George Borrow's English Translations from Grundtvig's Prefatory Poems to *Bjowulfs Drape*

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In N. F. S. Grundtvig's *Bjowulfs Drape* (1820) – the first full translation of *Beowulf* into a vernacular language – the main text is preceded by two prefatory poems by Grundtvig, one in Danish and one in neo-Old English. These two poems were rendered into English verse by George Borrow, a Victorian writer of modest notoriety who was best known for his works in prose. Borrow's two translations from Grundtvig remained unpublished at the time of Borrow's death in 1881, but they have been in print since 1923, though without identification of their sources. This article presents Borrow's two translations, with consideration of their adaptational relationship to Grundtvig's originals and of the circumstances of their creation.

N. F. S. Grundtvig's *Bjowulfs Drape* (1820) is well known for being the earliest translation of the Old English poem *Beowulf* into a modern language.[1] Grundtvig dedicated his Danish verse rendering of the poem to Johan Bülow (1751–1828), mentor to young Frederick VI, and later a generous patron of scholars and antiquarians including Grundtvig; to Bülow's memory Grundtvig would also dedicate his much later edition of *Beowulf*'s Old English text.[2] *Bjowulfs Drape* as printed in 1820 is prefaced by Grundtvig's lengthy introduction (pp. [xxiii]–lxxiv), and before

[1] The full title of Grundtvig's translation is *Bjowulfs Drape: Et Gothisk Helte-Digt fra forrige Aar-Tusinde af Angel-Saxisk paa Danske Riim. Beowulf* had, however, previously appeared in a neo-Latin translation, alongside its Old English *editio princeps*, in Grim. Johnson Thorkelin's edition of 1815. All published works by Grundtvig can be accessed online at grundtvigsværker.dk.

[2] See Grundtvig, 1861.

the introduction, by two untitled poems honoring Bülow (pp. [v]–[xvi] and [xvi]–[xxii]). The first and longer of these poems, beginning "For hver en Stamme," is in Danish, and the second, beginning "Hwæt we Gar-Dena," is in Old English, nearly all of its vocabulary and phrasing culled from or closely modeled on *Beowulf* itself. Robert Bjork has recently published in this journal a complete translation, with analysis, of the neo-Old English prefatory poem.[3]

Both poems were partly translated into English for the first time by George Borrow (1803–81), a writer of some literary reputation in his day. Borrow's two English translations from Grundtvig's dedicatory poems have existed in print for a century, having been published posthumously in 1923, but their source has remained unidentified until now. The editor of the 16-volume "Norwich Edition" of Borrow's collected works, Clement Shorter, included from manuscript many verse translations by Borrow that had not previously appeared.[4] As Shorter explained in a Bibliographical Note, Borrow rarely named the sources of his translations in manuscript, likely because he knew what he was translating and so did not write down that information for himself (Shorter 1923-24, 7:iii). In his edition, Shorter identified the source texts in his Table of Contents where he could, but he was not able to do so in all cases.[5] The purpose of this brief article is simply to connect Borrow's two translations to Grundtvig's originals, presenting the texts in parallel, and to consider the circumstances of their creation.

The books that put Borrow on the Victorian literary map were all original works in prose, the best known being three sensational autobiographical novels of Borrow's travels and interactions with interesting people of unconventional life, especially among the Romani groups of Britain and Iberia: *The Bible in Spain* (1842, dated 1843), *Lavengro* (1851), and *The*

[3] See Bjork 2021. For whatever it may be worth, I add the confirming note that after Bjork's article appeared but before I was aware of it, I similarly itemized Grundtvig's sourcing of word and phrase, resulting in a table that agreed almost completely with that which Bjork presents as part of his fuller study.

[4] See Shorter 1923-24.

[5] More recently, a list of Borrow's translations from Danish has appeared in Kabell and Lauridsen 1997, 31-34. It does not include the Danish poem printed by Shorter and identified here.

Romany Rye (1857).[6] Borrow was a colorful and pugnacious figure, with an impatient temperament that socially respectable people often found abrasive. Widely known as an extraordinary trekker – contemporaries marveled at his ability to sustain a pace of five miles per hour for an entire day – and a gifted learner of languages, Borrow was eager to call attention to these personal abilities, and his successful writings highlighted them in recounting his adventures to a receptive public. These books focus on his younger years, including a period of employment (1833–40) with the British and Foreign Bible Society, whose assignment to him of jobs first in Russia and then in Spain allowed Borrow to travel and learn languages while being somewhat irregular in his compliance with instructions from the Bible Society's London office.[7]

Despite achieving modest fame with these novels, Borrow's real literary ambition was as a translator in verse, the mode in which he most wished to exhibit his facility with an exceptional range of languages. He had almost no success in this vein: publishers lacked interest in his translations, not least because his talent as a poet was unequal to his skill as a prose stylist and spinner of narrative yarns. Nevertheless, Borrow produced over the course of his life a large quantity of verse translation from many languages, most of which remained unpublished at his death.[8] In 1857, *The Romany Rye* concluded with a rather desperate-sounding 8-page adver-

[6] There are several biographies of Borrow, all of which I have consulted. The most recent full-length ones are Collie (1982) and Williams (1982). For my general comments on Borrow's life, I will not give citations for agreed-upon information that can be easily found in these sources.

[7] The Bible Society sent Borrow to St. Petersburg to oversee the completion and publication of a Manchu Bible, and his success in this project (requiring not only knowledge of Manchu, but also bureaucratic and business dealings with Russians, in Russian) pleased the Society's administrators enough to give him a new assignment in Spain. Borrow eventually lost this position after a period in which he evaded the Bible Society's attempts to recall him, continuing to roam the countryside and villages of Spain and Portugal distributing illegal New Testaments. These escapades furnished the main material for his first successful book, *The Bible in Spain*.

[8] Early exceptions were *Romantic Ballads, Translated from the Danish, and Miscellaneous Pieces* (1826), which "struggled into existence" (Wise, 1914, xi); and two small volumes that Borrow arranged to have printed in runs of 100 each while he was in St. Petersburg: *Targum: Or, Metrical Translations in Thirty Languages and Dialects* (1835) and *The Talisman of Alexander Pushkin, with Other Pieces* (1835).

tisement of several translations or collections of translations that Borrow claimed were "ready for the press";[9] for most, no publisher took the bait.[10]

One of the collections touted in *The Romany Rye*'s advertisement was "Kæmpe Viser: Songs about Giants and Heroes, with Romantic and Historical Ballads," which takes its place there among translations and translation collections listed as "Celtic Bards, Chiefs, and Kings," "Songs of Europe: Or, Metrical Translations from All the European Languages," "The Turkish Jester: Or, the Pleasantries of the Cogia Nasr Eddin Efendi," "Russian Popular Tales," "The Sleeping Bard: Visions of the World, Death, and Hell," and (stated in the advertisement to be unfinished) "Northern Skalds, Kings, and Earls." The work that Borrow names "Kæmpe Viser" in the *Romany Rye* advertisement had originally, in 1829, been projected as a collaboration with John Bowring, called "Songs of Scandinavia," focused on Danish poetry old and modern. Borrow's hope of a joint publication, or at least one including the name of the politically and diplomatically prominent Bowring, may have remained alive as late as 1854, at which time (if Shorter's dating is correct) Borrow prepared a second version of the prospectus for the collection that still referred to its two compilers.[11]

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[9] I cite this advertisement from the 2nd ed. (1858) of *The Romany Rye*. The copies of the 1st ed. (1857) that I have seen have had it removed in binding, but Wise (1914, 90–91) confirms its original presence in that edition.

[10] The two books listed there that would appear within Borrow's lifetime are *The Sleeping Bard* (1860) and *Wild Wales* (1862).

[11] "Brethren of the North, or rather ye of Denmark, of the two individuals who at present address ye one ye know and the other ye know not. But we have both sojourned among ye. One ye caressed and led before your prince, for ye had heard of his name. The other was a youth, *and is still a youth*, and ye passed him heedless by"; "We are neither of us rich, one of us is poor" (Shorter, 1923-24, 7:vi and xii; italics mine). The language of these statements sounds more suitable to 1829 than to 1854, yet the version of the prospectus printed by Shorter (1923-24, 7:v–xii) states that it stands "as arranged by George Borrow for publication in 1854" (7:v), and its contents and other details indeed do not seem to match the 1829 prospectus as described by Wise (1914, xi–xxii). On dating, see also Kabell and Lauridsen (1997, 24) and references given there. It may be that Borrow still thought he might be able to attach Bowring's name and blessing to the work for the purpose of attracting subscribers, and expanded the prospectus without discarding earlier elements. Wise also prints in facsimile Borrow's handwritten advertisements for "Kæmpe Viser," represented there simply as "by George Borrow," and dates these likewise to 1854 (1914, xii–xiii).

However, friction had developed between Borrow and Bowring in the intervening years due to Bowring's inability or unwillingness to help Borrow gain various posts, and nothing would come of the project in this form. The advertisement in *The Romany Rye*, in 1857, represents "Kæmpe Viser" as a work by Borrow alone.

Borrow's plan for this material continued to change, as he apparently integrated with "Kæmpe Viser" some of the contents of the other collections listed above.[12] Shorter's Bibliographical Note indicates that by the end of his life Borrow had compiled a manuscript once again called "Songs of Scandinavia," and that the "huge piles" of this finished autograph manuscript, "all neatly written out as Borrow after the last copying had left it, came into my [Shorter's] possession" four decades after Borrow's death (Shorter, 1923-24, 7:ii).[13] To this collection Shorter added other items, and Shorter titled the whole *The Songs of Scandinavia, and Other Poems and Ballads* to reflect the fact that it contained many non-Scandinavian works as well.[14] Here Shorter published the two translations from Grundtvig. Shorter prints both poems under identical titles, "In Praise of Bülow" (the volume's Table of Contents uses the first lines, "Of deeds in heaven" and "Many like to Bülow," to distinguish them).[15] Shorter groups these two pieces he cannot identify among "Modern Songs from the Norwegian and Danish," a designation that must derive from Borrow's organization of the texts. Of course, they are by a Danish author, but the second is not from the Danish language, as Shorter would have no way to know without recognizing the source.

Grundtvig's Danish poem prefacing *Bjowulfs Drape* has 161 lines, in 23 stanzas of 7 lines each, rhyming *ababccd*. Borrow mimics Grundtvig's stanzaic form and rhyme scheme and translates in units of a single stanza. His fairly free representation of Grundtvig's content suggests not a poor

[12] See also Wise's description of various states of manuscript indicating revision and rewriting (1914, xv).

[13] This may be the same manuscript whose contents Borrow's stepdaughter Henrietta MacOubrey had described in a handwritten memo that Shorter printed in his earlier biography of Borrow (Shorter, 1913, 404–5). MacOubrey's note described the work at that time as having been completed shortly before Borrow's death.

[14] The collection as arranged by Shorter fills most of vols. 7–9 of Shorter (1923-24). Shorter's remark about the diversity of contents is at 7:iv.

[15] They are in Shorter's vol. 8, pp. 190–92 and 193–95.

understanding of the original, but rather his desire to remake the poem for an English-speaking audience—and, perhaps, the limits of his ability to keep up a demanding rhyme scheme while reflecting Grundtvig's meaning. A much more radical change than his rendition of any individual stanza is the omission of about half of Grundtvig's stanzas and the relocation of others to a different position in the series. Borrow does not translate the beginning or end of the poem (stanzas 1–5 and 22–23) or stanzas 9–11, 15, or 19, and he rearranges stanzas 17, 18, and 21, so that his new whole takes Grundtvig's stanzas in this sequence: 6, 7, 8, 12, 13, 21, 18, 17, 14, 16, 20.

Grundtvig's second, neo-Old English prefatory poem is not stanzaic, so translation of it had to proceed differently. Rather than going verse-by-verse, as many of the earliest translators of Old English poetry did, Borrow blocks the Old English into sense units that he then renders into quatrains rhyming *abcb*, paired however by Shorter into 8-line groupings (thus *abcbdefe*) apparently based on Borrow's manuscript configuration. Borrow's rendition often, but not always, matches the number of lines in Grundtvig's corresponding passage. As with the Danish poem, Borrow declines to translate the beginning or end, taking only lines 23–74 of Grundtvig's 98-line whole. In this case, Borrow does not omit or rearrange any lines within the portion he translates, but he does add some new material that has no analogue in Grundtvig's original, most notably an incorrect statement that the words of Beowulf quoted in the poem were spoken at the time of the hero's death. In fact, this segment of Old English quoted directly from *Beowulf* by Grundtvig, given as lines 9–16 in Borrow's translation, represents lines 1386–89 of *Beowulf*, part of young Beowulf's response to Hrothgar's grief after the killing of Hrothgar's friend Æschere by Grendel's mother.[16]

[16] "Ure æghwylc sceal ende gebidan / worolde lifes; wyrce se þe mote / domes ær deaþe; þæt bið drihtguman / unlifgendum æfter selest" [Each of us must experience the end of life in the world. Let the one to whom it is permitted bring about renown before death: that is the best thing afterward for a warrior, unliving] (my translation). I cite *Beowulf* from Fulk, Bjork, and Niles, 2008. Borrow translated the same Old English lines quite differently elsewhere, in his 1835 collection *Targum* (see n. 8 above), 39; and that version appeared again (lightly revised) in the advertisement at the back of *The Romany Rye* (1857), where it is indicated to be part of the unfinished "Northern Skalds, Kings, and Earls." See Britt Mize, *Beo-*

The two translations cannot be dated with complete certainty (beyond observing that they cannot be earlier than 1820, when *Bjowulfs Drape* was published, or later than 1881, when Borrow died), but there are persuasive clues as to a likely date. At the time *Bjowulfs Drape* appeared, the very young Borrow was living in Norwich, where he had a close, sustained friendship with William Taylor during the period 1819–24. Taylor, a gregarious intellectual and man of letters, was only the second person to put any part of *Beowulf* into Modern English, which he had recently done in his 1816 book review of Thorkelín's *editio princeps*.[17] Taylor and Borrow read German and Danish literature together, and it was during this period of his youth that Borrow became an aficionado of Danish poetry, which remained a fascination for him throughout his life. It is reasonable to think that in their five years of regular interaction, centered on language and literature, Taylor introduced Borrow to Old English and to *Beowulf* in Thorkelín's edition, so Borrow probably encountered *Beowulf* itself at this time. However, although Borrow and Taylor would have been interested in *Bjowulfs Drape*, presumably neither of them had access to it soon after its 1820 publication: very few copies of it were sold even in Denmark,[18] and nearly a decade later, in 1829, Grundtvig himself brought a copy to England to give to the Library department of the British Museum.[19]

It is much more likely that Borrow gained access to *Bjowulfs Drape* in 1830. Borrow and Grundtvig met one another in that year, during Grundtvig's second of three visits to England, at which time Borrow was in London, writing but discouraged, and unsuccessfully seeking employment at the British Museum. Grundtvig engaged Borrow to do some

wulf's Afterlives Bibliographic Database (beowulf.dh.tamu.edu), entries 114, 1046, and 1059; and for a study of this separate version, see Mize, "*Beowulf* Translation in the 1830s: An Unseen Reflection, and Unremarked Debut, and an Unnoticed Text," forthcoming in the *Journal of English and Germanic Philology*.

[17] Thorkelín's edition with Latin translation is cited in n. 1 above. Taylor's review appeared anonymously as Article V of the book review section of the *Monthly Review* 81 (1816): 516–23; portions of it are reproduced Shippey and Haarder (1998, 132–36), following Haarder's earlier identification of the author.

[18] Presumably this response had something to do with the translation's peculiar style, of which one of the book's two reviewers complained: see Bjork (2021, 27–28).

[19] Reported in a comment by Grundtvig decades later, and cited here from Busbee (2021 and 45–46 n. 12).

transcription or translation work for him from Old English manuscripts there.[20] Grundtvig observed that when they met, Borrow already knew Grundtvig's *Optrin af Nordens Kæmpeliv* (the complete version of which was published in 1811).[21] The fact that Grundtvig's remark does not mention *Bjowulfs Drape* seems to indirectly confirm that Borrow did not yet know this more recent book – his prior familiarity with it would have been noteworthy, given its poor distribution – and I believe that he first came into contact with it through his encounters with Grundtvig, who may even have given him a copy.[22] Borrow's error of fact in his rendering of the neo-Old English poem, assigning Beowulf's quoted speech to the moments before his death, argues for an origin of that translation before Borrow had read very far in *Bjowulfs Drape*, and such a mistake could arise in a translation written years after Borrow had paid any close attention to the storyline of *Beowulf* (if indeed he ever had done so).[23] I favor for these two translations of Grundtvig's poems a date in or very close to 1830, when Borrow was stimulated by his interactions with Grundtvig around the collections of the British Museum, where Borrow certainly had access to a copy of *Bjowulfs Drape* – the one brought by Grundtvig in 1829 – regardless of whether he received one of his own from Grundtvig.

Below, in presenting the texts of Grundtvig's originals in parallel with Borrow's translations, I give from Grundtvig only the portions of his po-

[20] Letters from Borrow to Bowring dated May 21, June 1, and June 7, 1830, printed by Shorter (1913, 147–49). Ridler thinks Borrow may not have carried out the work he discussed with Grundtvig (1996, 184 n.199).

[21] Grundtvig's comment, in a letter to his wife, is quoted and translated in Kabell and Lauridsen (1997, 8–9).

[22] Fraser (2000, 31) identifies a copy of *Bjowulfs Drape* that belonged to Borrow, but when or how Borrow acquired it is unknown.

[23] Borrow made one substantial, separate translation from *Beowulf*, titled "Beowulf's Fight with Grendel." It was included in Shorter (1923-24, 8:242–53). The episode represents ll. 662–836 of *Beowulf*, and I consider it likely to be a very early work, from the period of Borrow's interaction with Taylor and deriving from exposure to Thorkelín's parallel Old English and Latin in that context. In its use of the form "trold" for Grendel, Borrow's text of that segment suggests the influence of the Danish language, but it need not imply access to Grundtvig's translation. If Taylor and Borrow did read in Thorkelín together as I suspect, they may have read only selections such as the one Borrow translated, and Borrow may have had a poor grasp of the overall storyline or not remembered it clearly in 1830.

ems used by Borrow, with the corresponding English passages aligned. For the Danish prefatory poem, I precede each stanza with a bracketed number supplied to indicate the position of that stanza in Grundtvig's original sequence. Bracketed punctuation signals a change to Grundtvig's original punctuation that is forced here by Borrow's rearrangement of stanzas. Otherwise, I have made no changes to the Danish and Old English texts as published by Grundtvig in 1820. Borrow's Modern English texts are presented exactly as printed by Shorter, including a bracketed textual emendation made by Shorter in the second piece. Line numbers for Borrow have been added for convenience.

[From Grundtvig's Danish]	**George Borrow, "In Praise of Bülow"**
[6] Om Gud for Oven,	Of deeds in heaven,
Om Gothe-Daad	O deeds which show
Paa Saga-Voven,	The Gothic leaven
Om Skjoldung-Graad,	Of Skolding woe,
For hvem mon sjunge	For whom shall quaver
Da Anguls Tunge,	The tongue for ever
I Hjemmet glemt?	Forgot at home.
[7] For Skjoldung-Folket,	For Skold's lov'd nation
Hvem Nornen skrev,	A Brief which join'd,
Alt halv udtolket,	An obligation
Et Vente-Brev:	Now half-explain'd,
Et Arve-Skjøde	Whence Danes inherit
Paa hvad de Døde	Whate'er of merit
Mon falde fra!	The grave gives up.
[8] Os Gother gjæste,	When Jotuns perish
Naar Jetter døe,	Then Goths appear
Med Saga-Fæste	With things we cherish
Fra Nykke-Sø;	From Nikur mere,
Hvad Drauger miste,	When hells are broken
Naar høie briste	Each ancient token
Er Dannefæ!	Is Danafee.

[12] Skjøndt Øine lukdes
Som Luen saai,
Ei Flammen slukdes,
Hvor Guldet laae,
Og altid Øie
For Blus paa Høie
Der blev i Lund.

Who first discover'd
The blaze sank cold,
But yet it hover'd
Above the gold,
And watchful gaze
For suchlike blaze
We ne'er shall want.

[13] Naar Danmark eier
Ei meer en Slægt,
Som Guldet veier
Paa Oldtids Vægt;
Er Landet øde,
Er plat uddøde
Dets Adels-Mænd!

When our nation
We behold no more
A race with passion
For olden ore,
Effete the land is,
And dead the band is
Of noble souls.

[21] Da og gjentage
Man skal i Bog,
At i de Dage,
Jeg kaldtes Pog,
Der man mig viste
Til Daare-Kiste
Med Skrift og Sang[,]

In countless pages
Youths then will see
How when e'en sages
Look'd blank on me,
When me the scorner
To the fools' corner
Did point in song,

[18] Med Konge-Fædres,
Da skal Dit Navn,
O Bülow! hædres
I Saga-Stavn,
Hver Folke-Tunge
Om Daaden sjunge,
Som Du har deelt!

With our King's name blended
Then Bülow's name
Shall glitter splendid
On saga's stem,
His commendations
Shall every nation's
Tongue repeat.

[17] Naar Danmarks Skole,
Ved Kæmpe-Tog,
Faaer Lære-Stole
For hvert et Sprog,
Som Ander førde,
Som Hjerter rørde,
Fra Pol til Pol[.]

To aid emprizes
Which virtue rules,
When chairs and prizes
Are in our schools
All tongues for learning
Which breasts set burning
From pole to pole

[14] Ei Mark og Skove
Jeg Ondt vil spaae,
Men heller love
Den Ridder blaa,
Som flink holdt Øie
Med Kampe-Høie,
Der Suhm nedsank!

To prophesy trouble
I glad decline,
To praise a noble
Be rather mine,
Who kept his gazes
Upon the blazes
When Suhm sank cold.

[16] Som Een for mange
Af Adels-Kuld,
I Dane-Vange
Han skifted Guld,
Kun for at vinde
I Dans Kiær-Minde
En Broder-Lodd!

Sole midst a legion
Of nobles proud
In Denmark's region
He gold bestow'd,
His view no other
Than as a brother
The learn'd to aid.

[20] Da skal Dig regnes
Og det til Roes,
At Dig tilegnes,
Som Ridder-Gods,
Hvad her fra Baalet,
Paa Moders-Maalet,
Blev heldig frelst!

Then shall this story,
So old and fine,
To thy great glory
Be reckon'd thine,
From conflagration
By Dane translation
Which here is sav'd.

[From Grundtvig's neo-Old English]

… Monige swylce
On Middan-gearde
Swylc Bilof is
Byre æþelinga
Se þe wæs wide-ferhþ
Worda gemyndig
Þara þe se snotra spræc
Sunu Ecgþeowes:

Unc æghwylc sceal
Ende gebidan
Worolde-lifes
Wyrce se þe mote
Domres ær deaþe
Þæt biþ driht-guman
Unlifigendum
Æfter selest.

George Borrow, "In Praise of Bülow"[24]

Many like to Bülow,
But one great and kind,
Sprung from race of Athelings
Who doth bear in mind
Certain words of Beowulf
Unto death when nigh,
Beowulf son of Egtheow,
Chieftain proud and high:

"None should be forgetful
Life must have its close,
Though its closing moment
None for certain knows,
And let him whilst living
Acquire fame
That the futur[e]'s children
May revere his name."

Such the words of wisdom,
Which thousand years ago
Beowulf spoke when dying
Son of great Egtheow:
Such the words of wisdom
In these days of ours
Bülow oft repeats
In his private hours.

[24] Borrow's rendering of Grundtvig's poem, because it translates lines and many phrases taken by Grundtvig directly from *Beowulf*, is now recorded in Mize, *Beowulf's Afterlives Bibliographic Database*, as entry 1065.

Uton geferan swa
Frome gesiþas
Þæt on us gladie
Gleaw-ferhþ hæleþ
Bilof se goda
Se þe us beagas geaf

Forward then, companions,
Learning's worthy boys,
That in us the noble
Hero may rejoice,
He who loveth golden
Bracelets to bestow;
He who 's often cheer'd us
When our hearts were low.

Se þe wordum and weorcum
Wægde and hwette
Ripiende rincas
And run-cræftige.

Bülow 'tis I speak of,
A right noble earl,
No mean, sordid trader,
No purse-vaunting churl,
Who egg'd on and whetted
Men of ripening years
To high Runic labours,
Smiling at their fears.

Forþan sceal on uferan dægum
Ealde and geonge
Scopas and witan
Scyldinga-bearna
Beorna beah-gyfan
Blonden-feaxes
Mærþo gemænan
Monig oft cweþan:

Therefore through all ages
People young and old,
Poets, scholars, sages,
Shielding's children bold,
Of the noble baron
With the locks so grey
Shall the deeds remember
And shall often say

Þæt te suþ ne norþ
Be sæm tweonum
Ofer eormen-grund
Oþer nænig
Rond hæbbendra
Reade beagas

That in southern region
And in north countrie,
'Twixt the two great oceans
Roaring boisterously,
Of the princely nobles
Bearing bucklers bright,
Proudly blazon'd over
With the deeds of might,

Leofra nære
On lif-dægum
Eallum duguþe
Dena-cynnes
Þara þe on wil-siþ
Wægas ofer-sohton
Beornas on blancum
Bocera-meres.

Of their valiant fathers,
Of their ancestry,
Who, whilst favouring letters
With a hand so free,
Roam'd undaunted over
Learning's mighty sea,
There was no one ever
More belov'd than he.

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