

heortan unhneaweste hringa gedales,
beorhtra beaga " (ll. 70-74).

Concerning Eormanric's liberality Widsith goes into interesting details—

" þær me Gotena cyning gode dohte
se me beag forgeaf, hurgwarena fruma
on þam siexhund wæs smættes goldes
gescyred sceatta scillingrime " (ll. 89-92).

The passage in which he speaks of Ealhild's generosity and of his gratitude seems to be a recommendation by the poet of himself as one who spreads far and wide the fame of those who bestow gifts upon him. A similar subtle hint that the singer's art be encouraged by generosity seems traceable in the opening lines of *Beowulf*.

"Beowulf wæs hreme (hlæd wide sprang)
Scyldes eafera Scede-landum in.
Swa sceal geong guma gode gewyrcean,
fromum feoh-giftum on fæder wine,
thæt hine on ylde eft gewunigen
wil gesipas, þonne wig cume,
leode gelæsten; lof-dædum sceal
in mægþa gehwære man geþeon!" (*Beow.* 18-25).

Conclusion.

The evidence adduced is on the whole strongly in support of the opinion that professional singers existed among the Anglo-Saxons as well as among other Germanic tribes of the sixth, seventh and ninth centuries. The Anglo-Saxons seem to have been distinguished among the other Germanic races for their love of poetry and music, and the scop's art seems to have attained among them its highest development. The scop flourished at a time when society was comparatively undifferentiated. Hence his duties and his rank were not so clearly marked off from those of the other members of the primitive court as would have been the case among a more highly civilized people. The scop is referred to again and again as a warrior, and, no doubt, was one. The various aspects of the professional life of the scop and the variety of ways in which