

reduced to writing in the eighth century by a monk of Northumbria. *The Song of the Traveller*, the earliest poem, enumerates the singer's experiences with the Goths. *Deor's Complaint* is a sad story of one who is made a beggar by war; it speaks of dumb submission to the gods. *The Fight at Finnesburg* and *Waldthere* are, with *Beowulf*, all the poems or parts of poems brought to England from the homes of the Saxons. These fragments and the epic of *Beowulf* may be studied with the help of an Anglo-Saxon grammar. *Beowulf* is the story of a ferocious monster called Grendel. It was sung in parts by the warriors at their feasts, each chanting a part. This monster Grendel, like the dragons of the fairy-tales, had the habit of eating human flesh. He harassed Hrothgar, thane of Jutland, appearing in the banquet-hall and devouring any guest that suited his fancy. Beowulf of Sweden sails to Judland to assist the unfortunate king, and succeeds in killing the monster. *Beowulf*, however, no more shows the worst spirit of the Saxon pagan than Sir Edwin Arnold's poem, *The Light of Asia*, shows the selfishness of Buddhism. The Northumbrian Christian who transcribed it in 3184 alliterative lines put the mark of his finer and gentler thoughts upon it. To understand something of the spirit of the Scandinavians who began to make England, one might read Longfellow's *Skeleton in Armor*, and *The Invasion* by Gerald Griffin, and afterwards *Ivanhoe*, by Sir Walter Scott. In the latter occurs the famous dialogue between Gurth and Wamba on the growth of the Nor-