it is defined by Somner as *multitudo*, a meaning that crowd did not have until the sixteenth century.

As to the relation of the timpan to the crwth. Both the Irish and the Welsh had two stringed instruments, and one of these instruments was the harp. In Ireland the word *crut* was applied to the harp, showing that both the Irish and the Welsh used the name. Then, if the Irish *crut* is the Welsh

---

1 See Ann. Arch. 3. 151; Sandys and Forster, Hist. of the Viol. 28; Sullivan-O'Curry, Manners and Customs 1. CCCCXCIII.
2 See fiddle, p. 42.
telyn or harp, is the Welsh *crwth* the Irish *timpan*? It is a familiar fact in Welsh tradition, that the Irish were their schoolmasters in music. It is hardly to be supposed, then, that an instrument known to the Irish, and to the Scotch as well, according to Giraldus, should not have been known to the Welsh. Here are two nations of kindred blood, notably musical, having the harp in common, and each possessing one other stringed instrument, which is played sometimes with the bow, and sometimes with the fingers. Is there not good reason for thinking these instruments identical? But once more, among the ornaments on Melrose Cathedral in Scotland, built in 1136, was an instrument like the crwth we have pictured, yet Giraldus calls the second stringed instrument of the Scotch a timpan.

But we have one other instrument of this group to consider, or, if you will, another form of the same instrument, the *chrotta*, or *rotta*. Such was the name that the continent borrowed from the Welsh. The rote appears frequently in early German literature. Otfrid mentions it with the fiddle, in the ninth century:

\[
\begin{align*}
\text{Sih thar ouh ál ruarit,} & \quad \text{thaz órgana fuarit,} \\
\text{lira joh sídula} & \quad \text{joh mánağfaltu suégala,} \\
\text{Hárpha joh rótta,} & \quad \text{joh thaz io güates dohta,} \\
\text{thes mannes máat noh io giwág}. & \quad (1)
\end{align*}
\]

Notker Labeo, who speaks of the rote as a seven-stringed instrument of the minstrels, says that it was an outgrowth of the triangular psaltery, its shape being changed, that is made more oval, to suit their convenience.\(^2\) Of course this is a fanciful supposition, but yet this passage bears good evidence to the style of the instrument.

More suggestive, in the light of certain illuminations, is a letter written in the eighth century by Cuthbert, a Northumbrian, to Lullus, a German bishop, in which he says: ‘Delectat me quoque cytharistam habere, qui possit eitharisse in eithara, quam nos appelamus rottae, quia eitharam habeo, et artifceem non habeo. Si grave non sit, et istum quoque meae dispositioni mitte. Obsecro ut hanc meam rogationem ne despicias, et visioni

---

\(^1\) 5. 23. 197 ff.  \(^2\) See p. 34.
non deputes.'¹ In the ninth-century manuscripts of St. Blaise and of St. Emeran, mentioned above, is an instrument called ‘cithara teutonica.’ The general shape of this instrument is oval, though the sides are quite deeply concave. The lower part of the instrument is solid, and in the upper part is an opening, as in the instruments described under the crwth and timpan, for playing. In one manuscript, the instrument is provided with seven strings, and in the other, with five. The stringed instruments mentioned in early German texts, so far as I have been able to discover them, are the fiddle, the psaltery, which was square on triangular, the harp, the lyre, and the rote. The term ‘cithara teutonica’ could hardly have been applied to the lyre, a Roman instrument; must we not conclude, then, that it refers to the rote? This conclusion is substantiated by the similarity between the shape of this instrument and that of the probable crwth, the differences being only such as would be incidental to the use of bow.

By the twelfth century rotta signified a bowed instrument,—though here we are getting on dangerous ground, for rotta came to stand for almost any stringed instrument in the later Middle Ages.²

To summarise then: the rote and the crwth are related etymologically, and the balance of probability favors the identity of the crwth and the timpan. We have probable drawings of the fingered form of the rote and of the bowed form of the crwth, and these drawings differ decidedly from any other representations of early instruments, with the exception of this oval instrument with the slightly concave sides, which is found in Irish illuminations, and which we have temporarily been regarding as a timpan. In these three instruments, the timpan, the crwth, and the rote, I think we have different forms of one original instrument, which the Celts gave to England and to the Continent, and I think that these illuminations represent that instrument, subject, of course, to its vicissitudes.

The Fiddle.

The fiddle, or fidèle, which was so popular in England from the thirteenth century, is met with but once in extant

¹ Patr. Lat. 96. 839.
² See p. 59 for a percussion instrument known as rotta.
Old English: Ælfric glosses it, together with the cognate *fidelere* and *fidelestre*. The earliest instance of its use is in Otfrid. The earliest reproduction is from a manuscript of the eighth or ninth century. This fiddle is a pear-shaped instrument, with one string, a tail-piece, a bridge, and two semicircular sound-holes. In Gori's 'Thesaurus Vetenum Diptychorum' is reproduced, from a manuscript of the ninth century, a group in which one of the attendants of David plays upon a three-stringed fiddle of oval shape, furnished with a finger-board, two crescent-shaped sound-holes, a tail-piece, but with no bridge. Of a little later date is an odd fiddle in MS. Tiberius C. 6; it is a pear-shaped instrument, with four strings, two circular sound-holes placed beside the tail-piece, but with no bridge. It is performed upon with a heavy bow. To the accompaniment of this instrument a man is tossing balls and knives. A Saxon Psalter, Ff. 1. 23, contains a fiddle much like the one just described. By the twelfth century we find the oval shape coming into use, and such fiddles may be seen in the drawings in the second volume of Strutt's Horda.

The Organ.

The organ as we find it in early England cannot be appreciated unless we give it its historical setting. The first organs were nothing but rude pipes bound together, or a coarse species of bagpipe. Before the time of Christ, however, hydraulic organs of rather elaborate mechanism were in use. Hero of Alexandria, in his work on pneumatics, gives detailed instruction for building such organs. Water was to be forced into a cylinder by a piston, and the air thus driven forth escaped into a box with which the pipes could be put into communication at the will of the organist. Other descriptions of hydraulic organs are furnished by Vitruvius, who lived under Caesar and Augustus, and by Athenaeus, who lived in the third century. We find the organ gaining early recognition

1 See p. 41.
2 See Gerbert, De Cantu et Musica Sacra pl. 32; Ann. Arch. 3. 152; Sandys and Forster, Hist. of the Viol. 51.
3 See Strutt, Horda I. 19; Sandys and Forster, Hist. of the Viol. 52.
4 De Architectura 10. 11.
5 4. 75.
among the ecclesiastics, thus Tertullian alludes to the hydraulic organ in the following enthusiastic words: 'Specia portentosissimam Archimedis munificentiam, organum hydraulicum dico, tot membra, tot partes, tot compagines, tot itinera vocum, tot compendia sonorum, tot commercia modorum, tot acies tibiarum, et una moles erunt omnia. Sic et spiritus, qui illic de tormento aquae anhelat, non ideo separabitur in partes, quia per partes administratur, substantia quidem solidus, opera vero divisus.'

By the fourth century the pneumatic organ was the more popular, and the hydraulic organ gradually went out of use. The new style of organ stood in royal favor, for the Emperor Julian is the supposed author of the following enigma:

\[ \text{Ἀλλοίῳ ὁρόῳ δονάκων γιόιν ἣν αὖ ἄλης} \\
\text{Χαλκείης τάχα μᾶλλον ἁνιβλάστησαν ἄροψής,} \\
\text{Ἄγρυοι, οὐδ' ἀνέμοιοι ὑψ' ἠμετέροις δονέοταν,} \\
\text{Ἀλ' ἀπὸ ταυρείς προδρομῶν σπήλαιοις ὁήρας,} \\
\text{Νέρθεν ἐντρῆτοι καλάμων ὑπὸ δίξαν ὀδέει.} \\
\text{Καὶ τες ἅπερ ἀγέροχοι ἔχον θοὰ δάκτυλα χειρὸς,} \\
\text{Ίστεται ἀφεράφοις κανόνας συμφράσμοις αὐλοῦν} \\
\text{Ὀϊ ὅ ἀκαλὸν σκεπτῶντες, ἀποθλίβουσιν ὁμοίον.}\]

Also on an obelisk, erected at Constantinople by the Emperor Theodosius, were carved two organs, each having seven pipes, and supplied with bellows, the operation of which necessitated the weight of two men.

The organ which Augustine describes half a century later must have been similar to these: 'Alterum ergo organum psalterium, alterum eithara. Organa dicuntur omnia instrumenta musicorum. Non solum illud organum dicitur, quod grande est, et inflatur follicus; sed quidquid aptatur ad cantilenam, et corporeum est, quo instrumento utitur qui cantat, organum dicitur.'

If the testimony of Pseudo-Jerome may be trusted, the organ had attained to imposing proportions by his time, and those who doubt the accuracy of his descriptions must acknowledge that he made a most clever anticipation. The following

---

1 Patr. Lat. 2. 663.
2 See Du Cange.
3 Patr. Lat. 36. 671; 87. 1964.
are his words: 'ad organum, eo quod majus esse his in sonitu, et fortitudine nimia computantur clamores, veniam. De duas elephanto rum pellibus concavum conjungitur, et per quindecem fabrorum sufflatoria comprehasatur: per duodecim ciuetas aer eas in sonitu nimium, quos in modum tonitrui concitat: ut per mille passuum spatia sine dubio sensibiliter utique et amplius audiatur, sicut apud Hebraeos de organis quae ab Jerusalem usque ad montem Oliveti et amplius sonitu audiantur, comprobatur.' The foregoing is found almost without change in Rabanus Maurus.2

A description by Cassiodorus is interesting because of its possible connection with some quaint illuminations which are found in the Utrecht and Canterbury Psal ters. Cassiodorus says: 'Organum itaque est quasi turris quaedam diversis fistulis fabricata, quibus flatu folium vox copiosissima destinatur; et ut cynam modulatio decora componat, linguis quibusdam ligneis ab interiore parte construitur, quas disciplinabiliter magistrorum digitii reprimentes, grandis quam efficient et suavissimam cantilenam.'3 The organs in the drawings are about twelve feet in height, and have eight and ten pipes respectively. Four men are straining at the bellows, while two organists (magistri), who sit above, are scolding them. As we see the hinder side of these organs, there is nothing to indicate how the pipes are put into communication with the air chamber. These organs are presented frequently as illustrations of early English instruments, but this is absurd because of the Roman character of the Utrecht and Canterbury drawings.4

In 757 the Byzantine Emperor Constantine, at the urgent solicitation of Pepin, sent him a large organ, with leaden pipes.5 In view of the fact that Pepin had to make such an exertion to procure an organ, it is surprising that we find the English familiar with large organs at least half a century earlier. Aldhelm introduces an organ with a thousand pipes into his poem 'De Laudibus Virginaum':

---

1 Patr. Lat. 30. 213.
2 Ibid 111. 496.
3 Patr. Lat. 89. 240.
4 See Westwood, Facsimiles pl. 29; Ann. Arch. 4. 31; Strutt, Horda 1.pl. 33.
5 A full discussion of this transaction is in Ann. Arch. 3. 279.
Old English Musical Terms.

Quis Psalmista pius psallebat cantibus olim,
Ac mentem magno gestit modulamine pasci,
Et cantu gracili refugit contentus adesse,
Maxima millenis auscultans organa flabris,
Mulecat auditum ventosis follibus iste,
Quamlibet auratis fulgescant caetera capis.¹

One would be inclined to think that Aldhelm was describing some organ which he had seen at Rome, or of which he had heard from Theodore and Hadrian, were it not that an organ of good proportions is described in the eighty-sixth riddle:

Wiht cwom gongan, dær weras sæton
monige on mæðle mode snottre,
haðde an eage and earan twa
and II fet, XII hund heafaða,
hryeg and wombe and honda twa,
earmas and eaxle, anne sweoran
and sidan twa. Saga, hwæt ic hatte!²

Dietrich comments on the riddle as follows: ‘Dunkler ist nr 83 das einäugige ding mit den 1200 häuptern. dass gerade zwölf hundert, ein volksmässiges grosses tausend, genannt sind, scheint von der alliteration mit “zwei flüsse” herbeigeführt, und nicht zu betonen, dem anfange “Ein wesen kam gegangen, wo manche männer im gespräch sessen” wird völlig genüge gethan wenn ein ding, etwa ein zur erheiterung der versammlung dienendes instrument getragen, also mit zwei flüssen, hereinkommt. vergl. 32, 8—12. ich denke an die orgel des weltlichen gebrauchs, die schon sehr früh bekannt war, und zwar mit tausenden von pfeifen — gestützt auf Aldelmus de laud. virg. s. 138 maxima millenis auscultans organa flabris.’³ I am inclined to think that a church organ is meant, the second line is more suggestive of a congregation and worship than of a social gathering, and the description tallies well with that of Aldhelm. [Was dies rätsel wirklich bedeutet, weiss ich noch immer nicht (vgl. Anglia, Beiblatt V, s. 51). Dietrich riet zuerst

¹ Pätr. Lat. 80, 240.
² Wülker’s text.
³ Haupt, Zeitschrift 11, 485.
‘die orgel’, später ‘einängiger knoblauchhändler’!! Dass weder
die weltliche noch die kirchenorgel gemeint ist, scheint mir
so sicher wie dass zwei mal zwei vier ist. Näheres in meiner
in diesen Beiträgen erscheinenden ausgabe der Altengl. Rätsel.
Trautmann.]

The most elaborate description of an organ in Old English
is found in a poem written by Wulfstan. It is dedicated to
Bishop Elphege, in honor of an organ which he had placed
in the church at Winchester. The verses are as follows:

Talia et auxistics hic organa, qualia nusquam
Cernuntur, gemino constabilita solo.
Bisseni supra sociantur in ordine folles,
Inferinsque jacent quatuor atque decem.
Flatibus alternis spiracula maxima reddunt,
Quos agitant validi septuaginta viri.
Brachia versantes multo et sudore madentes,
Certatimque suos quique moment socios:
Viribus ut totis impellant flamina sursum,
Et rugiat pleno capsa referta sinu:
Sola quadringentas quae sustinet ordine musas,
Quas manus organici temperat ingenii.
Has aperit clausas, iterumque has claudit apertas,
Exigit ut varii certa camoena soni
Considuntque duo concordi pectore fratres,
Et regit alphabetum rector uterque suum.
Suntque quater denis occulta foramina linguis,
Inque suo retinet ordine quaeque decem.
Hue aliae currunt, illue aliaque recurrunt;
Servantes modulis singula puncta suis.
Et feriunt jubilum septem discrimina vocem,
Permisto lyrici carmine semitoni:
Inque modum tonitrus vox ferrea verberat anres,
Praeter ut hunc solum nil capiat sonitum.
Conerapat in tantum sonus hinc, illineque resultans,
Quisque manu patulas claudat ut auriculas,
Hand quaquam sufferre valens propioandi rugitum,
Quem reddunt varii concrepitando soni:
Musarumque melos auditur ubique per urbem,
Et peragratur totam fama volans patriam.
Hoc decus ecclesiae votit tua cura Tonanti,
Clavigeri inque sacri struxit honore Petri.¹

Rimbault comments significantly upon this organ: 'Although this curious description gives the idea of an instrument of large size and complicated mechanism, its construction must have been of a very primitive kind: Mr. Wackerbarth imagines that it possessed registers or stops; a key-board furnished with semitones; and a compass of three and a half octaves. Of the first position we have no proof whatever in the poem itself. Of the second all the writer says is, that it was provided with the seven sounds and the "lyric semitone", which latter clearly means the B flat. The alphabet alluded to was the handles of the rods and levers by which the instrument was played; the key-board was not yet invented. Of the third position it is clear that the compass did not exceed ten notes, "and for each note forty pipes", which makes up the number of four hundred. The seventy stout bellows-blowers must still remain a perplexing question. The brethren of Winchester were a rich and a large body, and the writer probably meant that it was the office of seventy inferior monks, at different periods, to succeed each other in this labour.'² The correctness of these conclusions, with the possible exception of the last, is evident.

William of Malmesbury records that Dunstan gave organs to the church at Malmesbury: 'Multa ibi largitus insignia, quorum quaedam ad hunc diem oblivionis senium potuerunt eluctari. Mirae magnitudinis signa, non quidem, ut nostra fert aetas, dulci sed incondito sono strepentina, organa quae concentu suo in festivitatis laetitiam populo excitarent, in quorum circuitu hoc distichon litteris aeneis affixit,'

Organa do sancto praesul Dunstanus Alhelmo;
Perdat hic aeternum qui vult hinc tollere regnum.³

William further records of Dunstan that he introduced the organ generally into the English churches: 'Quapropter cum caeterarum tum maxime musicæ dulcedine captus, instru-

¹ Patr. Lat. 137. 119—111.
² Hist. of the Organ 21.
³ Stubbs, Mem. of Dunstan 301; Gesta Pontificum 407.
menta ejus tum ipse libenter exercere, tum at aliis exerceri
dulce habere. Ipsa citharam, si quando litteris vacaret, sumere,
ipse dulci strepitu resonantia fila quateret. Jam vero illud
instrumentum quod antiqui barbiton, nos organa dicimus, tota
diffudit Anglia; ubi ut fistula sonum componat per multiforatiles
tractus "pulsibus exceptas, follis vomit anxius auras". Hoe porro
exercebatur non ad lenocinium voluptatum, sed ab divini amoris
incitamentum, ut etiam ad litteram impletur illud Daviticum
"Laudate Dominum in psalterio et cithara; laudate Eum in
chordis et organo."1 So we see that the use of organs was
well established before the Norman Conquest, and it is unques-
tionable that organs were used, in some of the churches, from
the seventh century.

The Bagpipe.

Allied to the primitive forms of the organ was the bag-
pipe, which was known by various names, as musa, chorus,
and camena.

In an Old English glossary of the eleventh century, pipe odde
hewire defines musa. Names analogous to pipe are found in
Old Norse, Old French, Welsh, and Irish, though none of these
languages contains so early a reference to the bagpipe as this
from the Old English.2 In another early glossary sangpipe
defines camena. Camena did not denote a musical instrument
among the Romans, and it seems probable, therefore, that it
came to mean an instrument through being confounded with
musa. If this supposition is correct there were three Old
English names for the bagpipe, pipe, hewire, and sangpipe.

John Cotton, an Englishman of the twelfth century who
wrote on music, called the musa the best of all instruments:
'Dicitur autem musica, ut quidam volunt, a musa, quae est
instrumentum quoddam musicae decenter satis et jocunde clan-
gens. Sed videamus qua ratione, qua auctoritate a musa traxe-
rit nomen musica. Musa, ut diximus, instrumentum quoddam
est, omnia, ut diximus, excellens instrumenta, quippe quae om-
nium vim atque modum in se continet, humano siquidem inflatur
spiritu ut tibia, manu temperatur ut phiala, folle excitatur ut

1 Gesta Pontificum 257.
2 See Sullivan, Manners and Customs 1. CXXXII.
organa, unde et a Graeco, quod est μουσα, id est media, musa
dictur, eo quod sicut in aliquo medio diversa coeunt spatia,
ita et in musa multimoda conveniunt instrumenta.\footnote{Patr. Lat. 150. 1395.}

Should we need further evidence of the favor in which
the bagpipe was held by the early English, it is provided in
the thirty-second riddle:

Is ðæs middangeard missenlicum
wisum gewlitgead, wæstum gefrætwad.
Ic sæah sellic ðing singan on reeced:
wiht wæs no werum on gemonge,
sio hæfde wæstum wundorlicran!
Niderweard wæs neb hyre,
fæt and folme fugele geliece:
no hwædre fisogan mæg ne fela gungan,
hwædre feðegœrn fremman onginned
gecoren craeftum, cyrrred geneahhe
oft and gelome eorlum on gemonge,
siteð æt symble, sæles bideð,
hwonne ær heo craeft hyre cyðan mote
werum on wonge. Ne heo ðær wiht ðiged
ðæs de him æt blisse beornas habbad,
deor domes georn. Hio dumb wunan;
hwædre hyre is on fote fæger hleoðor,
wynlicu woðgiefu: wæstlic ne ðineð,
hu seo wiht mæge wordum lacan
ðurh fot neðan frætwed hyrstum!
Hafað hyre on halse, ðonne hio hord waran
bar beagum deall, broðor sine
mæg mid mægne. Miecil is to hyegense
wisum wædboran, hwæt (sio) wiht sie.\footnote{Wülker's text.}
Introduction.

Chorus is the usual name for the bagpipe among the church writers. It will be remembered that Giraldus called the chorus an instrument of Wales and Scotland. In the Boulogne and Tiberius manuscripts, which we have introduced together frequently, are drawings of the chorus, which, from the fragments of Latin accompanying them, are suggested by the following from Pseudo-Jerome: ‘Synagogae antiquis temporibus fuit chorus quoque simplex pellis cum duabus euentis aereis: et per primam inspiratur, per secundam vocem emittit.’ These instruments are conventional, having a round body, and two pipes opposite each other. In the Tiberius manuscript is a second chorus, which has a square body, and two pipes for blowing, instead of one. But the most satisfactory drawing is in another manuscript of this related group, the one at St. Blaise. Here a man is blowing on the short pipe of a round-bodied chorus, and, with the left hand, is fingerling the opposite pipe, which has several holes, and which terminates in a grotesque dog’s head.

One other instrument, curious in structure, should be described here, as it resembles these drawings of the chorus more than any other instrument. It is long and slender, slightly tapering, and at the broader end are three pipes. Some puzzling Latin accompanies it: ‘Haec manus musicae canticam est duo calami sunt de auricaeque in ore sonant omne canticum quod in ore cantatur musicum est haec forma tubae tertie fistule in capite.’ This drawing is in the Tiberius manuscript, and is reproduced by Strutt.

The Pipes.

Pipe and hueistle were also the names of instruments of the flute order, for tibicen is glossed as pipere oðde hueistlere, and aulelus as reedpipere. The reed-pipe is the subject of the sixty-first riddle:

iae wæs be sonde sæwælæl neah
æt merefærðe, minum gewunade
frumstæðole fæst; sce ðæg wæs

---

1 See Ann. Arch. 4. 38; Strutt, Horda 1. pl 21 (2).
2 Patr. Lat. 50. 125. 3 Strutt, Horda 1 pl. 21 (1).
4 ibid 1. pl. 20 (7).
monna cynnes, ðæt minne ðær
on aneðe eard beheolde,
æc mec uhtna gehwam yð sio brune
lagufæðme beolde. Lyt ic wende,
ðæt ic ær ðæ se ðæ e æfre sceolde
ofer meodun(drincende) mundeas sprecan,
wordum wrixlan. ðæt is wundres ðæl
on sefan searolie ðam ðe swytle ne cona,
hu mec seaxes ord and seo swiðre hond,
eorles ingedœnc, and ord somod
ðingum gedœdan, ðæt ic wið ðæ sceolde
for unc anum twam ærendspæge
abeodan bealdrice, swa hit beorna ma
unre wordewidas widdor ne mænd.¹

The pipe is the subject of another riddle, the ninth, but
the allusions are too indefinite to give any idea of the struc-
ture of the pipe:

Ic ðurh mœd sprece mongum reordum,
wrencum singe, wrixle germæhhe
heatofwoðe, hlude eirme,
heatde mine wisan, hleoðre ne mide,
eald æfenseceop, eorluum bringe
blisse in burgum, ðonne ic bugendre
stefne styrme: stille on wicum
sitað nigende. Saga, hwæt ic hatte,
ðe swa seirenige sceawendwisan
hlude onheyrge, hælendum bodige
wileumena fela woðe minre.²

We have, then, no means of deciding satisfactorily whe-ther
the reed-pipe was different from the pipe or whistle. 
Æslecand and tibicen are not differentiated, and the tibia and
avloç recall the classic double-pipe, which was provided
with a mouth-piece, and with a vibrating-reed. Moreover, the
Welsh were familiar with the double-pipe.³ So it is probable
that one of the instruments known as pipe was the double-
pipe. Such pipes are shown in the illuminations of the

¹ Wülker's text. 
² Wülker's text. 
³ See p. 37.
Prudentius manuscripts, and also in those of the Harleian Psalter, but, as stated above, these illuminations received their inspiration from Latin drawings,¹ and therefore they cannot be taken as illustrative of English instruments. [Dietrich legt auch dies und das s. 51/52 angeführte rätsel falsch aus. Das 61ste habe ich Anglia Beiblatt V s. 50 als ‘der runenstab’, das 90ste ebenda s. 48 als ‘die glocke’ gedentet. Ebensowenig kann ich die aufflösung des gleich im folgenden angeführten rätsels mit ‘die schalmey’ zugeben. Wie ich glaube ist ‘der kornhalm’ gemeint. Näheres in meiner bevorstehenden ausgabe der Altengl. Rätsel. Trautmann.]

More satisfactory is the seventieth riddle, which describes the shawm, a wind instrument provided with mouthpieces:

Wiht is wreslic dam de hyre wisan ne conn,
singeð þurh sidan; is se sweora woh
ordoncum geworcet; hafað eaxle twa
searp on gescyldrum. His gesceapo (dreoged),
de swa wractlice he wege stonde
heah and bleortorht þæleðum to nytte.²

Singeð þurh sidan refers to the holes for fingering; is se sweora woh ordoncum geworcet, to the fancifully carved neck and mouthpiece; eaxle twa to the protrusion of the body beyond the neck.

A good idea of the shawm is furnished by the following account of it in Mendel’s Dictionary: ‘Schalmei, ein urales Hirteninstrument, das zuerst aus Baumrinde, später aus Rohr und dann aus Holz gefertigt wurde. Die Hirten und noch die Kinder auf dem Lande pflegen im Frühjahr lange Streifen von frischer Baumrinde zu Röhren zusammenzuwinden, die oben eng und nach unten allmählich weiter werden; in die obere enge Öffnung stecken sie zum Anblasen ein Röhrchen (Huppe) aus grüner, saftiger Weidenschale, das sie nach dem einen Ende zu verdünnen, indem sie mit dem Messer die äussere Schale wegnnehmen. Mit etwas zusammengepressten Lippen wird dieses vorn plattgedrückte Röhrchen angeblasen und giebt nun diese

¹ See p. 32. ² Wülker’s text.
angeblasene Tute einen schreienden, näselnden Ton von sich. Dieses kunstlose Hirteninstrument (fistula pastoralis, Hirtenpfeife) ist die ursprüngliche Schalmei und sie der Stammpvater einer weitverzweigten und sehr alten Familie, nämlich der Rohrblasinstrumente.'

The Horns and the Trumpets.

The large number of words which define these instruments and their uses show how prominent they were in Old English life. Just what the differences were between the bæðhorn, the bleðhorn, the fykðehorn, the gāðhorn, and the trūðhorn we cannot tell, if indeed any differences existed. The Latin does not help us, for the Old English people did not understand the difference between the various kinds of classic horns and trumpets. Thus trūðhorn translates salpinx, which was a straight trumpet like the tuba, and as a synonym for sārga translates lituus, which was a curved trumpet. Again, sārga translates salpinx and tuba, and biene translates tuva, salpinx, and buccina. From its etymology the stocc would seem to be a straight wooden trumpet, but yet in Ireland it was a curved trumpet.1 However, horn and biene are the generic names, and the words most frequently used.

The fifteenth riddle summarises the uses of the horn, and if the riddle may be taken as the possible history of a specific horn, it argues against the existence of many different species of the horn. The riddle is as follows:

Ic wæs waepenwiga: nu mec wloce ðeceð
geong hagostealdmon golde and sylfore,
woun wirbogum; hwilum wers cyssað;
hwilum ic to hilde hleoðre bonne
wilgehleðan; hwilum wyeg byreð
mec ofer mearece, hwilum merehengest
fered ofer flodas frætwum beorhtne;
hwilum mægða sum miene gefyllæð
bosm beagbroden; hwilum ic bordum secal
heard heafodleas behlyðed liegan;
hwilum hongige hyrstum frætwed

1 See Sullivan-O'Curry, Manners and Customs 3. 341.
Introduction.

Volitig on wage, ær weras drincæð; freolc fyrdsecorp hwilum folewigen wiege wegað: ðonne ie winde secal sinefag swelgan of sumes bosme; hwilum ic gereordum rincæ ðiðge wlonce to wine; hwilum wraðum secal stefne minre forstolen hreddan, flyman feondseæðan. Frige, hwæt ic hatte!1

The manuscripts are rich in drawings of the horns and trumpets. In MSS. Vespasian A. 1,2 and Tiberius C. 6,3 the royal psalmist is accompanied by musicians, some of whom are, blowing horns. A shepherd’s horn is shown in the Great Latin Psalter at Boulogne,4 and a warrior’s horn in MS. Claudius B. 4.5 In MS. Tiberius B. 5, which contains drawings illustrative of the seasons, is seen a horn being blown in the chase,6 another being played at a feast,7 and a third being blown, either to encourage the harvesters, or to call them from their work.8 In the Benedictionale of St. Æthelwold a bird is blowing a horn beautifully wrought,9 and on a capital in St. Gabriel’s chapel a goat is playing a horn.10

Straight trumpets are illustrated in MSS. Vespasian A. 1,11 Tiberius C. 6, where an attendant of David plays a trumpet resting upon a support,12 Cleopatra C. d,13 in the Latin Gospels of St. Gall,14 and in one of the Prudentius manuscripts, F. 1;15

1 Wülker’s text.
2 See Westwood, Facsimiles pl. 3; Strutt, Sports 172.
3 See Strutt, Horda 1 pl. 19.
4 See Westwood, Facsimiles pl. 39.
5 See Strutt, Horda 1. 15.
6 See Strutt, Horda 1. pl. 12; Sports, 5.
7 See Strutt, Horda 1. pl. 10.
8 Strutt, Horda 1. pl. 11.
9 See Archeologia 24. 58; other horns of a later date may be seen in volume 3, pages 1, 13, 24.
10 See Arch. Cantiana 13. 49.
11 See Westwood, Facsimiles pl 31; Strutt Sports, 172.
12 See Strutt, Horda 1. pl. 19.
13 See Strutt, Horda 1. pl. 4.
14 See Westwood, Facsimiles pl. 27.
15 See Strutt, Horda 1. pl. 22.

The Bells.

Ælfric defines campana as micel belle, and tintinnabulum as litel belle. The former were the large bells hung in towers, and the latter, the altar-bells and handbells. There is much evidence to show that tower-bells were common in England by the tenth, or by the eleventh, century. The second and seventh of the monastic signs published by Techmer imply a use of the two kinds of bells. The second reads: ‘Dæs dia- canes tæcen is ðæt mon mid hangiendre hande do swilec he gehwæde bellan cnyllan wille’; and the seventh reads: ‘Gyf ðu wæt be cyrcean tæcen wille, døonne do ðu mid ðinum twan handum swylæce ðu bellan ringe.’ The latter refers, of course, to a heavy bell rung by a rope. In Malmesbury’s life of Anselm a rising-bell, with a rope, is alluded to: ‘Recluisim enim a dormitorio in ecclesiam omnium parietum obstaculis, vidit monachum, eujus id curae erat, a leeto egressum, funem signi tenere, quo monachos amnoneret surgere.’ In Thorpe’s Chronica is found the following: ‘Et Kinsius ad ecclesiam sancti Johannis apud Beverlæcum turrim excelsam lapideam adjectit, et in ea ii praecipua signa posuit, ... similiter et in caeteris ecclesiis archiepiscopatis sui quae sunt trans Humbrum, scilicet apud Southwelham et apud Ston, signa ejusdem magnitutinis et sono contulit.’ Dunstan gave large bells to Malmesbury: ‘Inter quae signa sono et modo praestantia.’ In 1035 Cnut gave two bells to Winchester. In the Laws of Ethelstan, framed in the middle of the tenth century, a bellhouse, on an estate, was recognized as a mark of property. In the ‘De Tintinnno’ of

1 Westwood, Faæsimiles pl. 29.
2 See Westwood, Faæsimiles pl. 13.
3 See Strutt, Horda 1, pl. 5; these trumpets are heavy, and six feet in length; accompanying them is the following Latin: ‘Tubae silent gladii reconduuntur in vagina’.
4 See Strutt, Horda 1, pl. 22.
5 Gesta Pontificem 76.
6 Cap. 7. sect. 10, in Twysden, Historiae Anglicanae Scriptores.
7 Gesta Pontificem 407.
8 Annales de Wintonia.
9 See Bellhus, Glossary.
Tatwine a bell is described as: ‘superis suspensus in auris.’ With such evidence as this, there can be no doubt of the existence of the tower-bells in the late Saxon period.

But to decide upon the time when these bells were introduced into England is quite another matter. A monk of St. Gall made a bell for Charles the Great, and requested one hundred pounds of silver to use as alloy. The bell must have weighed several hundred pounds. If such bells were common upon the continent, they would have been introduced into England. But it is not likely that they were common, for the largest bell in existence, of a date prior to late Saxon times, is the bell which hung in the tower of St. Cecilia at Cologne. It is a bell of the seventh century, and is about sixteen inches high.

If the use of the Round Towers of Ireland could be determined, much light might be thrown upon the subject of bells. It is significant that Petrie, who has studied the problem of the towers more carefully than any other man, thinks that they held rather large bells. Indeed his evidence on this point seems convincing. He first quotes the following from a ninth century poem:

He who commits a theft,
It will be grievous to thee,
If he obtains his protection
In the house of a king or of a bell.

Then he produces, from the Brehon Laws, the following accounts of the duties of the aistreoir or aistire (hostarius).

‘Aistreoir, i.e. uas aitreoir, i.e. noble his work, when it is the bell of a cloicheach; or aistreoir, i.e. isiit aithreoir, i.e. humble or low his work) when it is a handbell.

‘Aistreoir, i.e. changeable his work, i.e. to ring the bell, or use the keys; or, waistreoir (high his work) when the bell is that of a cloitcheach; or istreoir, i.e. low his work, when it is a handbell.’ Supplementing this, he quotes from lives of

1 Hook, Archbishops i. 206.
2 De Gestis Caroli i. 31.
3 See Ann. Arch. 4. 95.
St. Patrick, as follows: ‘Sinell of Cill Airis, his aistiri’; and ‘Sinell, the man of the ringing of the bell.’

Petrie is supported in his conclusion by Sullivan. The latter discusses the matter as follows: ‘Open bells appear to have been in use in the Irish Church from the very first, and in early times to have afforded in certain cases a measure of the legal rights of a church. Thus for instance, a church was entitled to share the property of strangers dying within sound of its bell, and if situated on the shore of a lake or of the sea, to all “flotsam and jetsam”, that is, to some such rights as are now claimed as “admiralty droits”. It was only the original bell, under the protection of which a *Tuath* had placed itself, that could be used for measuring the rights of jurisdiction of a church; hence, no doubt, one of the chief objects in building the Cloiectigi or bell houses, known as “round towers” was to extend the area over which the sound could be heard.’

It seems unreasonable to suppose that simple handbells would have been rung, if these towers were to serve such purposes. However, no large Irish bells are extant, although many old square handbells are to be seen at St. Gall, and in the British Museum, and in the Museum of the Royal Irish Academy.

The handbells are referred to continually in the versions of the monastic rules. Of course the English church, in conformity with the universal custom, employed them in worship. A custom hitherto overlooked by writers upon the bell was the use of handbells at funerals. In that part of the Bayeux tapestry which pictures the funeral of Edward, four boys are shown, accompanying the body, and bearing bells. The abbot Laffetay, who has written an historical and descriptive sketch of the Tapestry, comments upon this as follows:

“Enfin”, dit M. du Méril, “de chaque côté du corps, marche un enfant de chœur agitant une sonnette, et cet usage anglais semble n’avoir jamais été suivi en France”. Que cet usage soit anglais, nous l’accordons volontiers; mais qu’il n’ait jamais

---

1 Round Towers and Ancient Architecture of Ireland 381—384.
2 Sullivan-O’Curry, Manners and Customs, i. DXXXV.
3 For cuts see Wilson, Prehistoric Annals of Scotland 2. 461—471; Margaret Stokes, Early Christian Art in Ireland 52—65; Westwood, Facsimiles pl. 52; Strutt, Horda 1. pl. 20; Ann. Arch. 4. 97—99; for further references see Reeves, Adamnan’s Life of St. Columba 120, 157, 202.
étè suivi en France, ceci est le contraire de la vérité. Pour nous en convaincre, nous n'avons pas eu besoin de pousser nos recherches au-delà de la Normandie. L'usage que l'on nous conteste y est encore suivi dans certaines paroisses des diocèses d'Évreux, de Lisieux, et de l'ancien diocèse de Bayeux. De plus, on nous l'écrit de différents côtés, cet usage est immémorial. Les confréries de charité ont à leurs gages des enfants de chœur, habillés par elles, qui accompagnent les morts au cimetière, en agitant ces clochettes.'

In the monastery at Abingdon there was a wheel which supported a number of little bells, and this instrument, which was called a rota, was one of the cherished possessions.¹

The Cymbalum.

In the oft-quoted manuscripts of St. Emeran and St. Blaise, there is a drawing of an instrument called a *cymbalum*. It consists of a handle and ten strings, to which are attached two rows of little bells. This instrument explains the seemingly strange translation of *cymbalum* by *belle*, in the Lambeth Psalter. Durandus speaks of a cymbalum which hung in a cloister, and which was used to call monks to the refectory,² and Gregory speaks of a cymbalum being struck as passing-bell.³

The Bombulum.

A curious instrument, called the bombulum, or bumbulum, is described by Pseudo-Jerome: 'Fistula praetera artis esse mysticae, sicut funiores earum rerum affirmant: reperitur ita. Bombulum aerenum ductile quadratum latissimumque, quasi in modum coronae cum fisoculo aereo ferreoque commixto, atque in medio concusso, quod in ligno alto spatiofoque formatum superiore capite constringitur: alterum altero capite demisso: sed terram non tangi a plerisque putatur, et per singula latera duodecim bombula aerea, duodecim fistulis in medio positis, in catena fixis dependent. Ita tria bombula in uno laterè per circuminutum utique figuratur, et concitato primo bombulo, et concitatis duodecim bombulorum fistulis in medio positis, clamorem

---

¹ Chronicle de Mon. Abingd. 2. 278.
² Rationale 1. 4. § 2.
³ Dialogues 1. 9.
magnum fragoremque nimium supra modum simul proferunt. Bombulum itaque cum fistulis, id est, doctor in medio Ecclesiae est, cum spiritu saneto, qui loquitur in eo: constringitur in ligno alto, id est, Christo, qui a sapientibus ligno vitae comparatur: in catena, id est, in fide: et non tangit terram, id est, opera carnalia: duodecim bombula, id est, duodecim apostoli: cum fistulis, id est, divinis eloquii. ¹

A description, differing slightly in detail, as if trying to correct this inexplicable Latin, is found in the writings of Rabanus Maurus: 'De fistula autem refertur ita, quod sit bumbulum aereum ductile quodratum, latissimumque, in modum coronae cum fistulo aereo ferreoque commisto, quod in ligno alto speciosoque formato superiore capite constringitur. In hoe quoque per singula latera duodecim bumbula aerea duodecim fistulis in medio positis in catenis dependent; ita tria bumbula uno bilatere per circuitum utique finguntur: et concitato primo bumbulo, et concitatis duodecim bombulorum fistulis in medio positis, clamorem magnum fragoremque nimium supra modum simul proferunt. Bombulum itaque cum fistulis, id est doctor, in medio Ecclesiae est cum Spiritu saneto, qui loquitur in ea, constringitur in ligno alto, id est, in Christo, qui a sapientibus ligno vitae comparatur: in catena, id est, in fide, et non se jungit terrae, id est, operibus carnalibus. Duodecim Apostoli cum fistulis, id est, cum divinis eloquii.'²

Drawings of this instrument are found in three related manuscripts of the ninth century, the St. Emeran manuscript, the Boulogne Psalter, and MS. Tiberius C. 6. From a rectangular crane is suspended, by a chain, a square ornamented box, on either side of which project arms, curving downward, and supporting, or ending in, little square boxes, or bells, ten or twelve in number. The perspective is so poor that it is impossible to tell just how the artist intended to have these supported. Several absurd explanations of the instrument have been made, notably those by Sullivan,³ and by Mendel,⁴ who having seen only the drawing from the St. Emeran manuscript, were misled by the ornamentation.

¹ Patr. Lat. 30. 214.
² Patr. Lat. 111. 497.
³ Sullivan-O'Curry, Manners and Customs i. d. XXXVIII.
⁴ Dictionary.
However, any attempts at explaining the bombulum must prove unsatisfactory. The *bombulum aereum ductile quadratum latissimumque* is the rectangular box shown in the drawings. But what is the *fisoculo*? The word is not found elsewhere, and its etymology is uncertain. Rabanus Maurus emends it to *fistulo*, and better the interpretation little by so doing. The *in modum coronae* doubtless means that the *fisoculo*, or *fistulo*, is a mixture of brass and iron, as in a crown. But allowing the correction by Rabanus, what is the relation of this *pipe* or *piping* to the box called *bombulum*? The explanation suggests itself that this box is made of piping, but the box is called brazen; again, perhaps a pipe, or piece of pipe, serves as a tongue to strike the box in the interior (*in medio conesusso*), but, so far as is known, the tongues of bells were solid, and did not resemble a pipe at all. Further, the *duodecim fistulis in medio positis* is puzzling. These may be pipes which connect the little bombula with the large bombulum, or they may be tongues which strike within the little bombula, as the large *fistulum* within the large bombulum, or they may be clappers which are suspended between the bombula, to strike them when swayed. The *concitato primo bombulo* seems to indicate an instrument of percussion, but we can say nothing more with safety. There is nothing to warrant the suggestion that this is a wind instrument. It may be that the bombulum is only an imaginary instrument. Rabanus Maurus copied the description by Pseudo-Jerome, emending it only slightly; and there is nothing that points to an acquaintance with the instrument on the part of Rabanus. Of course the monks would feel it their duty to picture the instrument, however absurd, and the bombulum is not the only instrument that suggests a fertility of imagination on the part of the monk who originated this series of drawings.

The Cymbals.

Although little reference is made to cymbals, there existence in England is probable. The sign, which made a dream of cymbals a token of easy trading, shows familiarity with an instrument of this name. It may be that the *cymbalum* is

---

meant, but this was a monastic instrument, and would hardly be familiar to business men. Furthermore, we have a correct description of the cymbals in Pseudo-Bede: ‘Cymbala sunt ex permistis metallis minimae phialae compositae, ventricula artificiosa modulatione collisae; acutissimum sonum delectabili collatione restituunt.’

The Drum.

The tunnebotm, by which Ælfric glosses timpanum, was probably a rude drum, made from the bottom of a cask. But the Old English had good drums, for in an illumination in the Saxon Psalter, Fl. 1, 23, one of the attendants of David is beating with two sticks upon a semi-spherical drum.²

The Rattle.

With this instrument we complete the study. We know nothing of the rattle, though we may gain something of a suggestion from the nature of the word which defines it, ceadur.

¹ Patr. Lat. 93. 1102.
² Westwood, Palæog. Sacra.
Glossary.

Āblāwan: to blow the trumpet, [to blow].
   *DF. 110: Nefro mon ðæs klude byman *ablæweð.

Äfendrēam: vespers.
   *Som.: *æfensang: *æfendream.

Äfennleð: an evening lay.
   *Exod. 20:1: Forðon wæs in wicem wop up ahafon, atol æfenleð

Äfennlof: vespers, see *PMLA.

Æfensang: vespers, see *PMLA.

Æfensceop: an evening singer, bard.
   *R. 9.5: eald æfensceop eorlum bringe blisse in burgum.

Æfenscawdum: vespers, see *PMLA.

Æfstersang: matins, or lands, see *PMLA.

Æfstersingend: the leader of the response in antiphonal singing.
   *W. W. 129. 23: æftersingend: successor.

Āgalan: to sing portentous music, [to ring out, sound].
   *Et. 27: Fyrdeleð ægel wulf on wealde, wærllice ne mað, 342;
   *B. 1521: Hringmeð ægel grædig guðleoð; *Jul. 615: Ða cwom sem-
   ninga hean hellegast; hæarmleoð ægel earmd and unled; *Gu. 1230:
   Ðæ da wyrd ne mað, feges fordæð; fusleð ægel wineðearfende and
   ðæt word cwæð.

Andswarian: to respond in antiphonal singing (L. respondere).
   *DCM. 627, 642: cæftan on swyrðan dele chores ða mid geswege
   singan stæfhe, and twegen on wynstran dele gelice ða andswarian,
   648, 755, 761, 762, 838; *Herr. Arch. 24, 47, 49.

Ānswege: harmonious.
   *W. W. 129. 44: answege sang: simphonia.

Antefn: an anthem (L. antiphon).
   *BR. 38. 7: sex sealmas mid antiphonom; 41. 1; 42. 12: se syx
   and syxtigða sealm buton antempe forðrihte; 43. 4; 45. 6; 47. 14;
   48. 1, 7; 56. 10; 79. 1, 11; 81. 1; *Gr. BB. 33. 13; 35. 10; 39. 20; 41. 7,
   10, 15; 48. 5; 71. 6; 72. 16; *DCM. 240: singan *antefn be rode syðan
   *antefn see ðe marien, 243, 358, 477, 500, 518, 519, 532, 533: To sealnum

To sealnum

Antennm, Antemp, Antifen, Antiphon, see Antefn.

A singan: to sing (L. decentare [d], psallere [p]), [deliver a speech].

B. 1159: Leoð was asungen, gleomannes gyd; (d) Bb. 242. 35:
He aeghwylæ dæge ealne saltere on gomynde ðære godecundan herenysse asungæ; (p) Th. Ps. 91. 1: God is ðæt man Drihtne geare andute, and neoldice his naman asinge; Lechm. 2. 112, 27: A singæ ofer nigon sibam literaræ.

Aðéotan: to blow a horn, [to sound].

D.J. 109: Naðre mon ðees blode horn ægystæ ðo byman ablawæð.

[Àwrecan]: to sing, [recite, utter].

B. 219s. Dær was gidd and gleo: hwilum hildedæor hearpan wynæ, hwilum gyd æwærc soð and saric.

Béacen: 1. a signal made with a bell. 2. a bell (by metonymy)? (L. signum).

I. A signal.

Gr. BR. 67. 20: Sona swa ðæt beaca ðæs belhringes gehyræ bidæ;
Gr. L. 3. 14. 107: Deofoil us læred sleopnesse and sent us on sleaweðæ, ðat we no magon ðone beorhtan beaca ðære bellæ gehyræ;
DCM. 404.

II. The bell?

A. Rung to mark the canonical hours.

DCM. 569: ðære sylfran on timan ðibte ær ðam ðe dægreð sanga becnu been gestyræð, 591; Gr. BR. 72. 14; Herr. Arch. 172.

B. Rung during the service.

DCM. 902: ongyyme ðære ymen; ðam ongunnenum sanmod beorð gehyræde ealle becnu: Þæter ðæs ende ðæfe se mæsepresæ ðæt fers, 525, 530, 537, 553.
C. Rung during a procession.

DCM. 1117: Banon he byð boren into cyrefian singendam callum and gestyredum callum becumum.

Bëamere, see Bëmerc.

Begalan: to utter enchantment.

Æ. LS. 14.73: He genam ða eone cuppan mid ewalberum dreccne, and eleyode swyde to sweatun deoflum, and on heora naman begal ðone granlican dreccne; Leðam, 1.190,10: gyf hwyle yfeldæde man ðerne begaleð; 885.14: Syge gealdor ie begale, sigegyr ye me wege.

[Begiellan]: to scream.

Sceaf 24: Ful oft ðæt earn bigocal urigfeðra.

Belhring: bell-ringing (L. sonitus campanæ).

Gr. BR. 67.20: sonsa swa ðæt beacen ðæs belhringes gehyred bië.

Belhüs, see Belhũs.

Bell, see Belle.

Belle: 1. a bell (L. campana [e], clocea, tintinnbulum [t]).
2. a cymbalum, see Introduction, (L. cymbalum [ey]).

Æ. Gl. 314.9: belle: clocea; 314.10: micel belle: campana; litel belle: tintinnbulum; Blick, Gl. belle: cymbalum.

I. A large bell.

A. Rung to announce the canonical hours.

Æ. C. 11: Hostarius is ðere cyrecean dureword, se secel mid bellan biczgan ða tida; (c) DCM. 273: bellan geenyledre onginnan tide ða ðriddan; Æ. Col. 36.1; (?i) Gr. Pr. 3.14.107.

B. Rung as an expression of rejoicing.


C. Rung to call to prayer at a death.

(c) Æl. 340.6: ðæ gehyrde heo semmiga in ðere lyfte uppe eðena sweg and ecleor heora euchgan (Bodleian Text bellan) ðer heo gewunedon to gebedum gecegde and aewehte beon, ðon heora hwyle of worulde geleored wæs (ef. IV. Shmr. 149.9).

II. A little bell.

A. Used in the monastic observances.

(t) DCM. 212: ðæt witdlice cildra insegan ða cyreean an on sundon se gehringed belle, (t) 246: ongynnan primsang buton bellan taene, (t) 395; (t) 398, (t) 724: ðæet belle sce cyllled; ðennor fore steppendum embegangæ after fylige eall geferræden and eallum on beodderne sittendum.

B. Worn by the priest.
(t) G. PC. 92. 4: Forðæm wæs behoden Moyse âet se sacerd
se得住 bion mid bellum behangen, (t) 12, (t) 15, (t) 95. 3, (t) 13.

III. A cymbalum.
(ey) Lamb. Ps. 150. 5: Heriað hine on bellum.

IV. Unclassified references.
Æ. H. 2. 156. 4: Ða aheng se mununce ane lytle bellan on þam
stanclude, 6, 10; CD. 4. 276: Ðær næron ær buton, vii. upphangene
bella, and nu ða synd .xiii. upphangene; Shrn. 149. 9: Seo ylece godes
ðéowen gehyrde on ða ylecan tyd ða heo gewat wundorlice bellan
sweg on ðære lyfe; Techmer 2. 118. 7: swilece he gehwæde bellan
cynyllan wille, 16: Ðas cyrycewarde tæcen his ðæt mon sette his
twegen ðingras on his twa eagan and do mid his handa, swylce he
wille ane hangigendæ bellan teon, 15; L. Eth. 6. 304; L. Edg. 8:
Hryþerës bæle bid anes scilf weorf.

Bellhús: a bell-house.
W. 7. 327. 16: bellhus cloestrum.
LR. 2: Gif eorl æþæþe ðæt he hæfte fulllice ðif hida agenes
landes, cirlecen and eyecean, bellhus, and burnhgeatæ, and sundere
note on cynges healle, bonne wæs ðæt dononforð ðegenrihtes weorðe.

Belltæcen: a signal made with a bell.
Gr. Pr. 2. 11. 65: Sona swa hy ðæt belltæcen gehyræð ðære nigo-
dan tide, ðæt is seo nontid.

Bëme, see Bieme.
Bëmere, see Bïmere.
Bëodfers: a hymn sung at meal time.
Gr. Dial. 1. 19 beodfers: ad mensam, carmen, hymnus.

Beorhtm: music, [noise, clang, cry, revelry].
Hall.

Bergelsong: a funeral song or dirge.
Leo 116: byrgeasang (bergelsong): grabgesang.

Besingan: to enchant, [to bewail].

I. To enchant.
Æ. H. 1. 476. 9: he scæal nan man mid galдрre wyltre besingan, æc
mid Godes wordum hi gebætæsan, and swa diegan; Lchom. 1. 202. 13:
Wið meðdræs lifæ, genim þas ylecan wyltre, ðe we ofulæm nœndæm,
and ær þam de ðôn hy forceorfe healæ hy on ðihræ handa and eowæ
ðiwa nigon slætan, ‘Omnes malas bestias cantæ’, ðæt ys ðonne on
ure geþæode, besing and oferecum calle yfele wîlddeor.

II. [To bewail].
Gu. 587: ge deceâ sceolon weallende wecan wopæ besingan.
Biene: a trumpet.


I. Used as a signal.

A. In war.

Ed. 109: Byman sungon hlude for hergum; B. 2943: Frofors eft gelamp sarignodum somod ærdæge, syðdan hie Hygelaces horn and byman gealdor ongeaton, ða se goda com leoda dugœfe on last faran; Exod. 158; Æ. H. 2. 212. 39; Æ. LS. 25. 352.

B. In camp.

Exod. 218: Moyses bebead eorlas on uhtid ærmum bemon folc sommigean, frecan arisen, 152: Braeddon æfter beorgum, sýðan byne sang, flotan feldhusum, 222; Ep. Alex. 232: Ða het ic blawan mine byman and ða fyrd faran, 293, 388.

C. In heralding a king.

Shrn. 95. 13: swa swa byne clypeð beforan cyninge.

D. For worship.

Dan. 179: Ða weard hæfða hlyst, ða hledoð cwom byman stefne ofer burhware. Ða hie for þam cumule on cneowum seton,anners to ðam hæfða ðæode, 192.

E. At the Judgment Day.

Chr. 882: Domæ from feowerum foldan secatum ðan yrempestum coðan rices englas ælbeorhtte on æfen blawæð byman on brehtme, 1062; D.J. 51; Sat. 612; BH. 95. 13; Æ. H. 1. 616. 4, 10. 11; 2. 568. 4 (2); Eccl. Inst. 467. 4; Ph. 497; Shrn. 82. 22.

F. On Sinai.

Æ. H. 1. 312. 12: 2. 196. 24: Ðar begana to bræstigene micel ðumor, and liget secutan on ðæs folces gesiðe, and byman bleowian mid swiðlicen dreame, and micel wolen oferwreah cæne ðone munt; 292. 23, 29.

II. Used in joyful music.

Zu. Ap. 32. 17: Ðar wearð ormaete blis, and ða orgæs wearæn getogene and ða biman geblawæce; Sat. 172, 238; Ph. 134: Ne magon ðan brehtme byman æ hornas, ne bearpan hlyn ne ængi ðara dreama, þe dryhten gescoþ gumaþ to glieƿ in ðas geornraz wuruþ.

III. Metaphorically used.

D.J. 110; BH. 163. 21; he was beme Cristes, fricea on ðysne mid-dangæræ, 32; Æ. H. 1. 456. 23: His stern is swylce ormaete byme; G. PC. 91. 20.

IV. In translation from the Scriptures.

Tuba: Judg. 7. 16; V. Ps. 46. 6; C. Ps. 46. 6; 80. 4; 97. 6 (2); 150. 8; Specl. Ps. 46. 5; 50. 3; 97. 6 (2); 150. 8; Th. Ps. 46. 5; Lamb. Ps. 80. 4; Skt. Mt. 4. 6; Lind. Mt. 6. 2; Rush. Mt. 6. 2; 24. 31. Bucenas: Ex. 15. 13, 16, 19; 20. 15; Josh. 6. 4, 12; Judg. 7. 19.
Birisang: a funeral song or dirge.

Hpt. Gl. 488. 3: wopledan 1 birisang 1 liesang: tragodiaem (gl. miseram, luctum).

Blæðhorn: a horn.


Blæðshorn: a horn:

L. Edg. 8: Hryðeres belle, and hundes hoppe, and blæðhorn; ðissa þæcor æac ðio axes selfe weord, and æe is meða getesel.

Bláwan: to blow the trumpet or the horn, [to breathe].

Æ. Gr. 137. 5: io blæwe: fio.

Æ. H. 1. 312. 12: Dær com mecel leoh, and egesle sweg, and blæweðe byman; 2. 196. 24; 212. 21: On  þam scofoðan dæge swiðlice blæweon seofon sacerdas mid sylfrænum bynum; BH. 95. 13; SC. 258. 23; Zs. Ap. 52. 17; Sat. 882; Chr. 881.

In translation from the Scriptures.

Clangere: Ex. 19. 13; Josh. 6. 4, 12, 16; Judg. 7. 19. Insanemare: Judg. 3. 27. Bucchinare: Spl. Ps. 80. 3.

Blåwung: the blowing of trumpets, [blast].

Judg. 7. 16: Da het Geodeon his geferan habtan icora byman him mid to ðære blæwungi.

Blæðhorn: a forest-horn.


Blættingscæl: the Benedicite.

Gr. BR. 36. 13: æfter ðisum ðone blættingscæl, ðæt is ‘Benedicite’.

Blissesang: a song of joy (L. lactitiae canticum).

Bd. 264. 27: Da geðerde he eft ðone ican blissesong upp of kefonmas mid unaseegendre swetnesse eft hweortfan; Chad. 111.

Bryðleóð: a marriage song.


Bryðsang: a marriage song.


Byme, see Biéme.

Býmere: a trumpeter.

Æ. Gr. 40. 7: býmere: tubicen; Æ. Gl. 302. 5: býmere: tubicen;

W. W. 190. 8: býmere: salpista, aule; 270. 6: bémere: tubicen; 480. 5: bémereas: tubicines.

Lind. Mt. 9. 23: gecwom ęch hælas in hus aldermonnes and geseah bёмereas.

Býmesangere: a trumpeter.

W. W. 190. 9: býmesangere: salpica.

Býmian: to blow the trumpet.


Lamb. Ps. 80. 4: (L. Bucchinat tuba).
Byrgensang—Chör

Glossary.

69

Byrgensang: a funeral song or dirge.
Leo 116: byrgensang (bergelsong): grabgesang.

Cantere: a singer, leader of the church music (L. cantor).
DOM. 904: Fram cantere sona beo ongunan antem mid sealm.

Cantic: 1. a canticle or exalted portion of Scripture set to music for church use. 2. a song. (L. canticum).

I. A canticle.

BR. 41.4,5; 43.16; 44.1; 45.15; 51.1; Gr. BR. 35.13: after þam þry canticas of witigena bocum swylce se abbed gesette, and þa syn mid allehian beginne, 38.2: cantic deuteronomio, ðæt is ‘Aðtende celum’, se sy todaed on twegen glorían, 4: Elles ðírun dagun on ðære wuca on sy cantic gesungen, ðæt is lofsang, ðe to þam daeg helimpð, ealswa bit romana ecclesia hylt, ðæt is on monasdége ‘Confitebor’, on tiwesdæg ‘Ego dixi’, on wodnesdæg ‘Exultat’, on ðúnesdæg ‘Cantemus’, on frigesdæg ‘Domine undivi’, on ðéresdæg ‘Aðtende celum’; 38.11; 39.18; 44.3,20; DOM. 998; St. Gr. 18, 13; BR. 5.8; 7.2; (used synonymously with ‘Pater Noster’ in the following references): Súl. 83, 47, 99: Forðon hafað se cantic ofer ealle Cristes bec widmerost word.

II. A song, found in the following Scriptural translations.

Dent. 31.19, (c) 22: Moises wrat ðone cantic and herde Israelia folce; Spl. Ps. 32.3; 39.4; 41.11; 136.4; Th. Ps. 149.10.

Cantor: a singer, leader of the church music.

Ceargealdor: a sad song of enchantment.
Jul. 618: Ha cwom semninga hean hellegæst, kearmleoð agol; cleopadæ ða for córdre ceargealdra full.

Chör: 1. a church choir. 2. the part of the church occupied by the choir. 3. a choral dance. (L. chorus.)
Æ. Gr. 28.18: chor: chorus; W. W. 546.43: chor: chorus.

I. A church choir.

DOM. 278: Dier after massaæ ærne mergenlice wyrcian, to ðære on ðírun dagæ se swiðran offirgæ chor, se wynstra to heah massan, 640: Cnafan on swiðran dæle choses ða mid geswegre sigan stæfæ, 644; andswarige edenes call chor, 645: ðæmenechst eild swiðran choses edillecan through da ufran, 646, 659, 709, 798, 891, 944, 1053, 1054, 1131; Herr. Arch. 49.

II. The part of the church occupied by the choir.

(?) BR. 76.5; (?) 78.16; (?) 105.5; (?) Gr. BR. 68.9; (?) 70.13; (?) 115.4; DOM. 369: Syðsan gan to scrydenne hi ða ðenas ge-
I. A choral dance.
G. PC. 347. 6: ora ðæm chore beorð manige menn gægadrode anes hwæt to sloganne anum wordum and ðære stefne.
In translation from the Scriptures.
Chorus: Spl. Ps. (M) 149. 3; G. PC. 347. 4.
Chôrgleó: a choral dance (L. chorus).
Lamb. Ps. 149. 3 Heran he naman his on chôrgleóe.
Cimbal: 1. a cymbal. 2. a cymbalum, see Introduction.
W. W. 328. 31: cimbal: cymbalum.

I. A cymbal.
In translation from the Scriptures.
L. Cymbalum: V. Ps. 150. 5 (2); C. Ps. 150. 5 (2); Spl. Ps. 150. 5 (2).

II. A cymbalum.
Herr. Arch. 179: swa seo cymbalum (L. tintinnabulum) sy geslægen, gan hi calle to beoderne; Gr. Dial. 1. 9.

Cirichelle: a hand-bell.
Lehd. 2. 138. 29; 137. 6: ðonne drince ðonne drenc of cirichelle.

Ciricsang: the ecclesiastical music (L. carmen ecclesiasticum).
Bd. 150. 29; 298. 23; 466. 16: Eac swylce he sumne æodelne cyrie-sangere begeat, se wæs Mafa haten, se wæs on Cent on sangerseft gelæred fram æfterfylligendum ðæra disçipula ðæs eadigian papan ðæt. Gregori, and he gewæðer ge ða cyriesangas here, ðe hi ær ne eðan, ge eac, ðæ ðæ he iu eðan and mid langre gymeclasnesse ealdian ongynnæ, ðæ oft mid his lære on ðonne ærran steal goodniwode wæræn.

Ciricsangere: one who taught the ecclesiastical music and led the singing during service (L. cantator ecclesiæ).
Bd. 466. 16: see Ciricsang.

Citere, see Cytere.

Cleadur: a rattle.
Som.: ecledur: crepitaculum.

Clipol: the clapper of a bell.
Hall.

Clipur: the clapper of a bell.
Wani, Cot. 109. 2. 16—20: Se bend þe se clipur ys mid gewriðen, ys swylce hyt sy sum gemetugung ðæt ðære tungan clipur mæge

Clugge: a bell (L. campana).

BD. 340. 6: Da gehyrde heo semninga ir ðære lyfte uppe cuðne sweg and hleoðor heora cluegan ðær heo gewunedon to gebedum gecgede and awechte beon, ðuð heora hwylc of worulde geleored was.

Cnyll: the knell of a bell (L. signum).

Sounded to announce the canonical hours.

Æ. Coll. 101. 26: Daða cnyll is gehyrde, ie aras of minon bedde, and code to cyrcæan; 35. 15; BR. 82. 11, 13.

Cnyllan: to knell, sound a bell (L. pulsare).

D.C.M. 219, 247, 273, 370, 374: Si cnylled ðat forme taen nates and si gedon gebed, 475, 591 (2); BR. 82. 13; Herr. Arch. 172; Technicr 2. 118. 7: Þæs diacaes taecn is ðat mon mid hangiendre hande do, swilce he gehwæde bellan cnyllan wille.

Crud: a crwth, see Introduction.

? Cwēman: to serve by singing.

Th. Ps. 105. 11: him lofsangum lustum cwemdan (L. cantaverunt laudes ejus); 107. 1: Gearu is min heorte, ðat ic Gode cueane, sealmas singe sōdum Drihtnæ (L. paratum cor meum; cantabo, et psalmum dicam Domino).

? Cwide: a song (L. canticum), [speech].

C. Ps. 186. 3: Sineð us be ðam cwidum syon.

Cwidegiedda: a minstrel’s lay to be sung or recited, [a speech].

Wand. 55: Floetendra ferð no ðær fela bringenð cuðra cwidegiedda.

Cytere: a cithara.

In translation from the Scriptures.

Cihara: V. Ps. 32. 2 Ondettað druhtne in citra; 42. 4; 56. 9; 70. 22; 80. 3; 91. 4; 97. 5; 107. 3; 146. 7; 150. 3; Spl. Ps. (C) 56. 11: Aris saltære and cytere.

Dægrēdsang: matins, see PMLA.

Drēam: 1. music, modulation, melody, harmony. 2. a chorus.

3. pleasant sound of the trumpet. 4. a musical instrument.

[eestasy, rejoicing.

I. Music, modulation, melody, harmony, sound.
   A. Of mortals.
      BR. 50.6: æfensæc deghwamlice mid feower sealmormun mid dreame (L. modulatione) si geseungen; Gr. BR. 43.8; Gr. Pr. 3.9.384: and he heredon da god mid swillicere blisse on sange and on dreame; W. H. 148.3.
   B. Of heavenly beings.
      Æ. H. 2.354.12, 29: Hi da sungon and seo sawel ne mihte under-gitan hu heo on ðone lichaman eft becom, for ðæs dreames wynsumnyse; 542.10; (? 354.4; 548.12: Sodon twa heofenlice werod ætforan ðære cytan dura, singende heofenliene sang, and hi to- neowen ðæt werhades men ongannon synne ðone dream, and wifhades men him sungon ongean, andswarende; Æ. LS. 16.212: Hi sungon ðæsne sang mid singalum dreame, Sanctus, sanctus sanctus, dominus deus emnipotens; Gr. Pr. 3.3.466, (? 480; Sat. 44.328; Gu. 1290: engla þreatas siglodeg sungen; sweg was on lyfe gehyrde under heofosum, haligra dream; Hy. 5.2.
   C. Unclassified.
      Ph. 157: Ne magon ðam breahtune byman ne hornas, ne hearpan hlyu ne heleða steþa æges on earðan ne organan, svegeloðres geswina ne swanes ðeore, ne ænig þara dreuma, ðe dryhten gescop gunum to gilwe in ðas geoaran worul.

II. A choir.
   A. Of mortals.
      Dan. 258: Blīðe weren eorlas Ebre, ofestum heredon drihten on dreame.
   B. Of angels.
      Hy. 9.36: calle ðe heriað, halige dreumas clæme steþe; Æ. H. 2.352.15: ic ðer wynsumne stemme ormaetes dreames gehyrde; Gr. Pr. 3.3.481: Wynsun is seo wraung on ðam wylfondulfum dreame swa manegra ðusenda mid micelum swege; (? An. 574: heredon on heþo halgan steþe dryhtna drihten: dreum waes on hyhte; (? Exod. 546.

III. The sound of the trumpet.
      Æ. H. 2.86.35; 106.24: Byman bleanan mid swillicum dreame; 202.23: ðer waes bymena dream hlade swegende.

IV. In translation from the Scriptures and hymns.
   Organum: Spl. Ps. 136.2; Lamb. Ps. 136.2; ASH. 103.7. Canon: ASH. 58.2; 88.12. Modulus: ASH. 163.5.

Dreamcrafte: the art of music (L. musica).
      Bt. 54.31: Gedead se dreamcrafte ðæt se mon bið dreamere; Sbrn. 152.13: musica ðæt ya dreamcrafte.

Dreamere: a musician (L. musicius).
      Bt. 54.31: see Dreamcrafte.
Dræamlic: musical, [joyous.]

Dræanness: singing (L. cantio).
Lamb. Ps. 136. 3: word dreamessæ oðde sanga (L. cantio).

Dræamswinsung (?): melody.
BT.

Dræman: to make sacred music with song or with an instrument, [to rejoice].

In translation from the Scriptures.
Psallere: C. Ps. 20. 14; Spl. Ps. 20. 13; Lamb. Ps. 46. 7; 97. 5.
Jubilare: Spl. Ps. 80. 1; Lamb. Ps. 97. 7.

Dræme: melodious.
Hpt. Gl. 467. 4: mid drewe re stefne: canora voce.

[Dryhtléod]: a noble and patriotic lay.
El. 342: Be ðæo Dauld cyning dryhtléod agol, frod fynweota
and ðæet word geæweð wigona baldor: 'Ie frumða god fore sceawode,
sigora dryhten: he on gesþyðæ wæse mægena wealdend, min
on ða swiðran ðrymmes byrde: ðanon ic ne wende æfre to æfre
onsigion mine'.

Drýman, see Dræman.

Drýme: a song.
Som.: dryme: dream.

Drýme, adj., see Dræme.

Eærpung, see Hearpung.

Ealuscop: an ale-house bard.
C. Edg. 58: We lerað, ðæet sænig preost ne beo ealuscop.

Efenhléodor: concord of voices, harmony.
Ph. 621: Bliden bleotla ðegu selestan, eadhe mid englum, efenhleodre ðes.

Efenhléodruning: concord of voices.
W. W. 213. 37: efenhleodruning, vel dream: concentus, i. aduna-
tiones multarum vocum.

Faet: mechanical translation of the L. 'vas' in the expression
'in vasis psalmi'.
V. Ps. 70. 22: in featum salma; C. Ps. 70. 22; Spl. Ps. 70. 24.

[Fers]: the 'verse' of the Liturgy (L. versus).
Gr. BR. 35. 7: Singe man ærest six sealmas and þonne on ende
fere; 11: ðingan oðre syx sealmas mid ðrim antefraum and fers æfter
ðam. See BR, GR, BR., DCM, Herr. Arch., for further instances.

[Fitt]: a song (L. cantilena, carmen), poem.
BT. 106. 29: Ða se Wisdom ða ðas fitte asungen hæfde; Met.
(introduction) 17; And. Rune Pass.
[Fittan]: to sing.
Whale: Nuce fite gen ymb fsea cym wille woðeræfte wurdum eþdan ðæd modgyymyd bi ðam nielan hwale.

Fidele: a fiddle.
Som.: fidele: fidiela.

Fidelere: a fiddler.
Æ. Gr. 40. 7: fidelere: fidenen; Æ. Gl. 392. 6: fidelere: fidenen; Som.: fidelere: fidenen, pandurarius, lyricen.

Fidelestre: a female fiddler.
Æ. Gl. 302. 6: fidelestre: fideina.

Foresingend: the leader of the singing in the church services.

An. 1549: Der was yðfynde innan burgum geoworgidd wrecen geho manan, forht ferð manig, fusleod galen; Gu. 1320: He ða wyrd ne ma: ðæges forðæð, fusleod agol winedearende, and ðiet word nuæseð; Chr. 623: Þæ ðec ofer eðdan geworth, on ðere ðu scæalt yrmdam lifgan, fusleod galan.

Fyhtehorn: a fighting- or battle-horn.
Th. Ps. 74. 9: Falra fyrenfulra fyhtehornas ic bealdlice gebree sniome (L. Omnia cornua pecatorum confringam).

? Fyrdleod: a war-song.
El. 27: fyrdleod agol wulf on wealde, wælruna ne ma:; Exod. 577: weras wuldres sang, wif on ðrum folcsweota maest fyrdleod golan aclum stefnum callwundra fela.

Galan: to sing (L. canere[e], incantare[i]), [utter, sound forth, cry, screaming]. (Most of the references are given, but the extent to which they are musical is doubtful.)

I. Applied to human utterance.
A. Of joy or woe.
Exod. 577: Weras wuldres sang, wif on ðrum, folcsweota maest fyrdleod golan aclum stefnum callwundra fela; Rood 67: sorhleod galan; Chr. 623: fusleod galan; B. 786: gryreloð galan, 2460: sorhleod galeð; El. 124 sigeleod galen; An. 1127: hearmleod galan, 1549: fusleod galen; Jul. 629 hearm galan, (c) Met. 7. 2: He ghiowordum gol gyd ðt spelle.

B. Of incantation.
R. 21. 35: Heo frenað mec wurdum, ungod geleð; Rim. P. 24: Ic galdorwordum gol; (i) Lamb. Ps. 57. 26: Seo ne gehed stemme galeendra, and atterwyrtan galendas wislice; (i) C. Ps. 57. 6; (i) Lamb. Ps. 57. 6; (i) Spl. Ps. 57. 5; (i) Th. Ps. 57. 4.
II. Applied to the songs or cries of birds.
   _El. 52_: hæge to hilde: hæfen uppe _gol_ wan and wælfel; _Emb._
   22: Du getyrde _gulan_ geac on bearwe.

III. Applied to the trumpet's sound.
   _B. 1432_: He beartum ongeaton, _gudhorn_ _gutan_.

[Galdor]: a magic song, incantation, [enchantment, divination, sorcery].
   _Hpt. Gl. 510. 11_: _galdra_: incantation; _519. 8_: ibid.; _W. W._
   _198. 23_: _galdra_: cantionum.

_Lcohdm._ 1. 388. 14: Sygo _geldor_ ic begale; 2. 112. 5: Sing _eiriwa_
   ðæs halgan Scæ Johannes gebed and _geldor_; 28: Asing ofer nigen
   sibrum letania, and pater noster and ðis _geldor_ 'Acre æræ æræm
   nadre ærcuna hel' etc.; _322. 6_: Wið hið warce sing _viii_. sibrum ðis
   _geldor_ ðæron and ðin spatl splw on, 'Malignus obligavit, angelus
   curavit dominus salvavit'; 350. 28; 352. 5; 3. 10. 16, 17; 24. 25; 38. 3, 5;
   42. 7, 17, 18; _Æ. H._ 1. 476. 8.

Galdorléod: a magic song, [charm, spell].
   _W. W._ 509. 17: _galdorlæodum_: carminibus.

Gearobrygd: deft playing (of the harp).
   _Gifts of Men 50_: Sum mid hondum mæg hearpan gretan, ah he
   gleobænes _gearobrygda_ list.

Gedd(-), see Gidd(-).

Gedrēme: harmonious, melodious, [joyous].
   _Hpt. Gl. 519. 17_: _gedrēmere_ swinsunge, marg. _gedremun_ sange:
   _Æ. H. 1. 38. 7_: Hi ealle samod mid _gedremun_ sange Godes wuldor
   hleodron; 600. 9: on _gedremun_ sange; _Herr. Arch. 46_: mid _ge-
   dremun_ swegæ singan hludre stefne; 87, (?) 101, 106: nihtsang sy
   eac mid _gedremun_ swegæ (L _eque_ sonore) gesungen; _ASH. 2. 14;
   115, 15: Wuldor fæder _gedryanum_ (L _melodis_) uton swegan mid
   stefnum; _Exod. 79._

Gedrēmed: modulated.
   _Prud. Gl._

Gehlēð: harmonious.
   _Bd. 60. 18_: Hi ðysne letanian and antefn _gehleōd_ (L _consona_
   stefne sungan.

Gēomorgid(d): a sad lay.
   _B. 3150_: Higum unrote modeare mændon mondryhtnes eewalm,
   swylic _gimorgid_ lat on meowle; _An. 1548_: Ðær was yðfynde innan
   burgum _geomorgid_ wrecen.

Gesingan: to sing [compose poetry].
   _Men. 70_: Sæulan we hwædere gyt mærira gemynæd ma æreccan,
   wrocæn wordum forð, wisse _gesingan_; _BH. 45. 31_: mássan _gesingan;
   207. 5.
In translation from the Scriptures.

_Lind. Lk. 7. 32:_ We _gesungon_ iuh mid hwistlum (L. Cantavimus vobis biblis).

**Geswēge:** harmonious, sonorous.

_New Alt. Gl. 135:_ of _geswegum:_ consona; 137 _geswegre:_ canora;
_DCM._ 641: _da mid _geswegre_ singan stæfne (L. sonora voce); _Æ._
_L. S._ 7. 44.

**Geswin(s):** melody.

_Ph._ 137: Ne magon _cam_ breahhtne byman ne hornas, ne hearpan hlyn ne healda stein enges on corðan ne organan, swegleodres _geswin_ ne swanes feðre, ne sælç ðara dreama, _de_ dryhten gescop gumum to _glīwe_ in ðas geornan worul.

**Geteón:** to string a musical instrument, to play an instrument,
[to draw together].

_Th._ Ps. 91. 3: Ic on tyn strennum _getogen_ hæfde, hu ic _de_ on psalterio singan mihte; 143. 16: mid tyn strennum _getogen_ hearpe;

**Geðwære:** harmonious, concordant, [united, peaceful].

_W._ W. 129. 43: _geðwære_ sang: armonia.

**[Gid(d)]:** a song, [poem, ballad, proverb, tale, saying].

I. A gleeman’s song.

_Scop._ 139: Swa sercende gessecapum _hweordum_ gleomen gumena geond grnda fela,... _gydda_ gleawne; _Gu._ V. 167: geriseð gleomen _gieð_; _B._ 1065: _Dær_ was _sang_ and sweg saemod _ætædære_ fore Healf- denes hildewian, gomenwudu greted, _gied_ ofr wrecen, _sonne_ heal- gamen Hrōdgarles sceop æfter medobence _mæsan_ scolde, 1160: _Leóð_ was _asungen_, gleomannes _gyd_, 2108, 2154, 151; _Seaf._ 1.

II. A dirge.

_B._ 2446: _Sonne_ he _gyd_ wrecen, sarigne _sang_... _sonne_ his _sunu_ hangæð hreng i _hrōðre_ and he _him_ helpen ne _mæg_.

**[Giddian]:** to sing, [utter in impassioned language, recite].

_Ph._ 571: Dus frod guma on fyrdagum _gieðdæle_ gleawmod, godes spelboda.

**[Gidding]:** a lay, [saying, prophecy, poetry, poetical recitation].

_Wond._ _Crt._ 12: Dæt _geara_ in _glīwes_ cræfte _mid_ _gieðdænum_ gumum of wrecen.

_Giflæð:_ a nuptial song.

_W._ W. 165. 33: _giflæð:_ epithalamium.

_Giomorgyd,_ see _Geomorgidd._

_Gléow(a),_ see _Glig._

**Gléowian:** to play on an instrument, [be merry, sing].

_Spl._ _Ps._ 67. 27: on middele madena _glywendra_ (L. tympanistriarum).
Gléoword—Glywian

Glossary.

[Bl. 36. 6: Ða ðongan se wisdom gliowian; C. Edg. 58: ðæt ænig preost ne gliwige.]

Gléoword: a song.
Met. 7. 3: gliowordum gol.

Gliewmēden: a gleemaiden.
C. Ps. 67. 26: Forecōmnon eældermæn togeðiæded singendum on midle gingra gliewmedene l plegiendra mid timpanæn (L. timpanistriærum.)

Glig: glee music, music that causes joy (L. musica), [glee, mirth].

Gn. V. 172: Dy lēs ċe him con leoða worn, əðñe mid hondum con hearpan gretan, hafað him his gliwas giefe; Wond. Orc. 11: Ðæt gæra in gliwas cræfe mid gliðlingum gumnan oft wrecan; G. PC. 183. 25: Donne gefeng Dāud his hearpan, and gestillum his woddæræg mid əm gliw; (f) Ph. 189: ne ænig ðæra dreama, əð druhten gescop gumnan to gliw; B. 2105: Ðer wæs gidd and gleo.

In translation from the Scriptures.
Th. Ps. 67. 24: gleowe sungon (L. psallentibus).

Gliðbēarn: 1. a harp. 2. an Irish timpan.
B. 2263: Nis hearpan wynn, gomen gleobæmes; Gifts of Men 50: Sum mid hondum mæg hearpan gretan, ah be gleobæmes gearobrygyda list; Chr. 670.

In translations from the Scriptures.
Tympanæn Spl. Ps. 80. 2; 149. 3; 150. 4; Bück. Gl.

Gligcrœft: the art of the minstrel.
Gr. Dial. 1. 9: gliðcraeft: ars musica, histrionia, raimika, gesticulatio.

Gligmann: a minstrel, glee-singer, [jester, player, bufoon].
Som.: gliðman: fidecenn, tibicen tympanista.
B. 1160: Leoð wæs asungen, gleomannes gyd; Gn. V. 167: Wera gelwylæcum wiælicu word gerisað, gleomen gied; Æop. 136: swa scēendinge gecæapum hweorfað gleomen gumena geond grunda fela.

Gliowian, see Gléowian.
Glioword, see Gléoword.
Gliw, see Glig.

Gliwhlēðfriend: a minstrel, glee singer.
B. T.

Gliwhlēðfriendlic: musical.
W. W. 446. 36: ðæ gliwhlēðfriendlican: musica.

[Gliwstæf]: melody.
Wand. 52: Donne maga gemync mod geondhweorcð, greæt gliwstæfum, georne geondseawæð.

Glywian, see Gléowian.
Gomenwudu: a wooden musical instrument, a harp.
B. 1065: Dær wæs sang and sweg samod ægegerde fore Healfdenes hildeswian, gomenwudu greted; B. 2108: Hilddeor hearpan wynn, gomenwudu grette.

Gradul(a?): a gradual, antiphon.
DCM. 1019: [Allelulia] for gradulum (L. pro gradualibus) byð gesungen.

Grætan: to play the harp, [greet, handle].
B. 1065; Dær wæs sang and sweg, gomenwudu greted, 2108: He gomenwudu greted; Gifts of Men 49: Sum mid hondum mæg hearpan gretan; Gn. V. 171; Wand. 52; Chr. 670.

B. 786: Norddenum stod atelic ego aara gehwylcun, ðara ðe of wealle wop gehyrdon, gryrelœð galan godes andsacan, sigeleasne sang, sar wanigea hellehæftan; By. 255: Beorst bordes herig and seo byrne sang gryrelœða sum.

Güðhorn: a war-horn.
B. 1432: Hie onwege hrenn bitere and gebolgne, bearhþt ongeatun, guðhorn galan.

? Guðlœð: a war-lay.
B. 1522: Mægenres forgeaf hildebille, hond swenge ne ofteð, ðæt hire on hafelen hringmael agol grædig guðlœð. 

Gyd(d), see Gidd.

Handbelle: a handbell.
CD. 4. 275: Nu ða synd xiii. upphangene, and xii. handbelle.

Héahsangere: the precentor, leader of church music.
Bd. 314. 3: se arwyrdæ wer Iohannes, Seo Petre circan ðæs apostolis heahsangere.

? Hearmlœð: a song of grief.
Jul. 615: ða cwom semninga hean hellegest; hearmlœð agol; An. 1127: ða se geonga ongann geomran stefne gehæfted for herige hearmlœð galan, 1342.

Hearpanstala: the neck of a harp.
W. W. 203. 36: hearpanstala: cemingly.

Hearpanstapas: the neck of a harp.
W. W. 203. 7: hearpanstapas: cerumingins.

Hearpe: 1. a harp. 2. a cithara.
Æ. Gl. 302. 5: hearpe: lira 1 cithara.
Seaf. 44: Ne beð him to hearpan hyge se ðe on lagu fundað; 
Fates of Men 80: Sum soal mid hearpan æt bis hlafordes fotum sittan, feoh ðiegan and ða snellice snere wresstan, letan scalletan scearo se ðe bleapæð nesl neomegende; beð him neod micel; B. 89, 2107, 2262: ne mæg byrnan hring æfter wigfruman wide feran
Glossary.

hælæðum be healfa, nis hearpan wyn, gomen gleobeames, ne god hafoc geond seel swingeð ne se swifta mearch hurstede heateð, 2458, 3025: nalles hearpan sweg wigend weccean; Scop. 105: Donne wit Scilling sciran reorde for unerum sigedryhte song ahofan, hlude bi hearpan heoldor swinsade; Gifts of Men 49; Gn. V. 171: Longað donnæ ðy læs ðe him con leofa worn ðode mid honundum con hearpan gretan, hafæ him his gliwes giefe, ðe him god sealdæ; Ph. 135; Gen. 1079; G. FC. 175. 6; 168. 25; Bd. 342. 22, 23; Lechdm. 3. 202. 15: Hearpan gesihð orsorhnesse ecrapes bit get[aenað]; Zu. Ap. 27. 10—14: 'Loefe dohtor, hat feccan ðine hearpan, and geçig ðe to ðine frynd and aifora fram ðam iungan his sarnesse'. Da eode heo ut and het feccan hire hearpan and, sono swa heo hearpian ongan, heo mid winsumum sange gemægde þære hearpan sweg; 27, 19, 22, 24, 29, 31; W. H. 46. 16: hearpe and pipe and mistlice gliggamen dremað cew on boarsele. Rim. P. 27.

In translation from the Scriptures.

Psalterium: V. Ps. 32. 2; 96. 9; 98. 3; 101. 4; 107. 3; 143. 9; 149. 3; 150. 3; Th. Ps. 32. 2; 143. 10. Cithara: C. Ps. 42. 4; 56. 9; 70. 22; 80. 3; 91. 4; 97. 5(2); 107. 3; 146. 7; 150. 3; Spl. Ps. 32. 2; 42. 5; 56. 10; 70. 20; 91. 3; 107. 2; 146. 7; Genesis 31. 27. Tympanum: Ex. 15. 20, 21. Tibia: Skt. Lk. 7. 32.

Hearpængl: a plectrum.


Zu. Ap. 27. 28: Apollonius his hearpængl genam, and he da hearpe-strengas mid cræfte astirian ongan.

Hearpere: a harper.


G. FC. 175. 7: da se hearpere sulce ungelice tieð and styreð; Bt. 166. 29: An hearpere wæs on ðære ðeode ðe Thraeca hatte ðæs nana wæs Orfeus; 166. 30, 53; 168. 4, 5, 11, 20; Genesis 4. 21: ðæ wæs felder herpæra (L. canentium cithara); Genesis (Chase) 4. 21.

Hearpestre: a female harper.

W. W. 190. 6: hearpestre: citharistrio.

Hearpestreng: a harpstring.


Hearpian: to play the harp.

Æ. Gr. 235. 5: fungere he hearpað: pulere citharizat.

Zu. Ap. 27. 12: Da eode heo ut and het feccean hire hearpan and sono swa heo hearpian ongan: Bt. 166. 32: Da ongann munn seegan be ðam hearpere ðæt he míhte hearpian ðæt se wuda wagode; 168. 8; 170. 5(2).

Hearpsang: a psalm, song to the harp.

Hearpslege: 1. a plectrum. 2. playing of the harp.

Napier Gl. 64; hearpslege: plectro.
Lamb. Ps. 97. 5: on hearpan and on hearpslege (L. in cithara, in cithara).

Hearpsweg: the sound of the harp.
Blick. Gl. sealumlecð and hearpsweg: psalterium et cythara.

Hearpung: harping.
Br. 168. 18, 33; 170. 8: Uton agifan ðæm esne his wif, forcean he hi heði geearnas mid his hearpunga.
C. Ps. 32. 2: Undettæt ðridine on cærpingam (L. in cythara).

Heofonbymë: a heavenly trumpet.
Chr. 949: Weorpeð geond ðidne grund hlud gehyrde heofon-
bymen stefn.

Herebyme: a war trumpet.
Exed. 99: Da ic on morgen gefænæ modes rofæn lebban here-
byman hludan stefnum wuldres woman.

(?) Herian: to sing praises.
ASH. 15. 8 (L. canentium); 50. 3: Fram ðære sunnanupspringes
angime oð erðan gemære criste uton herigam (caemus). Th. Ps.
7. 17; 9. 2, 11; 29. 3; 52. 2, 3; 46. 6: Ac singað urun Gode, and heriað
hise; singað, singað, and heriað urun Cyngam; singað, and heriað
hine (Psallite Deo nostro, psallite; psallite Regi nostro, psallite).

Herperæ, see Hearpere.

? Hildelœð: a war-lay.
Judith 211: Ac him fleah on last earn ætes georn, utigodeora,
salowigpada sang hildeloð.

Hleoðor: melody, music, tone, [voice, sound, noise].
Scop. 105: for uncæm sigedryhtne song ahoafan, hlude bi hearpan
hleoðor swinsade; Gn. 1297: heofonlic hleoðor and se halga song
gehyrd weas; R. 32. 17: Hwædre hyre is on fote feorg hleoðor; Ph. 12:
Dier bid of open caemgum togeanes osilfen hleoðra wyne, heofoni-
rices duur, ? 131: Bid ðæs hleoðres swec eallum songerecamum swetra;
An. 723: stefnum nergiað, halgam hleoðrum heofoncyninges ðrym;
[The cries of birds.]
R. 25. 3: in ohhyre ðone baswan earn, gudfugles hleoðor; Seaf.
20: Dyde ic me to gemene gaætes hleoðor.

In translation from the Scriptures.
Sonus: Th. Ps. 107. 2: on hleoðre hearpan; 150. 3: hleoðre beman.

(?) Hleoðorcweide: song, [speech, audible utterance].
Hy. 8. 2: Wutan wætlīan weorada dryhten halgan hleoðorcweidum.

Hleoðrian: to sing melodiously or harmoniously (L. canticere
[e], concrepare [cp]), [to speak proclaim, resound].
Hpt. Gl. 467. 21: dreme, mid gedremere swinsunge i mid hleoð-
ringendum dreme: consona (gl. concordi) voce harmonia (gl. mo-
Hlyn(n): sound of the harp.

Gen. 1080: Se þær glicawne geðame herbcundra hegpan ærest handum sinnum hlyn aæwhte; Ph. 135; B. 611.

Hlyrian: to blow the trumpet (L. buccinare).

Lamb. Ps. 89. 4: Bymað i hlyriað mid bysan.

Horn: a horn.


I. Used in military life.

B. 1423: Horn stundum song ðislic fyrdleoð, 2943: Frofor oft gelump sarigmondum somod ørdege, syðdan hie Hygelaces horn and byman gealdor ongeaton, ða se gode com loeda durde ye ov last faran; Exod. 192: Weron ingemen calle ætgædere cynigas on cordre: cuð oft gobad horn on heape, to hwaes hægstealdmen, gudðærat gumena gearwe.herokuapp.

II. Used in private life.

Ph. 134: Ne magon ðam breahme byman ne hornas, ne hearpan hlyn ne hieleða stefn... ne ænig ðara dreama, ðe dryhten gescop gumum to gliwe; SC. 258. 23: ða mundane herdos ða horn blawen ðæt hi blewen on nihtes; L. Wh. 28: Gif seormcumen man oðne fraende buton weye gange and he ðonne nawiðer ne hryme ne he horn ne blawe for ðeof he bið to profianne; L. Inc 20; DJ. 109.

III. In translation from the Scriptures.

Buccina: Judg. 3. 27. Tuba: V. Ps. 80. 4; 97. 6(2); 150. 3; Lamb. Ps. 97. 6. Cornea: C. Ps. 97. 6; Spl. Ps. 97. 6.

Hornblæwere: a horn-blower, trumpeter.


SC. 255. 26: ðær mihte weel ben abuton twenti oðer ðritti hornblæweures.

Hornbora: a horn-bearer, trumpeter.

Hringan: to ring a bell (L. pulsare).
SC. 261. 36: Hi ringden ða belle; Chart. Th. 437. 13; DCM. 212, 272, 282, 524, 530, 592, 853, 902; Gr. BR. 72. 11; Herr. Arch. 131:
sy non gehrind 102; Techner 2. 118. 18: Do ðu mid ðinum twan handum, swylec ðu bellan ringe.

Humen, see Ymen.

HWistle: a reed instrument, pipe.
Æ. Gl. 302. 6: pipe oðde hwistle: musa; 302. 7: hwistle: fistula;
Lind. Lk. 7. 32: We gesungen luh mid hwistlu (L. tibia).

Hwistlere: a piper.
Æ. Gr. 40. 8: pipere oðde hwistlere: tibicen.
Skt. Mt. 9. 23: ða he gesceah hwistliceræ (L. tibicines).

HWistlung: 1. music of the pipe. 2. songs or cries of birds.
Lind. Lk. 15. 25: geheorde hwistlung (L. symphonia) and ðone
song; S. Gm. 48. 5: mislice fugela hwistlungæ.

HYlsong: a timbrel.
C. Ps. Herges hine on hylsongæ (L. tympano).

Hymen(-), see Ymen(-).

Imen, see Ymen.

Lācan: to play a musical instrument.
R. 32. 19: Heo dumb wunāð hwædre hire is on fote fæger hleoðor;
wreatic me ðinesc hu seo wih ðæt wordum lacon ðurh fæt neoðan.

Lānesang: the song for the offertory.
W. W. 130. 2: lancesang: offertorium, see note.

? Leòð: a song, [lay, poem].
leòð: tragœdium.
Gr. Pr. 3. 11. 120: ðæt man idele leòð ne singe on ðysum dagum;
Æ. LS. 36. 540: ða deoflican leòð to singanne ðe le ær on worulde
geleornode; Gifts of Men 52: sum leòða gleaw; Gn. V. 170: Lóngā
donne ðy lēse ðæt hīm con leòða wīræ, oðde mid hondum con
hearpån gætan; Bd. 342. 5; Lchdm. 3. 10. 11, 13; Shr. 121. 7: ðe
was ærest sumes kæseres mína, ðæt is kæseræ, and sang beforan
him scandlæc leòð.
In translation from the Scriptures.

[Leòðcræftig]: skilled in song.
Deor 40: Ahte le fela wintra folgæð tilne, healde hlaford, ðæt
Heorrenda nu, leòðcræftig monn, londryht gesæh ðæt me cora hlæo
ær gesælda.
Leoðgidding -- Lofsang

Glosary.

[Leoðgidding]: a song, [lay, poem].

An. 1479: Hwæt! hwile nu haliges lære, leoðgidding eof ðæs
he worhte, wordum weonde, wyrd nadryme.

Leoðrian: to sing, [to resound].


Leoðrian, see Heleoðrian.

[Leoðsang]: song, [poetry].

Bd. 344. 25: ða rehton heo him and ségdon sum halig spell and
godcundre lære word: bebedon hım ða, gif he meahite, ðæt he in
swinsunge leoðsanges ðæt gehwyrde.

Letania: a litany (L. letania).

Bd. 60. 18: oesene letaniam and ontenn gehleodre stefne sungon:
Deprecamus te, Domine, in omní misericordíà tua ut auferatur furor
tua, et ira tua a civitatie ista et de domo sancta tua quoniam pec-
cavimus; Lcchm. 2. 112. 27: Wið fleegendum ætre and celcum æternum
swile, on frigedæge aðweer buteran ðæ sic gemolen of anes bleos
nyne oðða linde, and ðæ sic wið wætre gemenged; aþing ofer
nigon sibum letania, and nigon sibum pater noster, and nigon sibum,
ðis gealdor, Acre, æceræ etc.; 138. 17; 548. 5, 12. 19; 556. 7; 3. 12. 3.
24. 23; 52. 21. See singan I. A. 9 for further references.

Lewisplega: a rowing song for keeping time.

W. W. 292. 31: lewisplega: cereuma, vel celeuma, idem et toma,
i. leta cantatio.

Licłęoð: a funeral song or dirge.


Licsang: a funeral song or dirge.

Hpt. Gl. 427. 2: licsang: epicedion (gl. carmen super cadaver);
488. 3: woploð l brisang l licsang: tragoediam (gl. miseriam lactum).

Lof: a song of praise, hymn, [praise, glory].

I. Hymn.

BR. 42. 15; 44. 4: æfter ðísam fillan lofu (L. laudes), see Gr. BR.
lofesalma, ‘Laudate dominum de celis’.

II. In translation from the Scriptures.


Lofsang, 1. a hymn (L. hymnus [h]). 2. a canticle (L. cantici-
um [c]). 3. a psalm. 4. matins or lauds (L. matutinum
[m], matutinalis laus [ml], laus [l]). 5. a song of praise.

W. W. 129. 29: lofsang: ymælus; 235. 17: herigend sang, vel lofs-
ang: fasta admalamantes, i. alto canendo.

I. A hymn or hymn-singing, the doxology.

(b) BR. 41. 10; (h) 47. 6, (h) 12; (h) 49. 8, (h) 13; (h) 50. 2; Gr. BR.
35. 19: Beginne se abboð ðiðne lofsang ‘Te deum laudamus’; æ.
H. 1. 54. 27: Ure gassticlan iæ sind ure gebedu, and lofsang, and
huselhalung; 156. 29; 214. 9; 218. 4; (?) 328. 11: We wuðlað ðæs
Hilgan Gastes toeye mid losfangum seofor dagas; 384. 17; 446. 26; 468. 35: Witodice after disum com se brodor mid his folce, and done halgan liehtan mid wulderfullum losfangum aweg ferodon; 548. 1: We secelon on dyssere marlican freostide mid halgum gebedum and losfangum us geinnian, swa hwæt swa we on oðrum freodagum calles greares ymbries hwonlicor gefylcon; 690. 25; 2. 56. 10: Na on ðære gelichyssse forkeatað Godes ðeowas da heofonlican losfangus, ‘Alleluian’ and ‘Gloria in excelsis Deo’, on ðissere Septemestesima; 88. 3; 96. 31; 294. 1: ac ðillice ne magon singan done losfang, ‘Des is se dæg ðe Drihten worhte; 417. 16: On disum dæge we wurdan on urum losfangum done ærcan Apostol Jacobum; 584. 2; BH. 193. 17; 291. 26; 297. 29; AE. LS. 21. 165, 230, 233, 236, 246, 259; 27. 1; 28. 82; 29. 296; (?) SC. 156, 18: Hi ealle mid mycelan ðrymne and blisses and losange done halgan ærcbiscope into Cantware byri ferodon; Gr. Pr. 3. 3. 32, 37; 4. 29, 40; 6. 121; Gifts of Men 32: Sun æraet hafað cireynytta fela, mag on losfangum lifes waldend hlde hergan, hafað heald sceornes stefne; Jul. 689: Ungelice was inde ðofegum lic hallige micel mægne to moldgræfe; Skm. 32. 10; 49. 22: he gesette ærest ðæt man sang ‘Gloria in excelsis deo’ done losfang foran to massan; Bd. 284. 12: Byher. 320. 6: Da æhelan munecas ðære tide lof mid kyrdloke and engla losange (Gloria in excelsis Deo) gewurðan.

II. A canticle.

(c) BR. 42. 17; (c) 48. 3; (c) 52. 3; Gr. BR. 36. 21: losfang of ðam godspelle, ðæt is ‘Benedictus dominus deus Israëli’; 38. 4; 41. 11: losfang of ðam godspelle, ðæt is ‘Magnificat’; AE. H. 1. 262. 25: Da sang Maria ðærrihte ðone losfang ðe we singdæ on Godes cyrcan, ðæt æcelum æftensange, ‘Magnificat anima mea Dominum’, 28; 204. 25; 690. 9.

III. A psalm.

Æ. LS. 11. 80: Æfre we xæron gefultmodre on æcelum gefehhte swa oft swa we sungon ðisne æcne salm; ‘Deus in nomine tuo salvam me fac et in virtute tua libera me’. Ïi wurdon ða helgede mid ðysum losfang to ðam redbem.

IV. Lauds.

(m) ER. 42. 9: on mergenlicum losfangum; (m) 44. 7; (m) 45. 16; (m) 46. 4; (m) 47. 2; (ml) AE. Coll. 101. 29: Ic sung uhtang after ða we sungon dagredlice losanges; (l) DCM. 238, (ml) 243, (l) 245, (l) 471; Souls Ad. 69: Est sana fræm ðæ hweorfan on kanedred ðonne halige men liifendum gode losang doð; AE. LS. 21. 172; BH. 297. 36.

V. Songs of praise, praise-singing.

A. Songs of mortals.

Æ. H. 2. 22. 7: We secelon eac Cristes aecnednysse and his gebyrtdide mid gastlicere blisses wurcian, and as mid Godes losfangum gebysian; 160. 19: Sun mune was unstæðig on Godes losfangum and ne nûte his tidsangas gestandan mid his gebroðrum, ac eode him ut worgende; AE. LS. 25. 505: Æfter ðysum dædum hi ðan-
Lofsealm — Motbell

Glossary.

Eodon drithne mid lofsangum and andetnyssum salla ðeera merca ðe he ðam indeiscum gedye forost; W.H. 237. 20; Gr.Pr. 3.9.396: Judith ða herode ðone heofonlican god swyðe mid lofsange, swa swa hit on leden us scegð; Bd. 284. 12; Shrn. 127. 11.

B. Songs of heavenly beings.

Æ.H. 1.90.3: Hi standa æðforan his ðrymsetle, and singad ðone niwan lofsang; 406. 4; 440. 34; 442. 7, 10. 32; 552. 31: Hi ðisne lofsang mid nicelmum dreame gesungen, ‘Gloria in excelsis deo, and is terra pac hominibus bone volontatis’; 2. 98. 4: ne gehyre ge ha myrige lofsangus sweogað on heofonnum; W.H. 249. 26: Ðonne underfeð ða englas ða eadigan savle mid myclum lofsange and big ge-bringað to ðere blisse; Gr.Pr. 3.3. 461; 2. 139.

VI. In translation from the Scriptures and hymns.

Hymnus: C.Ps. 64. 2; 14; Th.Ps. 39. 1; 99. 3; Spl.Ps. 64. 2; 14; 118. 171; Skt. Mt. 26. 35; ASH. 2. 12; 7. 19; 33. 4; 40. 7; 45. 1; 69. 3; 87. 1; 2; 108. 6; 137. 10; 139. 16; 145. 1; 141. 3; 19; 144. 4; 146. 15.

Canticum: Th.Ps. 53. 1; 68. 31; Spl.Ps. 68. 35; 95. 1; 97. 1; 136. 5; 149. 1; Genesis 31. 27; Col. 3. 16 (Æ.H. 1. 606. 21); ASH. 26. 3; 29. 7; 40. 3; 73. 16. Laus: Th.Ps. 105. 10. Carmen: Ex. 15. 1. Chorus: Ex. 15. 21.

Lofsealm: the 148th Psalm.

Gr.BR. 36. 18: ðæter ðon ðone lofseal, ðæt is ‘Laudate dominum de cells’.

Lofsingende: a singer of hymns.


Mæssesang: the celebration of the mass.

W.H. 171. 6; 173. 21; and mæsepœsta gehwyle do, swa hit nicel ðearf is, on his mæssesengum clipje to Criste; 245. 7; CD. 4. 276; Shrn. 81. 20; 84. 3; 58. 3; 119. 2. Eccl.Inst. 471.

Magister sanges: a teacher of ecclesiastical music (L. magister ecclesiasticae cantionis).

Bd. 288. 26: ðæt ærest buton Jacobe ðæm songere bi ðæm we beforan he saegdon, weas songes magister Nordanðymbra ciricean Ædde haten.

Middægsang: sext, see PMLA.

Midsingend: one who assists the leader of the singing in the church services.

W.W. 129. 25 midsingend: concertor.

Mirigness: melody, [mirth].

W.W. 38. 31: myrignis: musica; Corpus Gl. 1352: myrignis: musica.

Mötbell: a bell rung to call to a moot.

Schmid 509 § 4: Debet statim pulsatia campanis, quod Anglice vocant motbel, convocare omnes et universos, quod Anglice dicunt folemote.
Nægl: a plectrum.

*Fates of Men* 84: see next word.

Nēomian: to sound melodiously.

*Fates of Men* 84: Sum sceal mid hearpan æt his blæfordes fætum sittan, feoh Nēogan and a mellice ancre wæstæn, lætan scælanææ sceæro se ē heapeð nægl nœmegendæ.

Nihtsæng: 1. the book containing the service for compline.
2. compline, see *PMLA*.

*CD.* 4. 275: And nu ða synd .ii. fulle messæwæc and .i. collectaneum and .ii. fulle sangæwæc and .i. nihtsæng.

Nōnsæng: none, see *PMLA*.

Ofersængan: to sing over a person.

*C.Æ.* 32: Gif hwæ bið geuntromed betwæc sow, he hate gefæcecan him to ðære gelæunu messæpreostas, and by him ofersængan and him fore gebidden.

Offerenda: the effortory anthem (*L. officatorium*).

*Herr. Arch.* 29: Man æfter ðam godspelle ðone offerendan singe and æfter ðære affrunge ðam sacerde ða selfan palmtwiga ofrice.

Ofriansæng: the officry anthem.

*A.Æ.* H. i. 218. 9: Nu sceole we healdan âne palæ, ðæt ðæt se sangere onginne ðone ofriansæng, and geoftrian ðonne Gode ðone palæ.

Ontemn, see Antifen.

Organ: a song, canticle: a song with vocal accompaniment.

*Sel.* 65: gif he æfre ðæs organes owiht cæde, 107, (figuratively used of the Pater Noster); *Eccl. Inst.* (pref.) *organa* sweg ðæ from englum bið sungen.

Organa? organe?: a musical instrument, a pipe organ?

*Zu. Ap.* 32. 17: Da *organæ* waren getogene, and ða biman ge-blævenæ; *Ps.* 139: Ne magon ðam breah mem bysanæ ne hormææ, ne hearpan hlyn ne *organon*, ne ælig ðara dreamæ, ðæ dryhten gescoop gumum to glowe in ðas georman woruld; *Genesis* 4. 21: Jubal waes fæder herperæ and ðæræ ðæ *organæ* macodun (*L. pater canentium cithara et organo*).

In translation from the Scriptures.

Organum: *V. Ps.* 136. 2; 150. 4; *C. Ps.* 150. 4; *Th. Ps.* 136. 2.

Organistre: an organist.

*Genesis* (Chase) 4. 21: And jubal waes sangera fæder and hearperæ and *organæstra*: pater canentium cithara et organo.

Orgeldræám: music of the organ.

*Blick. Gl.*: *orgeldream*: organo.
Orgenadream: music of the organ (L. organum).
Spl. Ps. 150.4: Heriað bine on strengum and orgenadream.

Orgnian: to accompany a song.
Æ. Gr. 181.2: ic undersinge òððe orgnige: succino.

Pipdream: music of the pipe, piping.
Lechdm. 3. 205. 22: Pipdram singan gehyeð gehende blisse.

Pipe: 1. a pipe. 2. a bagpipe.
Æ. Gl. 302.5: pipe òððe hwistle: musa.
(?) CD. 4. 275: Ìonne ys ðis se òc numawenís ðe he hæþ God mið geæwan and sanctum Petrum into ðam lālgan münstre on circlicium madwum, ðæt is ðæt he hæþ ðiðeryn genodon òc silfreno caliceas and ðiii. corporales and ði. silfren pipe; W. H. 46. 16: Hearpe and pipe and mistlice gliggamen dremas ðeow on boersele.

Pipere: a piper.
Æ. Gr. 40.8: pipere òððe hwistere: tibicen; Æ. Gl. 302.5: pipere: tibicen; W. W. 279.5: pipere: tibicen.
Rush. Mt. 9. 23: Se Hæleþd geseah piperas (L. tibicines).

Piplic: musical.

Plegean: to play on an instrument, [to sport].
V. Ps. 67. 26: in midle ofeng plegiendra timpanan (L. tympanistrícum); C. Ps. 67. 26.

Primsang: prime, see PMLA.
Psealm, see Sealm.
Psaltere, see Saltere.
Psalterium: a psaltery.
In translation from the Scriptures.
Psalterium: C. Ps. 32.2; Th. Ps. 56.10; 91.3; 107.2; 143.10; 149.3.

Reodpipere: a player on a reed pipe.
W. W. 190.7: reodpipere: anedus.

Reps: a response, psalm or portion of a psalm sung or read antiphonally in connection with the lessons in the services (L. responsorium).
Gr. BR. 39.8: ðæt sealmas and ætefæas and repasas and readinga syn gesungenne, ðe to ðam freolsdege belimpanð, 29: Repasas ne syn næfere gesungene mid alleluian, butan fram eastran ðð pentecosten; 41.11: Æfter ðam sealnum ðy anes capitales reading gecweden, and sæðan reps; BR. 45. 18; DCM. 552, 889: ðonne seo ðríddæ byð ge-reedd reading, . . . and ðæmne se þíddæ byð gesungen reps; 941; Herr. Arch. 26: ðæm sangeræ ðisse reps beginnende, ‘Ingredientie domino’; see DCM., BR., Gr. BR., for further refs.

Ringan, see Hringan.
Sælēōð: a sea-song, song of the rowers in keeping time.
W. W. 379. 9: saelēōðas: celeumatis.

Sælērīum: a psaltery (L. psalterium).
C. Ps. 91. 3: salterio.

Salletan: to accompany sacred song with the harp (L. psallere).
Th. Ps. 194. 2: Singaē him and salletaē.

Saltere: 1. the Psalter, a book containing the psalms arranged for service (L. psalterium). 2. a selection of psalms from the psalter (L. psalterium). 3. a psaltery, stringed musical instrument (L. psalterium). 4. [the Book of Psalms.]
W. W. 278. 11: saltere: sambuncus.

I. The Psalter.
BR. 51. 14; Gr. BR. 44. 16: 5a hundteontigandistig 5æs salteres seclamas, 29; DCM. 362; Byrht. 533. 43; Æ. PE. 44: Mesapreest salterae; C. Æ. 21; CD. 4. 275; Lohdm. 3. 166. 22; 288. 13; Techer 2. 121. 7.

II. A selection of psalms.
DCM. 679: Dysum 5rim ōgum prime gedonum hi sungan salteree; Shrn. 134. 17: He asong æke þe 5ie huwa his saltere and his messan; W. H. 181. 21; Herr. Arch. 111. 112.

III. A psaltery.
Lohdm. 3. 302. 14: cimbalan 5dē pesalturæ 5dē strengas ætrīnan saca hit getacanæ.

In translation from the Scriptures.
Psalterium: C. Ps. 56. 9; 80. 3; 107. 3; 143. 9. 11; 149. 3; 150. 3; Spl. Ps. 32. 2; 56. 11; 80. 2; 91. 5; 107. 2; 149. 3; 150. 3; Th. Ps. 107. 2.

IV. [The Book of Psalms.]
ONT. 7. 26 (Ælfrie's explanation): Se saltere ys an boc 5æ he gesette 5urh 5od betwux 5drom bocum on 5ære bibliothecan.

Sang: 1. song, singing, (generic). 2. a song, hymn, psalm, lay to be sung or recited, (specific). [noise, poem, lay.]

I. Song, singing, [noise], (generic sense).
A. Sacred song.
1. Of mortals.
Æ. LS. 21. 227: Hi calleu eodon endemes to cyrecan and mid sange
Glossary.

2. Of heavenly beings.

Æ. LS. 20, 130: Drihtnes englas feredon his sawle mid *sange* to heofonum; 29, 301; Æ. H. 1. 38. 7: Þi ealle samod mid gedreawm *sange* Godes wuldor heoðrodon; 442. 1, 2; 2. 150. 27; 548. 10: twa heofonlice werod ætfora ðære cytun dura, singende heofonlicene *sang*; ONT. 13. 17; Bld. 268. 26; An. 869: Þær wæs singal *sang* and swegles gong, wilit weoroda heap and wuldres dreast; Chr. 502, 1650: Þær is engla *song*, eadigra blis; Sat. 45, 143: Is me ne wyrsæ, ðæt ic wuldres leohæt uppe mid englum æfre cæfe, *song* on swegle, ðær sunu meotode habbað eadigne bearn ealle ymbfæge, seolfa mid *sange*; 235, 663; Shrn. 29. 27: Da hirdas gehirdon miecelne engla *sang*; 59. 13.

B. Secular song.

1. Glees and joyful music.

Zu. Ap. 27. 13: Heo mid wisaumum *sange* gemægndæ ðære hearpan sweg; 29, 28, 28; B. 90, 1063: Þær wæs *sang* and sweg samod ætgedere ðore Healdenes hildewisan, gomenwudu greoted, gið oft wreccen, ðonne healgamen hrōgæres scop after medobence megnan seolde; Scop. 67: Me ðær Garðere forgæf glædlīcne maðdum *songes* to leanan, 100—108: Me ða Æalhild oðerne forgæf, dryftewen dagudæ, dōktor Eadwises. Hyre lof længle geond londs fela, ðonne ic be *songes* sceagæn seolde, hwær ic under swegle selast wisse goldhrodene cwæ eage byttan. Ðonne wæ Scilling sciran rōordor for ucrum sigedryhtne *song* ahofan, hlude bi hearpan hleðor swinsæde: ðonne monige men modum wlonce wordum sprecan, ða ðe wyl eæan, ðæt hi næfre *song* sellan ne hyrdon.

2. Songs of sorrow and mourning.

B. 787: sigeclessne *sang*, sat waniegan hellicehto; 2447: Ðonne he gyð wreece, sarigne *sang*, ðonne his sunu hangað hraefæ to hroðræ and he him helpan ne mæg.

C. Song ascribed to birds and animals.

Seaf. 19: Hwíhun ylfele *song*; R. 58. 3: Sanges rofe hæpum ferð, hlude cirmað, 25. 6; El. 29: Earh *sang* ahof laðum on laste; 112: welf *sang* ahof; Ph. 337: Ðonne fugla cynn on healfa gehwone hæpum þringað, sigad sidwegum, *songe* lofiað, mærð modigne meglum rōorðum; Met. 13. 50. St. Gu. 528. 10.

D. Music of an instrument.

G. PC. 175. 9: Êalle [hearpæ strengas] he [se hearpere] gret mid anec hontð, ðy ðe he wile ðæt hi anne *song* singen, ðeah he hie ungelice styrrige.
II. A song, hymn, psalm, lay to be song or recited, (specific).
   A. A sacred song.
      1. Of mortals.
         a) Hymn.
         \AE. LS. 3. 652: Ða com mycel meniu on morgen to ðam lice, and gebrohten ðat lie, mid gastilium \textit{sangum}, into godes cyrcena; 20. 59; 21. 244, 264; \textit{Ed.} 284. 15.
         b) Mass.
         \textit{W. H.} 228. 29: gād to minum cyricum mid ælmessum and mid leohte and geherdô ðone halgan \textit{sang} and forlecan sorre and druncen-
         nesse; \textit{BH.} 45. 36: Se bispoc and se messeproest secelan messan gesingan... and ða ðe on heofenum syndon, hi ðingað for ða ðe ðyseum \textit{sang} fygecað.
         c) Psalm.
         \AE. LS. 11. 106: sungan bona disne \textit{sang} mid gélaðan: Qui tribulat
         menti inlícet mel ipsi inirmáti sunt et coseiderunt.
         d) The course of church music.
         \textit{Ed.} 150. 31: He was monigra magister cirelices sanges after
         Romane ðeawe and Cantwarâ; 258. 26; 214. 18: in his mynystre ðone
         \textit{sang} heran to twelf monðum ðe he et See Petra geleornade, 20:
         endebyrðnesse and ðeow ðes sanges cwiere stefane saungeras lærde;
         \textit{Chad} 37.
         e) Litany, Pater Noster, and Creed.
         \textit{Lohdm.} 2. 139. 18, 20; 356. 8.
         f) Unclassified.
         \AE. LS. 3. 136; 11. 164; \textit{Herr. Arch.} 42.
      2. Of heavenly beings.
         \AE. LS. 15. 212: And hi sungon disne \textit{sang} mid singulum
         dræme, ‘Sanctus, sanctus, sanctus dominus deos omnipotens; \AE. H. 2. 86. 34;
         342. 11; \textit{Gr. Pr.} 3. 2. 117, 129; 3. 465–468: Da ofre halgan magon
         gehyran ðone \textit{sang}, ðe ða medemum singað mid swiðicurn dræme,
         and hi habbað ða blisse ðes heofonlican \textit{sanges}, ðeð ðe hi singan
         ne magon ðone \textit{sang} swa swa hi; 2. 469, 471, 479; \textit{G. PC.} 409. 8, 10,
         12; \textit{Ed.} 264. 21; 266. 23, 29; \textit{Chad} 135, 142, 143; \textit{Gu.} 1297.
   B. A secular song.
      1. Glees and joyful music.
         \textit{W. H.} 148. 3: and ða earan aslawjað, ða ðe ær waren ful swifte
         and hræde to gehyrme fegere dræmas and \textit{sangas}.
         \AE. LS. 34. 23.
      3. Songs of sorrow and mourning.
         \textit{C. AE.} 35: Ðonne forbeode ge ða hæðran \textit{sangas} ðera læwðr
         manna: and heora hludan cheahchetunga.
C. [A lay or poem.]
Bт. 76. 6; Aps1. 1; G. PC. 335. 23: δὲς psalmscopes sang δὲ he sang.

III. Doubtful references. (It is uncertain whether the following should be classed under ‘I A’ or ‘II A’)
ÆL. LS. 21. 234; Æ. H. 2. 98. 3. 6; 334. 12. 16; 342. 8; 348. 14(2). 16.

IV. In translation from the Scriptures and hymns.
Canticum: V. Ps. 33. 3; 39. 4; 68. 31; 97. 4; 95. 1; 97. 1; 136. 3, 4; 137. 5; 143. 9; 149. 1; C. Ps. 33. 3; 39. 4; 68. 31; 95. 1; 97. 1; 137. 5; 143. 9; 149. 1; Spl. Ps. 91. 3; 143. 11; Th. Ps. 32. 3; 39. 2; 95. 1; 136. 4(2); 137. 5; 143. 9. Cantio: V. Ps. 136. 3; Spl. Ps. 136. 3. Cantatio: Spl. Ps. 70. 8. Decantatio: V. Ps. 70. 6; C. Ps. 70. 6. Cantus: A.S. H. 57. 9; 132. 3. Jubilatio: Th. Ps. 46. 5. Concentus: A. S. H. 73. 7. Chorus: Lind. Lk. 15. 25. Cantabiles mihi erant justificationes: Th. Ps. 118. 54: Ac me to sange symble hæfde, hu ic ðine soðfænestnesse sélest hæolde; C. Ps. 118. 54. (There is so Latin equivalent for the following): Th. Ps. 41. 9; 42. 5; 149. 1.

Sangbœc: 1. a singing-book with the notes marked. 2. the church singing-book containing the hymns and canticles.

I. A singing-book with notes.
Æ. Gr. 291. 11: ðëra mæreunga ñæd manæga and mislice ge-sceapne, ðegðer ge on sangbœcum ge on leoðcraete.

II. The church singing-book.
Æ. PE. 44: Mæspreost seel habban mæsbeoc, sangbœc and reðingbœc; C. Æ. 21; CD. 1. 275: ðær mæron ær buton ii fulle mæsbeoc and i. collectaneam and ii. pistolbec and ii. fulle sangbœc.

Sangcraet: 1. the art of singing. 2. any form of music. [the art of writing poetry].

I. The art of singing.
Bd. 260. 19: Wæs se swiðost in cirican songcraft getyd Romaniscæ ðæwe, ðone he geleornade from Seœ Gregorys discipulum.

II. Any form of music.
Th. 132: Þës hleoðres sweg ecnam songcraftum swetra and wíftira and wynnsumra wrenca gehwylec. Ne mægon ðam breahme byman ne horns, ne hærpan hlyn ne hælæða stefða ænges on eordan ne orgæan, sweglecraetes geswin ne swanes ðeðre, ne ænig ðara dreame, ðe dryhten gescop gumnum to glwe in ðæs geornæ woruld.

III. [The art of writing poetry.]
Bd. 342. 15: He ðurh Godes gife ðone sangcraft onfeang.

Sangdræam: music, a portion of song (L. cantilena).
DCM. 638: hwæt to sangdraem þære nihte gebyrige.
Sangere: 1. a singer (generic sense). 2. a leader of the church music.


I. A singer.

Genesis (Chase) 4. 20: Jocab was sangera fader.

II. A leader of the music.

B. H. 207. 31: Se biseop ðær gesetta gode sangeras and mones-preestas and manigestidlice circieean ðegnas; (c) Bd. 258. 26: ond ærest buton jacobe ðæm songere was songes magister Ædde haten; 314. 21; A. H. 1. 218. 9: eddæt se sangere onginne ðone offringsang; 508. 27; L. Eth. 7; DCM. 627; BR. 58. 13; Gr. BR 33. 16; Herr. Arch. 26.

Sangestre: a songstress.

A. Gr. 71. 6: sangestre: cantrix.

Sangpipe: a bagpipe?


Sarga: a trumpet.


Scecel: a plectrum.


Scearu: a plectrum (?).

Fates of Men. 83: Sum secel mid hearpan æt his hlaforðes forum sittan, seoh ðegnan and a snellice seoræ wæstan, leata scallatan scearo se ðe hlaepdæ negl neoomægende.

Scēawendwise: a buffoon’s song (?).

R. 9. 9: Saga, hwæt ic hatte, ðe swa scirening sceawendwise hitde onhyrge, haleðum todige wileumena fela wode minre.

Scecel, see Scecel.

Scop: a singer, [ballad reciter].

R. 90: ðær wæs healpan sweg, swutol sang scopes, 496: Scop hwilum sang hodon on Heorote, 1066; Deor 36.

Scralletan: to sound shrilly.

Fates of Men 83: Sum scelmid hearpan æt his hlaforðes forum sittan, seoh ðegnan and a snellice seoræ wæstan, leata scallatan scearo se ðe hleapdæ negl neoomægende.

Scyll: resonant, [aeoute].

Rim. P. 27: Scyl was healpe.

Scypbyme: a trumpet used on ship.

Sealm: 1. a psalm from the Psalter. 2. a sacred song.
  (L. psalmus).
  *Blick, Gl.*: *sealm*: psalmum.

I. A psalm.
  *Br. 42. 10*: syx and syxteogadí *sealm* buton antempne, 12; *Gr.
  BR. 38. 13*: syx *sealmas* mid ðrüm antefnum, 22; *Æfterfyfgian* ðøre
  syx *sealmas* and ða syn gesungene mid ‘Alleluia’; *CD. 5. 143; St.
  Gr. 18. 7, 13; DCM. 269*: ðæðe seofon daebote sealmas, 561: Geend-
  dedum ðrüm redeingcium syx nocternes ðæs æfræn sealmas swa ða
  ðerran mid ðrüm antefnum of ðære sealma sange gesettum beon ges-
  sungene; *Herr. Arch. 77*: Forðrihtæ sy gesungen canonicac tidsangas
  toteledum sealnum æfter heora ðæawe. See *Sungan* I. A. 13 for
  further references.

II. A song.
  *ONT. 7. 25*: David witegode felæ ymbe Crist, swa swa us cyðað
  ða sealmas ðæ he gesang.

In translation from the Scriptures.
  *‘Psalmum dieere’ translated by ‘sealm singan’*: *Th. Ps. 56. 9, 11;
  67. 4; 107. 3; 146. 1*.  *‘Psallere’ translated by ‘sealm singan’*: *Spl.
  Ps. 107. 3*.

*Sealmbóc*: the book of psalms.
  *Æ. H. 1. 604. 24*: swa swa ðæ ylea apostol ðísum wordum tæhte,
  ‘Donne ge eow to gereorde gæderiað, hebbe eower gehwile hal-
  wende lære on muðe, and sealmbo on handa’.

*Sealmcwíde*: psalmody (L. psalmus).
  *Lamb. Ps. 97. 5*: on stefæ *sealmcwides*.

[Sealmfæt]: mechanical translation of ‘vasum psalmi’.
  *Th. Ps. 76. 20*: on *sealmfætum*.

*Sealmgetæl*: a tale or number of psalms.
  *Gr. BR. 43. 19*: Forðam ðe ðæs *sealmgetæles* is elles to lyt, ðæ
  ðry mæstan sealmas seüon beon toteleda on twegen glorian.

*Sealmglíc*: psalmody.
  *Blick, Gl.*: *sealmglic*; psalterio.
  *Lamb. Ps. 143. 9*: *sealmglicae*; psalterio.

*Sealmian*: to sing sacred music with a stringed accompaniment
  (psallere).
  *Spl. Ps. (M.)* 107. 1: Æe singe and *sealmige*.

*Sealmłęd*: a psalm.
  *Bl. Gl.*: *sealmlof* and hearpsweg (L. psalterium et cythara).

*Sealmlof*: a psalm, psalmody.
  *Lamb. Ps. 17. 50*: *sealmlof*: psalmus; 97. 4: *sealmlof* cweðað:
  psallite; 107. 3: *sealmlof*: psalterium, 146. 1: *sealmlof*: psalmus.
Sealmlofian: to sing sacred music with a stringed accompaniment (L. psallere).

_Lamb. Ps_ 104. 2: Singāð him and sealmlofað.


I. Singing of psalms.

_W. W. 445. 40: sealmsang: melodiæm; 224. 32: ðæs daeglican sealmsanges: diurne psalmodic._

_BR. 39. 11: Æle swa swa hit her bufan gesett sealmsangas mycelnyss si gehalden; 47. 3; 51. 5; Gr. BR. 32. 17; 34. 9; 40. 19: Nu geo we habbað gefadod ða endebyrndnesse ðæs sealmsanges, ðe to uht-sange ðæde dagredsange gehyreð; 44. 9; 44. 14; 45. 11: swa swa staudan æt ðam sealmsange (L. ad psallendum), ðæt ure mod geðwarce mid ðæs muðes cylpunge; BH. 199. 34; Æ. LS. 23 B. 36; Æ. H. 1. 188. 18: ða twegen fixas getacodon sealmsang and ðæra witegena cwudas. An ðæra goecyde and bodode Cristes toçyme mid sealmsange, and ðeð mid witeguno; Bd. 242. 33; 284. 9; W. H. 171. 13; 173. 22; 277. 6; DCM. 116. 130, 264, 376, 472, 543, 617, 1121; Byrht. 319. 43; Lchdm. 3. 166. 20; Judg. 5 (Ælfric's explanation); Shrn. 14. 7: ðær his drohtuninge and his sealmsanges on ðam wetere hnaodon leomen adreah swa his gewune wæs; _Herr. Arch. 9._

II. The Psalter.

_BR. 37. 9: ða sealmsanges ðæde raedinge sum ðone beheofað; 52. 5: ða ðæs sealmsanges mid lofsgange mid gewunelicum fonde ðære uwucan emrene singað._

III. A psalm.

a) Sung in services.

_BR. 45. 12; 50. 18; Æ. LS. 23 B. 120: Hi ðonne ðiæne sealmsang sungon togedere: Dominus illuminatio mea et salus mea quem timebo, 746; Æ. H. 1. 60. 20; on sealmsangum and gastlicum lof-sangum, singende mid gife Godes on cowrum heortum; Bd. 340. 24; 350. 21._

B. In translation from the Scriptures and hymns.

_Lamb. Ps_ 146. 1; 60. 9; _ASH. 7. 34._

IV. [The Book of Psalms.]

Æ. H. 1. 188. 16-19: ða twegen fixas getacodon sealmsang and ðæra witegena cwudas.

[Sealmscop]: the psalmist.

_BH. 105. 10; W. H. 250. 18; G. PC. 335. 22; Æ. H. 1. 118. 1; 410. 15: swa swa se sealmscop be ðam gyddigende sang; 2. 82. 30._

[Sealmwyrrhta]: the psalmist.

Æ. H. 2. 14. 32: Eft, be Cristes acennedynysse Dauid se sealmswyrrhta sang.
Sealtäre, see Salteere.

Sigeléð: a song of triumph.

I. A war song.

El. 124: Da wæs ðu hafen, segn for sweotum, sigeleð galen;

II. A song of angels.

Gr. 1280: Da wæs Guðlaes gast geleæd cadig on upweg. Engla ðreatas sigeleð sungun.

Singan: to sing (L. agere (a), canere (e), cantare (et), celebrare (cl), decantare (det), dieere (d), incantare, jubilare (j), modulari (m), occinere, peragere (pa), psallere (p), recitare (r), resonare), [recite, compose.]


I. Singing of sacred music.

A. By mortals.

1. Anthems.

(d) BR. 38-6, 8; (d) 43.8; (d) 45.7; Gr. BR. 39.8: Sealhmas and antefanas syn gesungene; (c) DCM. 240, (det) 243, (c) 500, (c) 549, (det) 550, (c) 568, (c) 571, (c) 631, (c) 690, (c) 509, (et) 858, (c) 860, (c) 898, (c) 922, (c) 975; (c) Herr. Arch. 29: Man æfter þam godspelle þone offerendan singe, 44, (c) 127.

2. Services of the canonical hours.

(c) DCM. 370, (c) 385, (ct) 410, (p) 476, (c) 510, (et) 694, (cl) 711, (c) 823, (cl) 864, (det) 950, (c) 955, (pe) 1017; (?) Æ. H. 1. 505. 33; Æ. LS. 19. 24; Æ. PE. 31; C. Æ. 19, 36(4); (a) Herr. Arch. 37, (cl) 79, 81, (d) 87, 106, (et) 133, 198, (a) 208; Bd. 348. 14: ða broðor arisan scolden and Godes lof ræran and heora uhtsong singan.

3. Canticles.

(p) BR. 41. 6; (p) 44. 3; (d) 3; (d) 45.17; 52. 3; Gr. BR. 39.19; 44.19; BH. 5. 8; 7. 1; 159. 1; Æ. H. 1. 202. 24–25: Þa song Maria verrilite ðone losang ðe we singed on Godes cyrcan, ðet æelmum sæfensange, 'Magnificat anima mea Dominum'; Lchdm. 2. 346. 11, 18; 3. 14. 25; 62. 21.


(ct) Bd. 258. 24: Swylce eac sonas to singenne in circan, ða ðe ofðnet in Cent æræ mæn cæcun, of ðære tide ongunnon men leornian æður ealle ciriçan Ongolcynæs.

5. Creed.

W. H. 85. 8; Æ. LS. 5. 359; 17. 96; Eccl. Inst. 478, 481(2); Lchdm. 2. 186. 4; 346. 5, 24; 356. 6.
6. Doxologies.

a. Alleluia.

(c) BR. 39. 4; 45. 11; (c) DCM. 860; (ct) 1011, (c) 1019; BH. 149. 23; Æ. H. 2. 88. 6: We him singode ecelice Alleluian butan ge-swince; 122. 5.

b. Gloria in excelsis Deo.

(e) DCM. 588, (ct) 850, (e) 1019; (det) Herr. Arch. 22; Lechdn. 2. 116. 16: Singe xi. siōum ēone seahm ‘Miserere mei deus’, and ‘Gloria in excelsis deo’; 346. 24.

c. Gloria laus.

(det) DCM. 626: Cildru ða beforan eoden singan (gloria laus).

d. Gloria patri.

(d) BR. 38. 13; (d) 40. 14; Gr. BR. 33. 16; 35. 10; ðonne me ‘Gloria patri’ singe.


(d) BR. 41. 11; Gr. BR. 33. 12; 40. 23; (d) DCM. 446, (p) 446, (d) 448, (el) 452, (dec) 454, (el) 456, (ct) 503, (el) 509 (2), (e) 529, (c) 756, (e) 860, (e) 1023; BH. 147. 3; 151. 29; W. H. 257. 20; Æ. H. 1. 150. 29, 30; 214. 4, 9, 16; 218. 4; 2. 204. 1: ðillece ne magon singan ðone lofsang ‘Des is se ðeg ðe Drihten wore’; Æ. LS. 21. 250, 233, 236, 246, 250, 264, 28. 82; Herr. Arch. 149; Gr. Pr. 3. 2. 28; Shrtn. 49. 18.

8. Lessons.

(r) BR. 39. 6, (d) 6; (d) 45. 7; Gr. BR. 39. 8.

9. Litanies and prayers.

Gr. BR. 38. 17; (c) DCM. 848, (e) 1007: Xiierga se abbud mid sceal singendre (letanias) ðeapulde to fæntum bletlægume; W. H. 20. 18; 171. 15; 230. 13; Æ. H. 2. 128. 12, 20; 136. 16; 138. 5, 8: ða ðyde Cuoberhtus swa his gewuna was, sang his gebedu on ecelice ðyde, standende ðo ðone swyræn; Æ. LS. 13. 83; 29. 231; (m) Bd. 58. 26; (m) 60. 18; (a) Herr. Arch. 13, (p) 46, (a) 113, 206; Lechdn. 2. 112. 27; 138. 7: Se meseepreost him singe æfter ðam drence ðis offer: ‘Domine saxete pater omnipotens’; 17; 346. 5, 11, 18, 24; 356. 6.


(c) DCM. 325, (el) 359, (el) 489, (el) 523, (el) 613, (el) 687, (el) 951, (el) 952, (el) 1134; Æ. H. 1. 74. 22: On ðam summanhian ærwae- col to ðære cyreæt come, and ðam folice messan gesang; 598. 3; 2. 358. 15; Æ. LS. 4. 239; Æ. Coll. 101. 31; C. Æ. 36, (c) Herr. Arch. 3. 121, (el) 146; Kškp. 7. 12; Eccl. Inst. 471, 472, 473, 488 (2); CD. 1. 293 (2); 4. 282; SC. 150. 3; 250. 15; 255. 23; Lechdn. 1. 398. 16; 2. 138. 2, 10, 20, 28, 140. 13; 142. 8; 334. 14; 346. 1; 586. 9; 3. 6. 31; 12. 5; 28. 16; 46. 17; Shrtn. 74. 27; 98. 21.
11. Pater Noster.

W. H. 20. 16; 36. 24; 143. 11; \AE. LS. 5. 359; 17. 96; \textit{Eccl. Inst.}
478, 481; \textit{Sal.} 171, 333; \textit{Lchdm.} 1. 393. 18; 394. 2; 2. 112, 27; 116.
13, 16; 136. 4; 138. 17; 346. 5, 11, 18, 24; 356. 6; 358. 11, 12; 3. 8. 30;
38. 10; 65. 31; 74. 14, 16; \textit{Lorica Prayer} 9.

12. Praise, songs of praise.

\AE. H. 1. 56. 27; 2. 209. 20: We ðonne sigefæste, mid geleafan Godes lof \textit{singd} \AE. LS. 11. 164, 231; 32. 23; \textit{Horr. H.} 102.

a. The singing of the Psalmist.

\textit{BH.} 105. 10; \textit{W. H.} 250. 18; \textit{PC.} 335. 22; \AE. H. 1. 118. 1;
410. 15: swa swa se sealmsceop be ðam gyddigende \textit{sang}.

13. Psalms.

(d) \textit{BR.} 38. 1, (d) 6, (d) 8; (c) 39. 4; (d) 40. 3; (d) 42. 10, (d)
12; (d) 43. 4, (d) 7, (d) 8; (d) 45. 7, (d) 14; (d) 46. 7, (d) 18; (d)
49. 1, (d) 11, (p) 18; (p) 50. 6, (d) 12; (p) 51. 16; (p) 52. 4; (d) 77, 2;
Gr. \textit{BR.} 33. 22; 34. 15; 35. 6, 19; 36. 12; 39. 1; 41. 9, 42. 4, 7, 11;
42. 23; 43. 18; 44. 1, 13, 18, 20; \textit{Judg.} 5 [Ælfric's explanation], 8 [Æ.
ex.]; \textit{ONT.} 7. 25; (p) \textit{DCM.} 186, (det) 194, (d) 201, (d) 205, (c) 216,
(c) 249, (c) 256, (p) 270, (det) 313, (c) 355, (c) 370, (c) 415, (det)
533, (det) 771, (det) 816, (c) 906, (c) 922, (det) 924, (c) 976, (c) 1106,
(c) 1129; \textit{W. H.} 181. 27; 171. 14; \AE. H. 2. 16. 32; 98. 1: ðat hi
astæðon, and on his fordæðe heora sealmas \textit{sungen}, 2; \AE. LS. 5.
391; 11. 43, 85, 166, 116, 119, 249; 23. 436; 23 B. 120; \textit{Eccl. Inst.} 481;
(c) \textit{Bd.} 66. 5; (c) 416. 13; (c) 444. 10; \textit{St. Gw.} 26. 21; 28. 29; 44. 1;
44. 3; \textit{Byrht.} 332. 37; \textit{Lchdm.} 2. 116. 16; 136. 4; 138. 4; 292. 2; 352. 14;
3. 12. 6; 14. 25; 24. 21; 56. 8; 166. 24; (d) \textit{Herr. Arch.} 76, (d)
78, (d) 98, (d) 99, (p) 111.

14. Responses.

(d) \textit{BR.} 45. 18; \textit{Gr. BR.} 39. 8; (c) \textit{DCM.} 552, (cl) 880, (c)
941.

15. Verses.

(d) \textit{BR.} 71. 8; \textit{Gr. BR.} 35. 7: \textit{Sing} man ærest six sealmas and
ðonne on ende \textit{fer} 11; (det) \textit{DCM.} 704.

16. References to the absolute use.

\textit{BR.} 56. 12: se ðe \textit{singe}; 81. 2; \textit{Gr. BR.} 45. 8, 9; \textit{BH.} 77. 15;
81. 27; 149. 30; 157. 31; 231, 9; 237. 23; \textit{W. H.} 152. 13, 25; 153. 2;
\AE. H. 1. 546. 10; 2. 292. 33; \AE. LS. 1. 191, 192 (2), 194; 23 B. 164,
165; \textit{PC.} 347. 6.

B. By heavenly beings.

1. Praises to God.

\textit{ONT.} 19. 13; \textit{Gr. Pr.} 3. 2, 117, 118; 3. 460, 461, 466, 468, 469, 479;
\AE. LS. 15. 212: Hi \textit{sungen} ðiane sang mid singalum dreame, Sanctus,
Sanctus, Sanctus, dominus deus omnipotens; \AE. H. 1. 38. 19; 90. 3;
\textit{Chr.} 588: Seraphines cynn uppe mid englam a bremendes uræo-

2. Songs at the death of a saint.

Chr. 888; Gr. 1289; A. H. 2. 334. 12; 548. 10: Efne ða, æfter ðære husunge, stodon twa heofenlice werod æftora ðære cœtan dura, singende heofenliche säng, and hi toeneowon ðæt werhades men onganoon symle ðone dream, and wiðhades men him singon ongean, andswæriende; Æ. Ls. 29. 297, 300.

3. Songs for Christ the bridegroom.

Æ. Ls. 7. 44: Hís bryðbedæ me is gearo nu in mid dreamæm, his midænæ me singad mid gaswegan stemmum.

II. Singing of secular music.
A. Glees and popular songs.

Gr. Pr. 3. 11. 120; 25. 540; B. 496: Scop hwilum säng hador on Heorote; Scop. 54: Fordon ic weag singan and seegar spell, meænan fore meæn in meedhuælle, hu me cyngode cœstæn dohten; Chr. 667; Shrm. 121. 7; Bd. 342. 22.

B. Incantations and charms.

Lchdm. 1. 390. 17; 392. 7, 9, 10; 393. 18; 2. 136. 4; 394. 2, 4, 9, 19; 322. 6; 348. 26; 350. 28; 352. 4, 5; 3. 8. 18; 10. 11. 15, 16, 17, 18, 24; 25, 28; 38. 3, 5; 174. 10; 286. 1, 2, 5; 288. 13, 14, 17, 18, 20; 294. 6.

III. Singing of birds.

Ph. 124: swa se haswe fægel, swinsæð and singad swegle tægeanæs; 149; Fin. 6; Gen. 1983; Scæf. 22: Dyde ic me to gomere ganetes melóðor and huilpan sweg fore kleahor wea, meaw singande forð medodrice, 54; Juəð 211; Sal. 559; R. 8. 8; 9. 2 (pipe or nightingale according to the interpretation of the riddle, vv. 6—8 favor pipe).

IV. Sounding of instruments (more or less figuratively used).

B. 1423: Horn stundum sōng fuscic fyrðēoð; G. PC. 175. 8, 9; Lchdm. 3. 205. 22; Ecod. 132, 168, 565; Dan. 192; El. 199; By. 284; R. 9. 2, (pipe or nightingale according to the interpretation of the riddle, vv. 6—8 favor pipe); Shrm. 82. 22.

V. Unclassified references.

Æ. Ls. 3. 340; Ecod. 164: Wulfas singon stol æfenleod ætes on wenan.

VI. In translation from the Scriptures.

Psallere: V. Pr. 7. 18; 9. 3, 12; 12. 6; 20. 14; 29. 5; 32. 2, 3; 46. 7 (4), 5; 58. 15; 60. 9; 65. 4; 67. 26, 33 (2); 68. 13; 70. 22; 91. 2; 97. 4, 5; 100. 1; 105. 33; 104. 2; 134. 3; 137. 1; 143. 9; 145. 2; 146. 7; 149. 3; Spk. Ps. 7. 18; 9. 2, 11; 12. 6; 29. 4; 32. 2, 3; 46. 6, 7; 58. 20; 65. 3; 67. 27,
VII. In translation from the hymns.

Psallere: *ASH*. 4. 15; 18. 12; 26. 4; 56. 5; 57. 2; 60. 17; 61. 5; 146. 2.—Cantare: *ASH*. 45. 1; *Vesp. H*. 2. 8.—Canere: *ASH*. 2. 12; 5. 6; 7. 18; 9. 16; 14. 12; 18. 3; 22. 1; 33. 4; 51. 8; 55. 12; 56. 14; 59. 4; 60. 16; 72. 10; 78. 15; 82. 4; 87. 1; 115. 17; 121. 5; 122. 4; 123. 10; 119. 11; 12; 134. 3; 137. 10; 139. 3; 140. 11; 144. 4; *Vesp. H*. 12. 6.—Resonare: *ASH*. 72. 5.

Singendic: that may be sung (L. cantabilis).

V. *Ps*. 51. 54: *Singendic* me verum rehtwisnisse ðíne; *Spl. Ps*. 118. 54: ibid.

Slegel: a plectrum.

W. W. 466. 28: *slegel*; plectro.

Snér: a harpstring.

*Fates of Men* 82: Sum secel mid hearpæ ðat hælfordes fotum sittan, feoh ðiegnæ and a smelle ðane wraestan; *Rím. P*. 25.

Sön: 1. a chant, a tone. 2. music. (L. sonus, canticum.)

I. An air, a song.

*Bd*. 258. 24: Swylyce eac *sonas* to singenæ in circan, da ðe ðoðæt in Cent anre menn eðdon, of ðære tide ongonen men leornæn ðurh calle cirican Ongeoleynæs; *G. PC*. 175. 8: Da hearpæ strengæ se hearpæ suidæ ungelice tie瀚 and styre瀚 and mid ðy gede瀚 ðat hi nawuht ungelice ðæm *sone* ne singa瀚 ðe he wylæ瀚.

II. Music.

*Gr.* *BR*. 41. 9: Gif hit mycel geferædan is, syn hy mid antefene gesungæ, gif seo geferædan lytel is, syn hy forðæthæ butan *sone*
gesungene; Bl. 168. 23: Ða gehet he him ðat, forðæm he was oflyst ðæs seldecðan sones.

Söncraft: music.


Song(-), see Sang(-).


B. 2460: Gewiteð ðonne on sealman, sorhleod guled an æfter anum; Rood. 67: Ongunnon ða (after Christ’s burial) sorhleod galan.

Stefn: voice.

I. Literal use of the word.

Hpt. Gl. 457. 4: Mid dremeræ steftne; canora voce.

Ash. 2. 14: Do steftæ gedrycyme (L. vox canora) svege; 7. 25; 115. 1: Mid gewilhunne steftæ (L. votis voce) we singað, 15: Wulde fæder gedrynum uton svegan mid steftæ (L. melodis voebus); DCm. 575; Herr. Arch. 46, 98, 103; Bd. 66. 18: ontetum gehleodre steftæ sungon; 314. 21: Endebyrdnesse and ðæw ðæs songs ciwere steftæ (L. viva voce) sangeras lærde; Æ. Ls. 7. 44: His medenæ me singað mid geswegen stemnum; Æ. H. 2. 352. 15; Hy. 7. 11: anre steftæ; 9. 86; R. 9. 5: Eald æfesceep corlum bringe blisse in burgum, ðonne ic bingendre steftæ sýrne; El. 747—749: singað in wuldræ hædrum steftæm heofoncheinges lof, wegða willegasta and ðæs word eiveða ðænum steftænum; Ph. 135: we hearpan hlyn ne hæleða steftæ ænges on corlæn, ne æxig ðara dreama, ðe dryhten gescope gumnum to glive; An. 873: heredon on hebðohalgan steftæ; Gifts of Men 94: hafðæ heallece beornðe steftæ.

II. Figurative use of the word.

Bl. 266. 26: geð ðu songes steftæ gehyrde; Chr. 1062: sio byman steftæ; Sat. 172: ðaere byrhtestan beman steftæ, 238: wuldræs sweg, beman steftæ; Dan. 179; Ph. 497.

Stemm, see Stefñ.

Stocce: a trumpet.

Lind. Mt. 6. 2: Mid þy ðosne ðu doas ælmessa nelle ðu bema ðat steccæ (L. tubæ) singa before ðæc.

Streng: a string of a musical instrument.

Æ. Gl. 302. 3: streng; fidis; W. W. 239. 1: strengum; fidibus i. fidis citharae; 406. 19: strengum; fidibus; 512. 11: strengum; fidibus; Hpt. Gl. 520. 2: mid riscendum strengum; argutis fidibus.

Lechdon. 3. 262. 14: Cimbalan ðoðe palteræ ðoðe strengæs ætrinan saca hit [getacæð]; G. Pc. 175. 6: Þwæt æfæe we ðonne hwelce siu ða ingeðoncas mon[na] buton suelæ sumere hearpan strengæs æcenedæ, ðæð ðæs hearpare sulæ ungellæ ðæm sone ne singæð ðæ he wilnað.
Stund — Swę̄g  |  Glossary.  

In translation from the Scriptures.

Chord: V. Ps. 32. 2; 143. 9; 150. 4; C. Ps. 32. 2; 91, 4; Spl. Ps. 32. 2; 91. 3; 150. 4; Th. Ps. 32. 2; 91. 3; 143. 10; Blick. Gl. 32. 2; Th. Ps. 67. 24: tympanis togenum strenum (without L. equivalent).

Stund: a signal made with a bell, or perhaps, by metonymy, the bell itself (L. signum).

DCM. 215: Geendedum sóôlice ðrim gebedum fram cidrum si sweged oðer tacn þ e stund sittendum eallum on setlum hyra, 219: ongemang sóôlice gecnyllendum oðrum stundum and geendedum mid ðam sylfum seallum hi onginan ðone uht sang, 592: Syðdan on ðam fiece ðe stunda beon gehringede gan ða ðewas on fon snædinge.

SuegHorn, see SwegHorn.

Suinsung, see Swinsung.

Sunnanuhta: Sunday matins, see PMLA.

Swę̄g: 1. melodious sound. 2. musical instruments (by metonymy).


I. Melodious sound.

A. Of heavenly singing.

Gu. 1289: Engla ðreatas sigeleod sángon; swę̄g wæs on lyfte gehyreð under heofonum, halliga drem, 1296; Ph. 618: Swinsasð sbgedryht swę̄ga måste hædre ymb ðæt halge heahseald goðe; Shr. 74. 4: ðæ com swę̄g sudaneastan of þære lyfte swa swa nicelra fugla swę̄g and gesetton on ðæt hüs ðær he inne wæs.

B. Of the singing of mortals.

Herr. Arch. 45: twa eild mid gedremium swege singan hludre stefne ’Kyrielejson’, 87, 105: Nihtsang sy eac mid gedremen swege (L. aequo sonore) gesungen; (?) Gr. Pr. 3. 3. 481.

C. Of the singing of birds.

Ph. 131: Bīd ðæs hleodres swę̄g eallum songeraeftum swetra and wîlifra and wynsumra wrenca gehwylicum; Scaf. 21: ganetes hleodor and hulpan swę̄g.

D. Of musical instruments.

1. The harp.

Gen. 1081: ðæra anum wæs Jabal noma, se þurh gleawne gêðan herbuendra hearpan ærest handum simun hlyn aewhte, swinsigende swę̄g sumu Lameses; Bed. 80; Bl. 168. 1; Zu. Ap. 27. 13: Heo mid wînsumum sange gemægnud ðære hearpan swege, 29.
2. The bell.
  *Shrn.* 149. 9: Heo gehyrde bellan *sweeg*; *Æ. H.* 156. 6.

II. In translation from the Scriptures.
  *Symphonia:* *Skt. Lk.* 15. 25.—*Organum:* *C. Ps.* 136. 2.—*Tympanum:* *C. Ps.* 80. 3; 149. 3.—*Sonus* (tubae): *C. Ps.* 150. 3; *V. Ps.* 150. 3; *Spl. Ps.* 150. 3.—*Clangor* (tubae): *Ex.* 19. 16.—*Sonitus* (tubae): *Ex.* 19. 19; 20. 18.

_Swegan_: to sound melodiously, [to sound].

I. Applied to singing.
  *ASH.* 2. 14: *De stefn gedryme swege* (conerpet); 7. 25: *De ure stefn arest swege* (sonet); 115. 15: *Wuldor faeder gedrynum uton swegan* (personemus) mid stefnum; *Æ. H.* 2. 202. 28.

II. Applied to the sounding of a bell.
  *DCM.* 215: *si sweged* (sonetum) oðer taen, 380, 953, oð *sæt* *sæt* forme taen underne *swege* (sonuerit).

_Swegcraft_: the art of music.

_Swege_: harmonious, concordant.
  *W. W.* 129. 39: sum *swege* *sang*: canticum.

_Swegelhorn*, see Sweglhorn.

?_Sweghlœðor_: musical sound, [sound, noise, clamor].
  *Ph.* 137: *Bit ðæs hleœðres sweg callum songercraftum swetra and wlitgra and wynsumra wrencea gehwylcum*. Ne magon ðam breahtme byman ne hornas, ne hearpan hlyn ne heleða stefn ænges on eorðan ne organan, *swegeœðres geswin ne swanes ðeðre, ne ænig ðara dreama, ðe dryhten gescop gumum to giwe in ðæs geornran worul;* *Ps.* 42: *Sweghlœðor eymæð*, woða wynsumæst ðurh ðæs wildres muð.

_Sweglhorn*: a musical instrument, probably stringed.

_Sweglic*: sonorous.
  *DCM.* 675: on æfen callswa mid *sweglicre* stefne (L. sonora voce).

_Swegræð*: music, modulation (?)
  *Rim. P.* 29: Seyl wæs hearpe hlude hlynede hleœðor dynede *swegræð* swinsade.
Swētswēge: sweet-sounding.
ASH. 58. 16: mld *swētswēgum* leodum (L. *m navisionis carminibus*).

Swinn: melody.
Hpt. Gl. 457. 5: *swinne* i sangu: melodia (gl. cantilena, laude); 515. 10: *swinn*: melodiam.

Swinsang: melody.

Swinsian: to make melodious sound, to sing.
R. 8. 7: Fretwe mine swogað huðe and swinsiað torhte singað; Sop. 105: Hlude bi hearpan helcoðor swinsade; (?) El. 240: Bord oft onfeng ofer earhegblond yða swengas, se *swinsade*; Ph. 124, 140: Singað swa and swinsiað selum geblißad, 618: *Swinsað* sibgedryht swega meste hædre ymbl næst talge heahseld godes; B. 611: Dar wæs healeða hlaeðtor, hlyn swynsaðe, word wæræn wynsume; (?) Chtr. 855; Rim. P. 25; Gen. 1081: Se dûrth gleawne gœndæ herbundre hearpan ærest handum sinum hlyn aewhte, *swinsigeðe* sweg sunu Lamehes; Th. Ps. 143. 10.

Swinsung: melody, harmony, air.
Bd. 344. 26.

Swinsungcrafte: music.

Swīðswēge: melodious, [strong, heroic].
Hpt. Gl. 416. 1: mld *swīðswēum* (= swīðswēgum?) sangu dreames: ducleisonis (gl. i. cœnus) melodiam (gl. praeconio).

Tācen: a signal made with a bell, or perhaps, by metonymy, the bell itself (L. signum), [a signal, indication].

A. Used to announce the canonical hours or the various observances of the monastic day. (Some of the following passages may refer to the signal given by the hand.)

DCM. 246: Gøgynnan primsang buton bellar tæce, 247, 272: Christan scollice cryecan ingangendum cryewerd ærest hringæ tan (n. tæcn), 376: ðæt hi est gescadum tæce non don, 382, 475, 506: Eallum tæcum gestredum sigedom næsse, æfter ðan lofu dagradeliches, 954, 957; BR. 75. 15.
B. Used in the services.

DCM. 215: gæcedđum sobūce ðrīm gebedum fræg. cildrum st
sweged ðer tacn ð stund ðittendum eallum on setlum hyrā.

Tēnstrenge: ten-stringed, (L. decacordus).

V. Ps. 91. 4: tenstrenge hearan; Spl. Ps. 91. 3: tynstrenum;
143. 11.

Tēnstrenged: ten-stringed, (L. decacordus).

Blich. Gl. tynstrængedum: decacordo.

Lamb. Ps. 91. 4: tynstrængedum; 143. 9: tynstrængdom.

Tidsang: the hour services, canonical hours, see PMLA.

Timpana: a drum, timbrel. 2. a timpan, see Introduction.

G. PC. 347. 4: ‘Loesā Ged mid tympanan and en chor’. Se
tympað bið geworht of drygm felie, and ðæt fel hlyt, ðonne hit
mon sīhēð.

In translation from the Scriptures.

Tympanum: V. Ps. 67. 26; 80. 3; 149. 3; 156. 4; C. Ps. 67. 26;
Th. Ps. 67 24; 149. 3; Genesis 31. 27.

Timpeste: a (female [?]) timbrel-player.

Lamb. Ps. 67. 28: timpestera: tympanistiarum.

Traht: a slow sad anthem sung without response (L. tractus).

DCM. 743: fylðor trahṭ [cripe me domine], 855.

Tropere: a book containing the tropes used in the High Mass
(L. troparium).

CD. 4. 275: And nu ða synd ii. fuile sangbeece and i. nihtsang
and i. tropere and ii. saltērs; Tēchnem 2. 119. 11: Þonne ðu tropere
haban wille, ðonne wege ðu ðine swiran hæð and tym mid ðiuan
swičnan sceťingre ofer ðine breoct foreōward swīcē ðu noþtan wille.

Truð: a trumpet-player, [buffoon].

Æ. Gr. 40. 7: truð: litiecen; Æ. Gl. 302. 8: truð: litiecen.

Æ. Ls. 12. 50: On ðære ylcan wecan com sum truð to ðæs
biscopes hirede, se ne gymeð nanes lencenes festnes ac code him
to kīcenan, ða hwīte ðe se biscoep mæssode and began to etenne.

Truðhorn: a trumpet.

Æ. Gl. 382. 8: truðhorn oððe sarga: lituus; Hpt. Gl. 423. 9: truð-
hornes: salpistae (the passage is: horrerem bellì et classicae salpistae
metuentes).

Tunnebotā: a barrel-head used for a drum.

W. W. 123. 10: tunnebotā: tympanum.

Timpana, see Timpana.

Tynstrenge, see Tēnstrenge.

Tynstrænged, -strenged, see Tēnstrenged.
Drēat — Wōd

Glossary

?Drēat: a choral dance, [crowd, host, band].
In translation from the Scriptures.
Chorus: V. Ps. 149. 3; 150. 4; C. Ps. 149. 3; 150. 4; Th. Ps. 149. 3.

?Drymm: a choral band, [crowd, noise, glory].
Chr. 388: a bremende unaþreotecadum drymmum singan.

Úhtsang: matins, see PMLA.
Úhtsanglic: nocturnal, see PMLA.
Undernsang: tierce, see PMLA.
Undersingan: to accompany a song.
Æ. Gr. 181. 2: ic undersinge dhē orgnige: occino.

Ungedryme: discordant, inharmonious.
Hall.

Ungeswēge: discordant, inharmonious, [dissonant].
W. W. 129. 38: ungeswēge sang: diaphonia.

Welgestemned: having a good voice.
Herr. Arch. 45: twa cild welgestemmede mid gedremum swege
sigan hindre stefne 'Kyrieleison'.

(?Woeordian: to praise in song, (L. psallere).
Th. Ps. 134. 8: weordian his naman.

Wered, see Werod.

Werod: a choral dance.
In translation from the Scriptures and hymns.
Chorus: Spl. Ps. 149. 3; 150. 4; Th. L. 15. 15; ASH. 51. 7; 55. 11;
57. 8; 111. 21; 137. 29.

?Wigleod: a battle song? war cry?
Exod. 221: Gemuondon weardas wigleod.

Wistle, see Hwistle.

Wēpleod: a funeral song or dirge.
miseriam, luctum).

?Wordgidd: a lay, elegy.
B. 3173: Deymhs hlaw riodan hildodia, ædelinga bearn extra
twelfa, woldon ceare cwīdan, kyning mænan, worgygd wrecan and
yymb wer specean.

Worldgyd, see Wordgidd.

?Wōd: melodious vocal sound, [speech, sound, cry].
R. 9. 11: hæleðum bodige wilcumena fela wode miøre; El. 749:
Singallie singað in wildre hædrem stefnum heofonincinges lorf, woda
wiltigaste and þas word cwēðað clænum stefnum; Ps. 42: Sweg-
hleoðor cymeð, woda wynsumast dūh þas wildres mūð.
Old English Musical Terms. [Wōdcraeft — Ymea]

?Wōdcraeft: 1. song. 2. [the art of poetry].
I. Song.

Ph. 127: Wríxtelod wōdcraeft wundoriclær beorhtan reorde, ðonne æfter byre monnes hyre under heofonum.

II. [The art of poetry].

Whale 2: Ic wilde wōdcraeftt wordum cyðan bi ðam hwale; Ph. 548.

?Wōdsgiefu: the gift of song.

R. 32. 18: hwædre hyre is on fote fæger beodoðor, wynlicu wōds- giefu.

[Wōdsangs]: a song, (poem).

Chr. 46: witgena wōdsong.

Wōdsong, see Wōdsang.

?Wreccan: to sing, [utter, recite].

Wond. Cre. 12: ðæt geara ðæ glíves crafte míd gleddingum
guman oft wrecan; B. 1065: ðær was sang and sweg samod æt-
gædere, gomeawudu greted, gid oft wrecan, ðonne healgamen hroð-
gares scop æfter neodence mænæ scolde; An. 1549.

?Wrenc: melody, [modulation of the voice].

Ph. 153: Bið ðæs hlœðres sweg eallum songкраeftum swetra and
wynsample wrecan gebywyleum.

Wynpsalterium: a joyous psaltery, (L. psalterium).

Th. Ps. 56. 10: Aris, wynpsalterium.

Ymen: 1. a hymn. 2. a sacred song. (L. hymnus.)
I. Hymn of the church.

BR. 51. 1; Gr. BR. 35. 12: Æfter ðysum is ymen to singenne,
ðe to ðære tide helimpð; 36. 21; 38. 17; 40. 23; 41. 5, 11; 41. 23;
43. 2; 44. 3; DCM. 445, 446, 452-454: Swide merum soðlice
and freolsculm symel tidum ymnaes gelæmplice gewunan gesungene
gewunelicum to cyymes soðlice drihten lenctenes and frawunge tînan
ymnaes ðæs syftan begenices rihtlice beon gesungene swa ðæah
hwæðere ðæt na ða ymnaes be ðam fastene æc ðæ ðe ðurh eall gear
ymnaæ sunnan ðagum ðæðe nihtum tînan lenctenelicum beon gesungene,
901, 1027; BH. 147. 3; 151. 5; St. Gn. 18. 13; Vesp. H. 12. 6; 13. 22.

II. A sacred song.
A. [A poem].

Smith’s Bd. 587. 16: be ðam hymene ðæ be we hire geworhton.

B. In translation from the Scriptures.

Hymnus: V. Ps. 39. 4; 64. 2, 14; 99. 4; 118. 171; 136. 3; C. Ps.
39. 4; 64. 2, 14; 99. 4; 118. 171; 136. 3; Spl. Ps. 99. 4; 136. 4; Th. Ps.
Ymenboe—Ymensang]  Glossary.  107

**Ymenboc**: a book of hymns (L. *librum hymnorum*).

*Bd. 484. 23*: *ymenboc* missenlice metre.

**Ymener**: a book of hymns.

*Cid. 4. 275*: *Nu ða synd .ii. salteras and .ii. ymeneras; Cart. Sax.*

3. 660. 32*: ðær synd twa Cristes boe, and .i. wæseboe, and .i. ymener, and .i. salter; *Toscher 2. 121. 9*: *Hymneres* tacen is ðæt mon wæce brædlinga his hand and ræce up his litlan finger.

**Ymensang**: a hymn.

*Gr. Dial. 2, 3, 4.*
Appendixes.

I.

Latin and Old English Equivalents.

agere: singan.
antiphon: antefn.
antiphonarium: antefnere.
ars musica: gígiræft.
aule: hýmere.
auledus: ródpipere.
avenæ: hwistle.
barbita: bieme.
Benedicete: bletsingsealm.
beccium: twegra sang.
buccina: biome, horn.
buccinare: býmián, hiyrian.
camena: sangpipe.
campana: belle, clugge, motheil.
canore: galan, herian, singaa.
cantabiliæ: singendlic.
cantae: cwéman, gesingan, singan.
cantatio: sang.
— lets: lewisplega.
cantator ecclesiæ: ciricesángere.
canticum: cantie, ewide, lofsang,
        psalm after hearponsang, sang,
        són, sum swège sang.
— laetitiae: blissesang.
cantilena: fitt, sangdréam.
cantio: ãréamness, galdor, sang.
cantor: cantere, cantor, sangere.
cantix: sangestre.
castus: sang.
carmen: fitt, galdorléod, lëóð, lofsang.
— ad mensam: beódfers.
— ecclesiasticum: ciricesang.
— funèbre: licléod.
celebrare: singan.
celeuma: lewisplega.
ceminigi: hearpanstaæ.
cereacus: hornblawere.
cereuna: lewisplega.
ceriminguæ: hearpanstapas.
chorda: streng.
chorea: hlüðra sang.
chorus: chór, chörgléo, lofsang, sang,
dréat, werod.
cithara: citeræ, hearpslege, hearps-wég, hearpung.
citharista: hearpestre, hearpere.
citharizare: hearplâæ.
citharoedus: hearpere.
clangere: blawæa.
clangor: swég.
classica: bieme, swég.
classicum: blåðhorn.
clocca: belle.
cloccarum: bellhus.
collectanenum: collectaneum.
cecentus: dréam, ofenhléodru ðæ, sang.
concentor: midsingend.
concha: biene.
concinere: Æleðria.
concrepare: Æleðrian, swégan.
consonus: gedréme, gehléoð.
cornæa: horn.
cornecer: hornblæwere.
corn: horn, fyhtehorn.
crepitaculum: ceadur.
cymbalum: bæle, cniabal.
decacordus: tænstrænge, tænstrænged.
decantare: singan, ōsingan.
decantatio: sang.
diaphonia: ungeswège sang.
dicere: singan.
dulcisonis: svēiðswège.
epiledidion: lëcsang.
epithalamium: brýðléoð, brýðsang.
gifléoð.
fausta adelamantes: lófsang.
fideum: fædelere, gýgmann, hearpere.
fidicula: fóelestræ.
fidicula: fōele.
fidis: strong.
fistula: hwístle.
fáre: blāwan.
gradul: gráðul.
harmonia: drēam, geðwære sang, 
swinsang.
hymeneus: brýðsang.
hymnizantes: losingende.
hymnus: bæodo, losang, ymen.
incantare: galan, singan.
incantatio: gáðlor.
incere: swēgan.
josonare: blāwan.
jubilare: drēman, singan.
jubilatio: drēam, sang.
lau: losang.
leutania: leutala.
liber hymnorum: ymenboc.
lițeč: trūð.
litua: sārga.
magister ecclesiastice cantionis: mag-
ister sanges.
melodia: drēam, sealmang, swinn,
swinsang, swinsung.
modulari: singan.

modulus: drēam.
musae: pipe, hwístle.
musica: drēamærft, glig, wirigness,
sangeræft, sūrærft, swinsang-
ærf.
musicius: drēamere, drēamlæc, glitw-
hléobriendlc, piple.
occinere: singan.
offertorium: lánæsang, offerenda.
organum: drēam, swēg, organa, 
orgeldrēam, orgenadrēam.
peragere: singan.
personare: swēgan.
plectrum: hearpenægl, hearpslege, 
nægl, seeacel, seearn, slegel.
proceanter: foresingend, beahsangere.
psallere: āsingan, drēman, asingan, 
herian, salltan, sealmof 
eweða, sealmóða, sealm sing-
an, singan, weorðian.
psalmodia: drēam, sealmang.
psalmus: ær hearpansang, hearp-
sang, lof, sealm, sealmof.
psalterium: hearpe, psalterium, säl-
terium, saltère, sealmuglig, sealm-
léoð, sealmof, sealmang, wyn-
psalterium.
pulsare: cnyfian, brīngan.
rectare: singan.
resonare: singan.
respondere: andswarian.
responsorium: reps.
salpica: bymesangere.
salpinx: biene, sārga.
salpista: bymere, trubhora.
salpinx: horn.
sambucus: swēgborn.
signum: bëacon, cnyll, stund, tæcun.
sonare: swēgan.
sonitus: swēg.
sonor: swēg.
sonorus: geswège, swēglæc.
sonus: drēam, bæodo, sōn, swēg.
swanivonus: svētswège.
succentor: æftersingend.
succinere: orgnian, andersingan.
symphonia: answègeasang, hwistlung, 
swēg.
temelici (θυμελεῖος): ðiel sangere.
theissara: ðieme.
tibia: hwistle.
tibicen: ðipere, hwisdlere.
fistinmahulam: ðelle, cinbæi.
tractus: traht.
tragoedia: särkleðoð, woplöð.
trenos: särle sang.
troparium: tropere.
tuba: ðieme, hære, stocce.
— classica: ðieme, scypbyme.
tubicen: þyner, glígmann, hwislere.
tympanista: glígmann.
tympanistria: glievmænden, timpestere.
tympanum: gligbæam, hearpe, hylsong, swēg, tinpana.
vas: fæt.
vasum psalmi: sealufæt.
versus: fers.
vox: stefn.

II.

Modern English and Old English Equivalents.

antehm: antefn.
offertory —: lënesang, oferenda, offringasang.
slow, sad —: traht.
antiphonary: antelnere.
bagpipe: ðippe, sangpipe.
bell: ðelle, ðeácer, cimbale, clugge, taceen.
— church —: eiriðebelle.
— clapper: clipl, clipur.
hand —: handbelle.
— house: bélalæs.
moot —: mótbell.
to ring —: enyllan, bringan.
— ringing: bellring.
signal made with —: bækkeen, bell-
taceen, stund, taceen.
sound of —: enyll.
bewail: besigánan.
canonical service: ðíasang.
compline: nihtsang.
lauds: lofsang.
mass celebration: mæssesang.
mattins: æftersang, daergædsang,
lofsang, uhtsang.
one: nûnsang.
prime: þrissang.
sext: middægsang.
tierce: undersang.
vessera: æfensang.
canticle: cæntie, lofsang, organ.
chant: sôn.
choir: chor.
choral—band: ðrymm.
— dance: chor, ðorgleðoð, ðréát, werod.
chorus: ðréam.
cithara: cêtere.
collect: collectaneum.
erwil: erwlth.
cymbal: cimbale.
cymbalum: cimbal, belle.
drum: tinpana, tunnebothm.
encant: begalan, besigánan, galan.
fiddle: þiðel.
player on —: ðielere.
female player on —: ðielolestre.
gradual: gradal.
gles: glig.
— maiden: gilewmêden.
harmnious: ðaeowege, godrême, ge-
blæoð, gesvæge, gedwære, swêg.
harmouy: ðream, efealæðoðor, efen-
blæodæng, swiæsang.
harp: gligbæam, gomewwud, hearpe.
art of playing —: swégerlæft.
harp — sing.

neck of — : hearpanstals, hearpan-stapas.
to play — : grētan, hearpian.
player of — : hearpere.
female player of — : hearpestre.
— playing: gearобрýgd, hearp-slege, hearpung.
sound of — : hearpswég.
— string: hearpstreng, sněr, streng.
horn: horn.
— battle — : fyhtēhorn.
— bear —: hornbora.
to blow —: bōdōtan.
— blower: hornblōwere.
forest —: blēðorn.
war —: gūðhorn.
hymn: lof, losangs, saug, ymen, ymensang.
— singing: losingende.
— sung at meal time: hēódfers.
inharm Johann: ungedryme, unges-wēge.
lay: gūð, lēoð, wordgidd, gidding.
death —: mielēð.
evening —: æfeglēð.
horrible —: gryrelēð.
minstrel’s —: cwidēgidd.
noble —: dryhtēlēð.
sad —: gēomorgid.
sorrowful: sofolēð.
war —: gūnlēð, hīdelēð.

litany: letaia.

minstrel: gīlgmann, gīlwīhēōriend.
ale-house —: earascop.
art of —: gīlcraft.
evening —: ðafensecop.
melodies: drēme, gedrēme, swīōswēge.
— sound: swēg, wōō.
melody: drēam, drēamswinsang, ges-win(s), gīlwītēf, hlēōdr, mi-rigness, swins, swinsang, swinsung, wrene (?).
modulated: gedrēmed.
modulation: swēglārd.

music: beorhtum, drēam, hlēōdr.

hlyn(n), hwistlung, sangercraeft, sangdrēam, sōn, sōmercft, swēglārd, swinsunærerf.
art of —: drēamcraeft.
ecclesiastical —: eiricsang.
glee — : gūg.
to make —: dūmn.
musical: drēamlīc, gīlwīhēōriendliç, pipē.
— instrument: drēam, organa, orgeldōcāam, orgencrēam, swēg, swēglhorn.
to play —: gēon, gēowian, plegēan.
to string —: gēowian.
— sound: swēglēōðor, hlyn(n).
musician: drēamne.
organ: organa.
pipe: hwistle, pipē.
— music: pipēdrēam.
— player: hwistlere, pipere, rēod-pipere, saang-pipe.
plectrum: hearpennæg, hearp-slege, negl, sceace, seeær, slegel.
praise in song: weorōlan.
prayer: gebed.
psalm(s): hearpang, losangs, saug, sealc, sealmsang.
— 116: lossealm.
book of —: saltēre, sealmōcē, sealmsang.
— praise: sealmslof.
selection of —: saltēre, sealmgetal, sealmleēnā.
— singing: sealmsang.
— utterance: sealmewide.
psalmodist: sealmscēop, sealmswortha.
psalter: saltēre, sealkangs.
psaltery: psalterium, salterium, saltēre.
joyous —: wyapsalterium.
rattle: cleardar.
resonant: seyl.
resound antipponally: andswirian.
response: reps.
sing: āsgān, āwecca, galan, ge-singan, gīdēian, leōčan, singan, awulian, wrecan.
sing — voice.

— of joy: hössesong
marriage —: bryðléð, brydsang, gístléð
— of praise: lof, losang
rowing —: lewisplaeg, sálæð
sacred —: cantle, sealm, ymen
skilled in —: léóðraftlig, swèglæð
— of triumph: sigelæð
war —: fyrdléð, wíglæð
sonorous: swèglæð
sound — melodiously: néomin, swégan, swinsian
— shrilly: acralætan
sweet-sounding: swéitswége
ten-stringed: ténstreng(e) dl.
timbre: hýlsong, timpanum
— player: timpestere
timpan: timpana

tone: són

troper: tropere

trumpet: bžeme, bùðborn, ság, stóc, swég, trúðkora
to blow —: abúwana, biúwan, býmian, galan, hyðrian
blowing of —: blúwung, heavenly —: heofonbým
ship —: scealbýme
sound of —: dream
war —: herebým
trumpeter: býmere, býmsangere, hornblævere, hornbora, trúd
verse: fers
voice: stefn

having a good —: welgestemned.

——

Corrections in the Glossary.

Bærhtin, Cynde, Dæmweunung, and Gedrægæd are to be enclosed in brackets, and the mark of interrogation is to be removed from Dream-swísung.—The reference Sonnor is to be added under Cruð.—Under Gedrægæd add: Prud. Gl. 390. 35: gedrym yd: modulata.—In the eleventh line under Cantle read cvxuatué and audivi.

Printed by Ernst und Karras, Halle a. S.
Bonner Beiträge zur Anglistik.

Als nächste Hefte werden erscheinen:

Heft V. Sammelheft: Abhandlungen verschiedener Verfasser über verschiedene Gegenstände.


Früher erschienen:


Ferner erschien:


— — II. Teil, 1. Hälfte: Zeitwort. 1896. 8 Mk.

Bonn, in: Juli 1899. P. Hanstein’s Verlag.