

Anglo-Saxon illustrations. A passage in the Anglo-Saxon poem, *The Fates of Men*, represents the harper as seated during his performance—

"Sum sceal mid hearpan æt his hlafordes  
fotum sittan" (vv, 80-1).

*Circumstances under which the Scop usually Performed.*

The feasts given by the Germanic chieftains of the first centuries of the Christian era to their warriors were the centre of the social life of the time. Tacitus states that the Germans considered these occasions as peculiarly suitable for the transaction of business; reconciliations were brought about, marriages were planned, even proposals of peace or war were discussed. At no other time, they thought, was man so true-hearted, so susceptible to the influence of lofty thoughts. "Sed et de reconciliandis invicem inimicis et iungendis affinitatibus et asciscendis principibus, de pace denique ac bello plerumque in conviviis consultant, tanquam nullo magis tempore aut ad simplices cogitationes pateat animus aut ad magnas incalescat" (*Germania*, 22).

It was on these occasions especially that the old Germans indulged in the highest artistic enjoyment which their civilization afforded them, that of music, song and story. Sometimes the harp was passed from hand to hand as Bæda tells us in the Cædmon story. But the chief performance was that of the professional singer or scop. He usually occupied a seat of honour near the king and remained seated while reciting his poems, accompanying himself with the harp.

*Manner of Delivery.*

The tones of the harp were probably used to mark the emphatic alliterative syllables. Comparetti, in his work on the Kalevala, states that this is the method of accompaniment among the Finns, whose customs in recent times present many interesting analogies to those of the Anglo-Saxons. "Harfenacorde stützten die Stabreime, das übrige wurde mit gehobener Stimme deklamiert, kaum in eigentlicher Melodie gesungen" (Comparetti, *Kalevala*, German translation, p. 65).